CKVA™
Core Knowledge Visual Arts™ Grade 2

Visual Arts

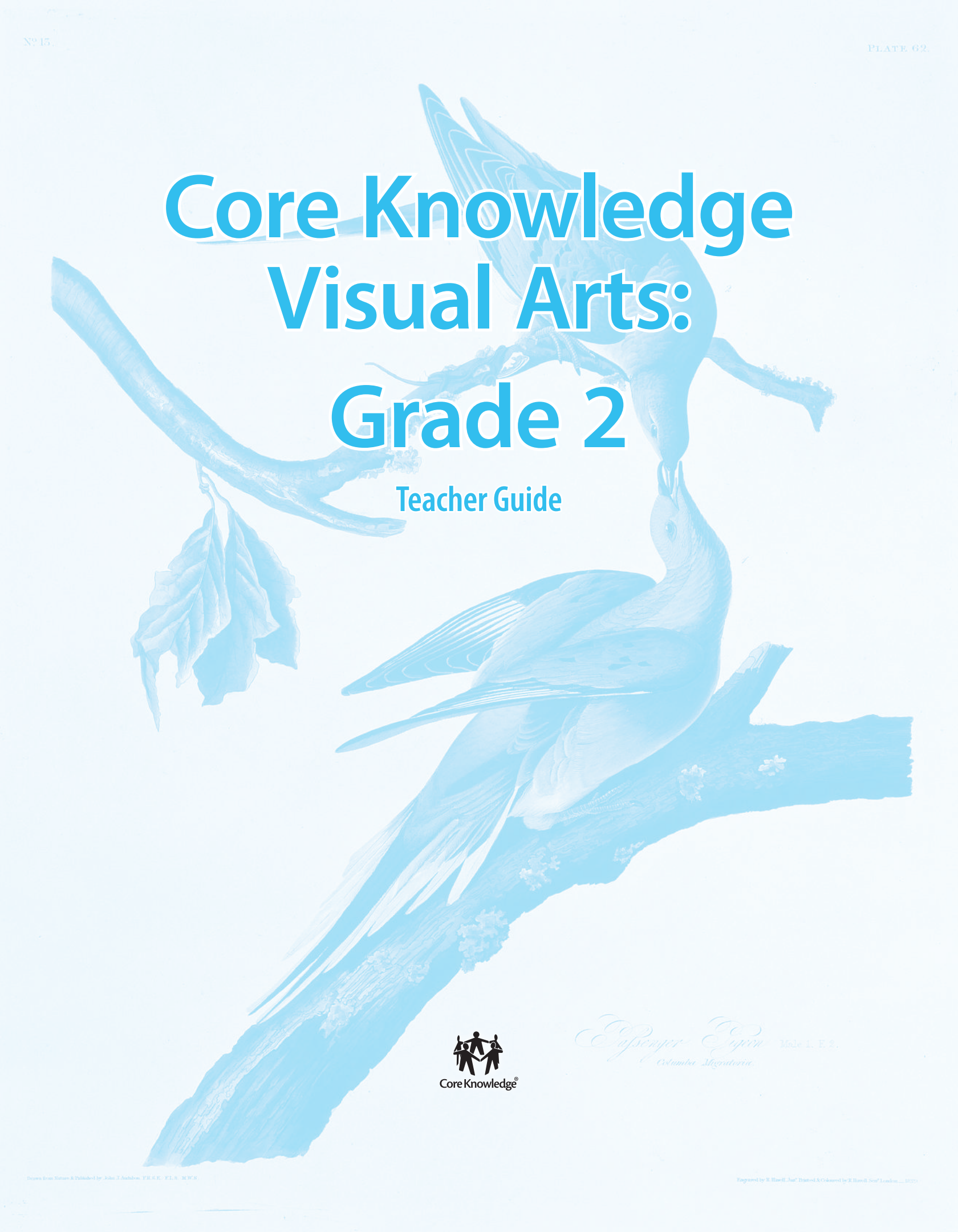

Marc Chagall

Teacher Guide


Lakshmana Temple, Khajuraho, India


I and the Village, Marc Chagall


Students creating their own works of art



Core Knowledge Visual Arts: Grade 2

Teacher Guide

Core Knowledge®

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Core Art in CKVA Grade 2

Number	Title	Artist
1	*Mother and Child*	Pablo Picasso
2	*The Great Wave*	Katsushika Hokusai
3	*Flying Horse, One Leg Resting on a Swallow*	
4	*The Thinker*	Auguste Rodin
5	*View from Mount Holyoke, Northampton, Massachusetts after a Thunderstorm —The Oxbow*	Thomas Cole
6	*View of Toledo*	El Greco
7	*Virgin Forest at Sunset*	Henri Rousseau
8	*The Starry Night*	Vincent van Gogh
9	*Baptism*	Clementine Hunter
10	*Young Hare*	Albrecht Dürer
11	*Cat and Bird*	Paul Klee
12	*Bull's Head*	Pablo Picasso
13	*Bird in Space*	Constantin Brancusi
14	*Passenger Pigeon*	John James Audubon
15	*I and the Village*	Marc Chagall
16	The Parthenon	Ictinus and Callicrates
17	Great Stupa	
18	Lakshmana Palace	
19	Katsura Palace	

Core Knowledge Visual Arts: Grade 2

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Core Knowledge Visual Arts™: Grade 2
Teacher Guide

Introduction

Grade 2 Core Knowledge Visual Arts

This introduction provides the background information needed to teach the Grade 2 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 Core Arts Standards, available for download at https://www.nationalartsstandards.org.

Program Components

In Grade 2, the CKVA program consists of the following components, designed to be used together:

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

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. When students are directed to a specific Student Activity Book page, teachers should read aloud any directions and other text on the page to the whole class, as Grade 2 students may have limited independent reading ability. You will also find color reproductions of the works of art studied in Grade 2 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 Resource Document** 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

baskets
colored pencils
crayons
dice
markers
origami paper (optional)
pencils
sticky notes
white drawing paper
whiteboard or chart paper and markers

Unit 2 Sculpture

aluminum foil
cardboard
coin (for teacher use)
colored pencils
cups for water
modeling clay (oil-based, does not dry and can be reused)
pencils
pipe cleaners
scissors
tools for clay (plastic forks, texture stamps, etc.)
white drawing paper
whiteboard or chart paper and markers

Unit 3 Landscapes

butcher paper
clipboards or other flat surface to lean on (optional)
colored pencils
crayons
magazines and/or newspapers
markers
paintbrushes
pencils
small stuffed animal
tempera paints
water containers
white drawing paper, 8 ½" × 11"
white drawing paper, 12" × 15"
watercolor paper, 12" × 15"
whiteboard or chart paper and markers

Unit 4 Abstract Art

colored construction paper
colored pencils
crayons
drawing paper
glue
magazines and/or newspapers
markers
modeling clay
paintbrushes
painting paper
pencils
pennies
scissors
sculpting tools (e.g. wooden or plastic utensils and kitchen tools, cookie cutters)
small bags
tempera paints
water containers
watercolor paints
watercolor paper
whiteboard or chart paper and markers

Unit 5 Architecture

acrylic craft paints
colored pencils
drawing paper
graph paper
notepaper
paintbrushes
pencils
polystyrene half spheres
rulers
thin black markers
whiteboard or chart paper and markers

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 Resource Document

Slide Deck

Time Period Reference

Elements of Art

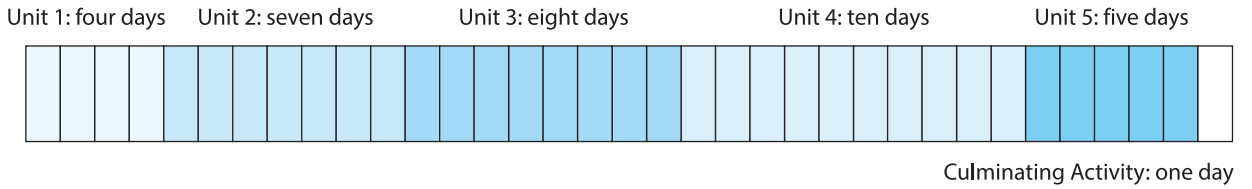
Student Activity Book

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 2 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-seven lessons in Grade 2, divided into five 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	implied line, implied movement
2	mass
3	cityscape, landscape, oxbow
4	abstract, nonobjective, realistic, representational, semiabstract
5	arch, column, dome, line of symmetry, stupa

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 for 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 Resource Document: **https://www.coreknowledge.org/the-arts/**

UNIT 1

Elements of Art

Big Idea We can gain a deeper appreciation of art by investigating the element of line in more detail.

Unit Introduction and Pacing Guide

This introduction includes the background information needed to teach the *Elements of Art* unit. In this unit, you will teach students about lines in artwork, including implied or imaginary lines. Students will explore the ways in which lines can organize compositions and focus or direct the viewer's gaze. Additionally, you will guide students through Grade 2 expectations for viewing and responding to artworks.

This unit contains four lessons, split across four class days. There will be a unit assessment on Day 4. 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 Lines
2	Lesson 2 Guiding Lines

Day	Lesson
3	Lesson 3 Lines as Movement
4	Lesson 4 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.

Grade 1 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).

What Students Need to Learn

In this unit, students will:

- Recognize lines as horizontal, vertical, or diagonal;
- Describe the use of line in Pablo Picasso's *Mother and Child* and Katsushika Hokusai's *The Great Wave* from *Thirty-Six Views of Mt. Fuji*; and
- Create artwork using lines to show movement.

What Students Will Learn in Future Grades

Grade 3 Unit 1: *Elements of Art: Light and Space*

- Students will build on their knowledge of color and line as they explore two new elements of art.

Vocabulary

implied line, n. a line that is suggested but not actually drawn or created **(10)**

Example: The raindrops falling down seem to create an implied line going from the top to the bottom of the drawing.

implied movement, n. lines and/or shapes that convey or suggest motion **(16)**

Example: The painter used implied movement to make it appear as though the river was flowing downhill.

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 2 Unit 3: *The Culture of Japan*
CK Science (CKSci)
Grade 2 Unit 3: *Exploring Land and Water*

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 Resource Document.

Most Important Ideas

The most important ideas in Unit 1 are as follows:

- Single, straight lines can be horizontal, vertical, or diagonal.
- Other lines can zigzag, curve, spiral, swirl, wave, and so forth.
- Artists use implied lines, as well as actual lines that are clearly drawn, painted, or created, to help organize compositions and guide or direct the viewer's gaze.
- Lines in art can suggest movement.

What Teachers Need to Know

"I used to call myself Hokusai, but today I sign myself 'The Old Man Mad About Drawing.'"
—Katsushika Hokusai

Line is a vital element of art. It can define both the inside and outside of objects, and it can establish a sense of mood. A composition filled with only straight, hard-edged lines will have a different feeling than one full of sinuous lines. Likewise, artists can use lines to direct our eyes along particular pathways when viewing their work.

In this grade, students are building a framework of skills that will help them in future grades to learn more about and appreciate both classic and contemporary works of art.

It is vital for students to be actively engaged in creating art. They need plenty of opportunities to draw, squeeze clay, cut and paste paper, and paint. It is equally important that students be given the opportunity to express their feelings about the art around them. Students develop visual literacy by looking at pictures, and they build language skills by describing what is happening in a specific artwork.

Unit 1 Lesson 1

LINES — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will create a design using a variety of lines, including vertical, horizontal, and diagonal lines.	• **Student Activity Book** page 1, Letter to Family • **Student Activity Book** page 3, What's My Line? • Whiteboard or chart paper • Marker for teacher use • White drawing paper • Crayons (1 per student) • Baskets (1 per group of 3 students) • Dice (1 per group of 3 students) • Colored pencils (1 set per student)

Lesson Objective

- Create art using a variety of lines, including vertical, horizontal, and diagonal lines.

What Students Have Learned

Students who used the Core Knowledge Visual Arts program in Kindergarten and Grade 1 learned about the different types of lines and how artists use them. They may remember that lines can establish a mood, sense of direction, and/or degree of movement.

DAY 1: LINES

Introduce the lesson by reviewing straight lines. Demonstrate the types of straight lines by drawing a tic-tac-toe grid on a whiteboard. Mark the three different types of lines you can use to win the game: horizontal, vertical, and diagonal lines. Ask, "What do these lines have in common?" (*Each one is straight.*) "How are they different?" (*They are facing different directions.*)

Name the three types of lines, and define them.

Explain that horizontal lines go across from left to right or right to left.

Vertical lines go straight up and down.

Diagonal lines run uphill or downhill. Imagine a square: A diagonal line might start at a top-left corner and then run downhill at an angle until it reaches the bottom-right corner.

Use your arm to show the difference between the three lines.

Demonstrate by drawing a simple representation of stairs with vertical and horizontal lines. Then draw a diagonal line that shows the direction that stairs can take you.

Explain that diagonal lines show movement and that stairs help people move from one location to another.

Ask, "Where do we see straight lines?" Say, "First, let's remember where we see these single, straight lines in the world around us. You'll find straight lines in fences, wall corners, sidewalks, building outlines, windows, and so on. Straight lines mostly appear in things that people have created."

Many Kinds of Lines

Explain that you will make a chart of all the types of lines that we see all around us. Create a "Types of Lines" anchor chart, using the marker and chart paper. Draw a straight line, and write "straight line" on the chart. Continue by asking students to identify lines until the following lines are recorded and posted for the class to see: straight, vertical, horizontal, diagonal, thick, thin, wavy, curvy, zigzag, spiral, dotted, dashed. In nature, lines dip, curve, zigzag, wave, swirl, wobble, and so forth.

Remind students that straight lines can be classified by the direction in which they go. Say, "We can see that the line is straight. It doesn't bend or curve. It is straight up and down. We have another way to describe this type of line. We talk about the direction in which it moves. This straight line goes from the top of a page to the bottom. It is called a vertical line."

Ask, "What do we call a straight line that goes from the top of a page to the bottom?" (*vertical line*) "What do we call a straight line that goes from corner to corner across the middle of a page?" (*diagonal line*) "Which direction does a horizontal line go?" (*from left to right or right to left*)

SUPPORT—Ask students if they have heard the word *horizon* before and to describe what they think that word means. Explain that the horizon is the line where the earth and the sky appear to meet. Say, "It is hard to see this line if you are in a city, but if you are in a place where there are not a lot of buildings, you can see where the sky and the earth meet. It is the horizon. We call a line that goes from left to right or right to left a horizontal line."

Emphasize that the word *horizon* is contained in the word *horizontal*.

Activity

Page 3

Have students open their Student Activity Books to page 3, What's My Line? Have them point to the game board on the page. It is divided into squares: six squares across and six squares down. Dice run down the leftmost column. Across the top row is a list of the number of rolls.

	1st Roll	2nd Roll	3rd Roll	4th Roll	5th Roll	6th Roll
						
						
						
						
						
						

Divide students into groups of three. Distribute a pencil or crayon, a basket, and a die to each group.

Have the first student roll the die in the basket. (Using a basket will prevent the dice from rolling off a table or getting lost.) If the student rolls a three, then all the students in the group will circle the diagonal line in the first column by the die with three dots. Then the next student has a chance to roll the die.

When all the members of the group have had two chances to roll, then explain that students will use the results to create a work of line art. Tell students that the art should include each unique type of line that they circled.

Create Art

Provide each student with a piece of drawing paper, crayons, and colored pencils. Have students create a design using the types of lines they rolled using the dice. With a dark crayon, have them draw the lines in any patterns they choose. They may use the same type of line multiple times.

When they have finished drawing their lines, have students use colored pencils to embellish their art. For example, if students have diagonal lines on their paper, they can use colored pencils to shade in brown mountaintops. Help students make connections between their lines and possible designs.

Check for Understanding

Conclude the session by inviting students to share their art and identify the types of lines they used.

Family Letter

Instruct students to take home the Family Letter (located at the beginning of the Student Activity Book) for their adults at home to read. Before distributing, preview the letter yourself so you can explain its purpose and how families can support their student's art learning at home.

Unit 1 Lesson 2

GUIDING LINES — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will reflect on a work of art by Pablo Picasso.	• **Slide Deck** slide 1 and **Student Activity Book** page 35 • Art 1, *Mother and Child* • **Student Activity Book** page 4, *Mother and Child* • "Types of Lines" chart from Lesson 1 • Chart paper • Sticky notes (1 per student) • Pencil (1 per student) • Colored pencils (1 set per student)

Lesson Objective

- Find real and imaginary lines in *Mother and Child* by Pablo Picasso.

What Students Have Learned

Remind students that in the last lesson, they learned about the use of straight lines to show directionality.

DAY 1: GUIDING LINES

Introduce the lesson by pointing to the anchor chart created in Lesson 1 that shows the different types of lines. Remind students of the three basic single straight lines: vertical, horizontal, and diagonal. Then, remind them of the What's My Line? game they played in the last lesson.

Say, "It was interesting to see what kinds of designs you were able to create using the vertical, horizontal, and diagonal lines from the game. Today we will discuss a different type of line."

Draw three dots in a row on chart paper. Ask students if there is a line in what you drew. Students may say yes or no. Explain that you have created an **implied line**. This kind of line suggests the presence of a line without an actual line being there.

Explain that implied lines can be any type of line. The space between your lips when you press them together is an implied line, which you can form into a flat line, a downward-curved frown, or an upward-curved smile. Artists frequently use implied lines in their compositions.

SUPPORT—Implied lines can be a difficult concept for students to comprehend. It may present a challenge to have students identify lines that are not clearly marked or drawn. Provide additional support through a partner activity. Ask students to look on their partner's face and hands for implied lines. If necessary, prompt students to look at the edges of forms or for changes in color and texture. They may find implied lines between lips, fingers pressed together, the gaps between open fingers, or the lines where cuticles and nails meet.

Finding Implied Lines

Ask students to look around the room to identify implied lines. Have students work in pairs to locate these lines. Give each pair of students two small sticky notes. Have them write their initials on the notes. Give students three minutes to find implied lines and to place their sticky note on or or near them. Bring the group together to discuss implied lines.

Ask, "What implied lines do you see in this classroom?" (*Responses will vary but may include corners where two walls converge, the side of a shadow, the side of a shape of sunlight coming in through a window, or tabletops.*)

Tell students that implied lines are a type of guiding line and that today they are going to learn about how artists use guiding lines to guide our gaze from one area of the composition to another.

Art in This Lesson

Mother and Child, Pablo Picasso

1922, early twentieth-century Europe

The figures in Picasso's *Mother and Child* seem to be arranged along implied and guiding lines that form a triangle shape.

Background for Teacher

In his very early career, Pablo Picasso (1881–1973) drew realistically, capturing the lifelike details of his models. When Picasso painted his first wife, Olga, and their young son, Paulo, he had long since explored different abstract styles. Despite the painting's recognizable subject, Picasso included abstract elements, such as the minimally patterned leaves on the right side that hang in an indiscernible space.

Slide 1

Display slide 1, *Mother and Child*, for students, and invite students to look carefully at the painting and think about what they see. Tell students that Pablo Picasso is the name of the artist.

Guiding Lines

Say, “In the painting we are studying today, we see that Picasso painted a picture of his wife, Olga. She is holding their son, Paulo.” Give students a few minutes to study the painting and discuss what they see with a partner.

Teach students how you expect them to look at a work of art in Grade 2 visual arts class. Say, “This year in art class, we will continue to practice looking closely at artworks. Every time we learn about new artists and their artwork, you are activating and then building on your previous learning. It is similar to stacking bricks to form a solid and stronger foundation. Let’s think about the lines we see as we look.” Ask students to point out lines they see within the work.

Tell students that artists use guiding lines to lead us in certain directions when observing a painting. These lines can be drawn lines or even implied lines. The artist paints something that catches our attention and draws our eyes to the painting. Then, the artist uses drawn lines or implied lines to direct us through the artwork.

Remind students that not every implied line is a guiding line. Think about guiding lines as clues that let us know where to look next. Let’s take a tour of this painting.

Say, “The first thing I see is a woman holding a baby; she’s probably the baby’s mother. Now, I will let the painting’s guiding lines be my tour guide and take my eyes on a trip though this picture. The first thing I notice, or look at, is the mother’s head.”

Point out the mother’s head, and ask students what the mother is looking at. (*She is looking down at the child.*) Point out the mother’s eyes, and use a straightedge (ruler or book edge) to connect the crown of the mother’s head diagonally down to her left hand. Say, “This line shows that the mother is holding the child closely.”

Point out another guiding line, or clue, pointing the viewer in another direction, this time from her left hand to her right elbow. Ask students if this is a horizontal, diagonal, or vertical line. (*horizontal*) Point out the third guiding line, from the mother’s right elbow back up to the top of her head.

Page 35

Continue displaying *Mother and Child* 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.

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

AN ARTIST’S QUESTIONS

What do you see in this picture?

- Responses will vary. Possible response: a woman, a child, and leaves

Where do you see horizontal lines?

- There are horizontal lines in the eyebrows, mouths, fingers, and clothes.

Where do you see diagonal lines?

- There are diagonal lines in the child's arms and legs and in the leaves.

What shape do the three implied lines form? Why might the artist create that shape?

- They form a triangle. The artist might use the triangle to show how the mother and child are connected and love each other.

Activity

Page 4

Distribute pencils and Student Activity Books. Keep *Mother and Child* displayed for students while they open to page 4, the reflection page for this lesson. Explain that in Grade 2, students will be expected to write some of their ideas about what they see and think when they examine art.

Read the question out loud, and provide time for students to talk about their answers prior to writing. Encourage students to write in complete sentences, using the phrase "I see an implied line in the" as a sentence starter.

When students have finished writing their responses to the question at the top of the page, direct them to the drawing portion of the page on the bottom. Read the prompt aloud, emphasizing that only straight lines should be used, and distribute colored pencils. Review with students where the curved lines are located in the artwork so they know which lines to replace with straight lines.

Check for Understanding

Conclude the session by asking students to share their reflections with an elbow partner. Ask students to find the real and imaginary lines they've created in their drawings.

Unit 1 Lesson 3

LINES AS MOVEMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will draw lines to show movement.	• **Student Activity Book** page 3, What's My Line?
		• **Online Resource Document**
		  • Optical illusions by Bridget Riley
		  • Map of Japan
		  • Video of immersive art exhibit from Dailymotion
		• **Slide Deck** slide 2 and **Student Activity Book** page 37
		  • Art 2, *The Great Wave*
		• **Student Activity Book** page 5, Lines as Movement
		• Colored pencils (1 set per student)
		• Dice (1 per pair of students)
		• Drawing paper (1 sheet per student)

Lesson Objective

- Draw lines to show movement.

What Students Have Learned

Remind students that in the last lesson, they learned how artists use guiding lines to lead viewers on a tour through a work of art. Some guiding lines are visible while others are implied.

DAY 1: LINES AS MOVEMENT

Page 3

Introduce the lesson by playing a quick version of What's My Line? from Unit 1, Lesson 1 with the whole class. Call on several students to roll dice. After three or four rolls, identify the lines chosen, and give students a few minutes to use colored pencils to create art on a sheet of drawing paper with the lines chosen by the die.

Bring the class back together, and explain that students will use the lines they rolled today as guiding lines to lead a partner around the pictures they created.

Model how to describe the picture, using the guiding lines to lead the viewer around the image. For example, you might say, "In my picture, I used the vertical line to lead the viewer to

look up at the top of the picture. At the top of the picture, I drew clouds. Then, I used dotted lines to lead the viewer to look at the rain falling on the house." Ask students to describe how actual and implied lines can guide our gaze from one area of the composition to another.

Lines That Show Movement

Ask students if static art such as drawings and paintings can show movement. (*Responses will vary, with some students answering no because the paintings "don't move" and others answering yes if they convey action or something happening.*)

Explain that artists can choose to use lines to show movement; however, not every line in every painting is meant to show movement. Explain by saying, "Artists can show movement in their artwork by choosing how they apply their art elements. We have learned about elements of art such as color, shape, and line. Even though there is not actual movement within static artwork, artists can create the illusion of movement. Let's look at some examples."

Teaching Idea

Showing students examples of optical illusions can be helpful in showing linear movement. Display the images of Bridget Riley's artwork for students. As students look at each artwork, ask, "What do you see? What do you wonder? Do you see movement in this artwork?"

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the images may be found:

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

Art in This Lesson

The Great Wave, Katsushika Hokusai

1831, Japan

The print contains lines that convey movement.

Background for Teacher

Katsushika Hokusai (1760–1849) was a Japanese artist who was passionate about depicting the natural world around him. He created *The Great Wave* as part of his woodblock print series *Thirty-Six Views of Mt. Fuji*. Each print in the series describes a different landscape of his homeland and includes Mount Fuji, a large active volcano south of Tokyo that is the largest peak in the country.

Display the map of Japan. Explain that it is a country composed of several very large islands in the Pacific Ocean. Students may study Japan in greater depth in Core Knowledge History and Geography Grade 2 Unit 3, *The Culture of Japan*. Tell students that today, they will investigate an artwork from Japan that uses lines to show movement.

Slide 2

Display slide 2, *The Great Wave*, and have students turn to the corresponding art reproduction page in their Student Activity Books. Inform students that the artist who created this work is Katsushika Hokusai, one of the most world-famous Japanese artists of all time. Throughout his lifetime, Hokusai produced thousands of sketches, prints, illustrated books, and paintings. *The Great Wave* is his most well-known piece of art and is a woodblock print.

Page 37

Remind students that if they participated in CKVA lessons in Kindergarten, they learned about the artist Käthe Kollwitz, who also made prints using woodblock printing.

Ask students to look at the entire work first, then look for individual elements. Ask students to look for the different types of lines they have learned about. Have them draw or trace the lines they see in the air with their fingers.

No matter where they look first, Hokusai keeps viewers' eyes moving in a circular, clockwise motion. The circular motion reinforces his subject matter—boats caught in turbulent waters. Students may not even see the boats at first glance. Hokusai's **implied movement** allows viewers to imagine they are actually on one of the moving boats in this image.

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

AN ARTIST'S QUESTIONS

What do you see in this picture?

- Responses will vary. Possible response: The picture shows giant waves, sea foam, boats, a mountain, and writing in the top-left corner.

Are there people in the painting? Where?

- Yes, they look very small in the long, narrow boats.

What do you think is about to happen to the people? Would you like to be them? Why or why not?

- Responses will vary. Possible response: A wave is about to crash down on the boat. I would not like to be a person in the boats because it looks like the wave might capsize the boats.

Teaching Idea

The works of Hokusai are featured in an immersive art exhibit in Tokyo. You may wish to show students a video showing an animation of his work, which makes the lines truly move. Look for lines of movement, and point them out to students, pausing the video as needed.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the video may be found:

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

Cross-Curricular Connection

In CK Science Grade 2 Unit 3: *Exploring Land and Water*, students learn about land, wind, and water. Help students connect their knowledge of environmental concepts with their investigation of the art in this lesson.

Activity

Page 5

Invite students to create their own art depicting the movements of water. Have students turn to page 5, Lines as Movement, in their Student Activity Books. Ask them to consider examples of moving water, such as waves, streams, waterfalls, or any other types they can imagine. Remind students that they are drawing lines to show movement. Distribute colored pencils, and provide supportive feedback as students create.

Check for Understanding

Conclude the lesson by discussing ways artists show movement in a drawing by using lines. Students may turn and talk with a partner and explain how they used lines to show movement.

Unit 1 Lesson 4

UNIT 1 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will create a picture of trees using different types of lines.	• **Slide Deck** slides 1–2 and **Student Activity Book** pages 35–37
		  • Art 1, *Mother and Child*
		  • Art 2, *The Great Wave*
		• **Online Resource Document**
		  • *My Hometown* by Liu Xiaodong
		  • Diagrams web page from OrigamiUSA
		• **Student Activity Book** page 6, Unit 1 Assessment
		• Pencil (1 per student)
		• Colored pencils (1 set per student)
		• Optional: origami 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 main ideas from each lesson in Unit 1:

- Single, straight lines can be horizontal, vertical, or diagonal.
- Other lines can zigzag, curve, spiral, swirl, wave, and so forth.
- Artists use implied lines, as well as actual lines that are clearly drawn, painted, or created, to help organize compositions and guide or direct the viewer's gaze.
- Lines in art can suggest movement.

Revisit the Big Idea of this unit: *We can gain a deeper appreciation of art by investigating the element of line in more detail.*

Discuss with students the activities they did in this unit.

- They created a design using a variety of lines, including vertical, horizontal, and diagonal lines.
- They reflected on a work of art by Picasso.
- They re-created a Picasso painting using only straight lines.
- They drew lines to visually represent the movement of water.

Lines in Art

Ask the following questions:

- What are three basic kinds of straight lines? (*Three basic kinds of straight lines are vertical, horizontal, and diagonal.)*
- What is an implied line? *(An implied line is one that is suggested but not actually drawn or created.)*
- How do lines show movement? *(Responses will vary. Possible response: Guiding lines can lead viewers' eyes in a certain direction.)*

Slide 1

Mother and Child, Pablo Picasso

Review types of lines used in the painting of *Mother and Child* by Pablo Picasso. Remind students that Picasso uses implied lines to guide our eyes from one part of the composition to another.

Ask, "Where do you see diagonal lines?" (*There are diagonal lines in the child's arms and legs and in the leaves*.)

"Where do you see horizontal lines?" (*There are horizontal lines in the eyebrows, mouths, fingers, and clothes*.)

Slide 2

The Great Wave, Katsushika Hokusai

Review how Katsushika Hokusai's *The Great Wave* shows movement. No matter where you start—the boat in the foreground, the surging wave, or the distant mountain—Hokusai keeps our eyes moving.

Ask, "How does Hokusai show movement in his picture? (*He uses circular, clockwise lines to show motion*.)

Teaching Idea

Introduce and display the painting *My Hometown* by Liu Xiaodong. Remind students that artists often use curved, diagonal, and zigzag lines to create a sense of movement. Ask students to apply their understanding of lines to this new work.

Ask, "Where do you see diagonal lines?" (*Diagonal lines can be seen in the walls leading under the bridge.*) "How do the lines give you a feeling of movement?" (*The lines direct our eyes to the path and the figures walking on it.*)

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the image may be found:

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

Assessment

Page 6

Ask students to turn to page 6 in their Student Activity Books. Students will complete the assessment activity for this unit.

Students will use different types of lines to create a drawing showing movement. Encourage students to use as many different lines as they can, including diagonal, horizontal, vertical, implied, and lines that show movement. Students may also use curvy lines, such as to illustrate the movement of the leaves on trees.

Say, "Have you ever seen a strong wind blow the leaves on the trees? Today, you will have a chance to draw a picture that shows movement. Pretend you are walking along a road just before a storm. The wind is blowing, and the trees are moving back and forth. Think about what kind of lines you could use in your picture to make the trees look like they are actually moving."

Ask students for suggestions of how to use lines to show movement. (*Responses will vary but could include diagonal lines, repeated straight lines, or curvy lines*.)

When students have finished, invite those students who want to share their work to present their drawings to the class. Allow time for cleanup of any supplies that were used.

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.

- Review types of lines by taking students on a line scavenger hunt around the building and school grounds. Ask them to take a piece of paper, a pencil, and a hard surface for writing on (for example, a clipboard). Invite students to look for different types of lines and then record on a piece of paper where they see them. When you return to the classroom, have students share their lists of places and types of lines they identified.
- Ask students to choose either the Picasso or Hokusai image reproduction. Have students write two or three sentences describing the picture they chose and the use of lines in the picture. Next, have them read their paragraphs without identifying the picture they are describing, and then tell their classmates to try to guess which picture they are describing.

- Make connections to CKHG. Have students read about Japan online or in books. Have them practice origami, the Japanese art of paper folding. There are some simple origami folds, such as a cat and a dog, that would be appropriate for this age level. Display the diagrams web page from OrigamiUSA for more ideas, and distribute origami paper to all students. Demonstrate and help students as they learn. Ask students to think about and describe the lines found and made in origami.

- Make connections to CK Science Grade 2 Unit 3: *Exploring Land and Water.* Have students reflect on what they have learned about the environment and connect it to how artists and artworks portray land and water.

Additional Recommended Resources

Consider using the following trade books that discuss line for students:

- Goldstone, Bruce. *I See a Pattern Here.* Henry Holt and Co., 2015.
- Hodge, Susie. *Hokusai: He Saw the World in a Wave*. DK Publishing, 2021.
- Mulet, Geli A. *What I Like About Art is … Lines!* Elements of Art Book Series. Published by the author, 2025.
- Ray, Deborah Kogan. *Hokusai: The Man Who Painted a Mountain*. Farrar, Straus and Giroux, 2001.
- Sterling Children's. *A Line is a Dot That Went for a Walk.* Union Square Kids, 2016.
- Venezia, Mike. *Pablo Picasso.* Getting to Know the World's Greatest Artists. Children's Book Press, 2014.
- Wolfe, Gillian. *Look! Drawing the Line in Art.* Frances Lincoln Children's Books, 2008.

Consider using the following resources for teachers and parents:

- Brookes, Mona. *Drawing with Children*. J. P. Tarcher, 1996.
- Evans, Joy, and Tanya Skelton. *How to Teach Art to Children.* Evan-Moor Corporation, 2001.
- Twitchell, Jerry E. *Teaching Art in the Primary Grades.* Redemption Press, 2019.

UNIT 2

Sculpture

Big Idea Our appreciation of sculpture can be enhanced by exploring line, form, and mass.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Sculpture* Unit. In this unit, you will teach students to observe shape, mass, and line in sculptures, including Myron of Athens's *The Discus Thrower*, *Flying Horse, One Leg Resting on a Swallow* (from Wuwei, China), and Auguste Rodin's *The Thinker*. You will also facilitate student hands-on exploration in creating sculptures.

This unit contains five lessons, split across seven class days. There will be 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
1–2	Lesson 1 Looking at Sculptures
3	Lesson 2 Movement Through Sculpture
4	Lesson 3 *The Thinker*

Day	Lesson
5–6	Lesson 4 Making Sculptures
7	Lesson 5 Unit 2 Assessment

What Students Should Already Know

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

- Kindergarten
  - Recognizing sculptures as a type of art
- Grade 1
  - Recognizing basic geometric shapes in artworks, including sculptures

What Students Need to Learn

In this unit, students will:

- Observe shape, mass, and line in sculptures;
- Observe line in *The Discus Thrower*;
- Observe motion and mass in *Flying Horse, One Leg Resting on a Swallow* (from Wuwei, China); and
- Observe mass in *The Thinker* and *The Great Buddha of Kamakura.*

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about sculpture and study additional works of art.

Grade 3 Unit 1: *Elements of Art: Light and Space*

- Space in artworks

Grade 4 Unit 3: *The Art of Africa*

- Yoruba sculptures
- Bronze sculptures of Benin

Vocabulary

mass, n. the amount of matter an object contains **(31)**

Example: The mass of a car is greater than the mass of a bicycle.

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 2 Unit 2: *Ancient China* Grade 2 Unit 3: *The Culture of Japan* Grade 2 Unit 4: *Ancient Greece*
CK Language Arts (CKLA)
Grade 2 Domain 2: *Early Asian Civilizations* Grade 2 Domain 3: *The Ancient Greek Civilization* Grade 2 Domain 4: *Greek Myths*
CK Science (CKSci)
Grade 2 Unit 1: *Properties of Matter*

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 Resource Document.

Most Important Ideas

The most important ideas in Unit 2 are as follows:

- Sculptures have lines, shapes, and forms.
- Sculptures can suggest movement or motion.
- Sculptures can appear light or heavy.
- Sculptures reveal information about the cultures in which they were made.
- Artists use special techniques to sculpt with clay.

What Teachers Need to Know

There are different types of sculptures. While all sculptures are three-dimensional, it is not possible to walk around all sculptures. We can walk around freestanding sculptures, but not all sculptures can be viewed in that way. Some sculptures, called relief sculptures, can be seen in carved scenes along the tops of buildings or images on U.S. coins.

When teaching sculpture, remember that you are looking at two-dimensional ("flat") pictures of three-dimensional objects. There are significant differences between the two-dimensional and three-dimensional objects. Three-dimensional objects have width, height, and depth.

Unit 2 Lesson 1

LOOKING AT SCULPTURES — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will identify line, shape, and form in *The Discus Thrower*.	• **Online Resource Document**
		  • "Nudity in Art and Your Students" web page from the Milwaukee Art Museum
		  • Model of *The Discus Thrower*
		  • Video showing athletes throwing a discus
		• **Student Activity Book** page 7, Line, Shape, and Form in Sculpture
		• Drawing paper (2 sheets per student)
		• Pencil (1 per student)
		• Modeling clay (small lump per student)
		• Coin
		• Colored pencils (1 set per student)

DAY 2	Students will create a pipe cleaner sculpture of an ancient Olympic athlete.	• **Online Resource Document** Model of *The Discus Thrower* • **Student Activity Book** page 8, Pipe Cleaner Statue • Pipe cleaners (3 per student) • 3" × 3" piece of cardboard (1 per student) • Modeling clay (very small lump per student)

Advance Preparation

Prior to the lesson, divide modeling clay into small lumps for each student.

TEACHER NOTE—The subject in the artwork in this lesson is nude. Nudity can be uncomfortable for teachers to discuss with students in an art class. The Milwaukee Art Museum has compiled a list of teaching ideas regarding approaching nudity in art classrooms that may be helpful.

When discussing ancient Greek culture, it may be helpful to note that the Greeks were very interested in the excellence of proportion in the human form. Proportion is the relationship between the whole and its parts. In order to study and understand the human body, Greek artists would observe and create sculptures of the nude human form. To reach this perfection in proportion was to reflect the magnificence of the Greek gods.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the web page may be found.

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

Lesson Objective

- Study the sculpture *The Discus Thrower*, and identify the line, shape, and form in the sculpture to create a pipe cleaner sculpture of an ancient Olympic athlete.

What Students Have Learned

Remind students that in the last unit, they studied directions of lines, including horizontal, vertical, and diagonal. They learned how lines, actual or implied, can guide the viewer through a painting, as in Pablo Picasso's *Mother and Child*. They also studied how lines can be used to show motion, as in Katsushika Hokusai's print *The Great Wave* from the *Thirty-Six Views of Mt. Fuji* series.

DAY 1: LINE, SHAPE, AND FORM IN SCULPTURE

Introduce the lesson by reviewing the differences between two- and three-dimensional works of art. Remind students that the paintings and prints they've studied are examples of two-dimensional artworks. Tell students that sculptures are three-dimensional works of art that may be carved, modeled, or assembled.

Ask, "What dimensions do you see in a painting?" (*height and width*) "What dimensions do you see in a sculpture?" (*height, width, and depth*)

Hand out the paper and the modeling clay. Say, "Draw a smiley face on the piece of paper. What shape did you draw for the smiley face? A circle is a two-dimensional shape because it's flat. A shape is a two-dimensional enclosed area.

"Now, take the ball of modeling clay and make a smiley face. Begin by rolling the clay into a ball or sphere, which are examples of three-dimensional shapes. Use your finger to poke some holes for eyes and draw a smiley face on your clay. You can hold it in your hand. You can turn it around and see it from all sides. That is the difference between two-dimensional and three-dimensional artworks."

Play the game Strike a Pose by teaming students up with a partner. One student strikes a pose while the other student identifies implied lines (such as the line between the fingers), visible lines (perhaps the position of an arm or leg), and lines that show motion.

Explain to students that when they examine a painting, they are seeing examples of shapes. Shape is a two-dimensional enclosed area. For example, if a painting shows an orange in a bowl of fruit, viewers see a flat, circular, two-dimensional orange.

If the students were looking at a sculpture of a bowl of fruit, the orange would be round like a circular shape; however, since viewers can see three dimensions, we call this shape a sphere. However, artists can create the illusion of three-dimensionality through line, shading (value), and color when composing two-dimensional artworks.

Point out that when we study sculpture, we must remember to use the term *form* and not just *shape*. Say, "When we study sculpture, we are studying the element of form. Form is an element of design that is three-dimensional and takes up space."

Explain that there are different types of sculptures. Say, "We can walk around a freestanding sculpture, which is a sculpture that is not attached to a building or a wall. But not all sculptures can be viewed in that way. Some sculptures are called relief sculptures. This is a type of sculpture where the figures or shapes are carved or molded on a flat surface. These can be seen in carved scenes along the tops of buildings or images on U.S. coins."

Pass around a coin, like a quarter, so students can see an example of a relief sculpture.

Art in This Lesson

The Discus Thrower, Myron

c. 450 BCE, ancient Greece

The form of the athlete in this statue shows sculptural motion in the athlete's stance.

Background for Teacher

The Discus Thrower is one of numerous versions of this same pose. In the mid-fifth century BCE, Myron sculpted the initial version, a mold was made, and his final piece was cast in bronze. As often happened, subsequent ancient Roman artists carved marble versions of Myron's athlete. The most well-known copy today is in Rome, Italy. Few bronze works remain by any of the ancient Greek sculptors. Many were melted down or destroyed. Therefore, the Roman marble versions are the surviving examples of this vital period of Greek sculpture.

Display the rotating model of *The Discus Thrower* for students. Invite students to look carefully at the artwork and think about what they see. Have them look for different elements as the sculpture rotates. Tell students that this statue is more than two thousand years old and is from ancient Greece.

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

Say, "Myron's careful study of real athletes and human anatomy, or the human body, guided his choice of pose. Try twisting your body into this stance, and you will feel the tension and energy of the windup before the uncurling motion in which you would toss the heavy discus as far as possible." Model the stance for students, and encourage them to try it.

Say, "After watching lots of young athletes, Myron decided to show this boy with his arm pulled back, ready to throw. Look closely—see how the round discus is flat against his arm and hand? His fingers are wrapped around it. In the next moment, he will spin around to throw it fast and far."

Point out the forms in the sculpture: His head is shaped like an egg or ball, the tree trunk next to him is like a tube, and the space between his twisting body, arm, and leg makes a triangle shape.

Explain that Myron studied real athletes carefully to make this statue. In the ancient Greek Olympic Games, athletes typically did not wear clothes. They did so to honor the gods, as

they believed the strength and beauty of the human form was a reflection of the gods' power. He made sure to make the body look strong and lifelike, but the boy's face is very calm—he doesn't even look tired!

Point out that this sculpture isn't necessarily a portrait of one individual. It's meant to show the spirit of the Olympic Games and the strength of the athletes.

SUPPORT—The discus is not a frisbee! Originally constructed out of stone or metal, it took tremendous precision and effort to toss the round plate as far as possible. One of the oldest sports, the discus throw was featured in the Greek Olympic Games. The winner of this event was considered to be the greatest athlete. The discus throw is still an Olympic sport.

Teaching Idea

Show students the video of athletes throwing a discus. This video was compiled by track and field coach Dorothy Doolittle. Filmed in the 1980s, this slow-motion footage captures professional athletes performing the discus throw at various competitions. Have students watch the video to see discus throwing come to life.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the video may be found:

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

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

AN ARTIST'S QUESTIONS

What do you see?

- Responses will vary. Possible response: It is a statue of a boy. He has an object (a discus) in his hand. He looks as if he is an athlete.

What is this figure doing?

- He is preparing to throw the discus that is in his right hand.

Do you think he will throw the discus far? Why?

- Responses will vary. Possible response: He will throw it far because the athlete's muscles and stance show that he is about to put all his strength behind the throw.

Activity

Page 7

Have students open their Student Activity Books to page 7, Line, Shape, and Form in Sculpture. Read the directions and each question aloud. Prompt students to examine *The Discus Thrower* as they answer each question.

Have students share and discuss their answers.

Then, distribute drawing paper and colored pencils. Students will use the shapes on their page to draw something that someone in ancient Greece might have made a statue of. Have students brainstorm athletic events.

Prompt students by sharing a list of ancient Greek Olympics events: running, jumping, boxing, wrestling, martial arts, horse racing, and chariot racing.

Encourage students to create a drawing that shows motion, such as *The Discus Thrower*. Have students share their artwork with the class.

Check for Understanding

Conclude the session by discussing three-dimensional artwork. Ask students to explain the difference between the terms *shape* and *form*. Ask students what term is used to describe a painting. (*two-dimensional*) Ask students which term is used to describe a sculpture. (*three-dimensional*) Ask students what the difference is between two-dimensional and three-dimensional. (*Two-dimensional shapes are flat, and three-dimensional forms are not flat*.)

DAY 2: PIPE CLEANER STATUES

Introduce this part of the lesson by reminding students that the sculptor Myron observed athletes in action. Myron chose to show the discus thrower with his arm in full backswing. Have students spread out and strike the pose of the discus thrower. Ask students what kind of implied line this position assumes. (*The body assumes a zigzag line*.)

Explain to students that long ago, about 2,800 years ago, there lived a civilization of people called the ancient Greeks. The ancient Greeks were similar to other ancient civilizations in some ways. They had writing systems, leaders, laws, religions, and different people to do different jobs. Myron, the creator of *The Discus Thrower*, lived in ancient Greece.

Mount Olympus was the highest mountain in Greece, and the people believed Olympian gods and goddesses lived on that mountain. Every four years, the Greeks held special games called the Olympic Games. The people came from many miles away to participate in the games.

Say, "Sports were important in ancient Greece. They even played a large role in religious festivals. Men exercised and swam at public facilities. At the time, women weren't allowed to go to these facilities, but they did attend religious festivals. These festivals included wrestling, boxing, foot and chariot races, jumping, and javelin throwing.

"The most famous of these festivals was the Olympic Games, which began in the eighth century BCE. The games brought together different groups of people from throughout the Greek world."

Display the model of *The Discus Thrower*, which you may access on the Core Knowledge Visual Arts Online Resource Document.
https://www.coreknowledge.org/visual-arts/

SUPPORT—Examine the face of *The Discus Thrower.* Explain that the Greeks preferred to make human beings look calm and thoughtful. This was part of their idea of beauty. They would not show an athlete showing a strained look.

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

AN ARTIST'S QUESTIONS

Imagine trying to throw something heavy; how might your face look? (Have students make a face).

- Responses will vary. Students may have a strained look because they are doing something hard.

What would your body look like if you were throwing a ball or a flying disc? (Have students strike a pose.)

- Responses will vary. Students' poses may include arms out or athletic stances.

Which details might suggest that this is a sculpture from ancient Greece?

- Responses will vary. Possible response: It looks like an athlete that might be participating in the Olympic Games.

Activity

Page 8

Explain that today's activity is to make a sculpture showing movement using pipe cleaners. Students will use more than one pipe cleaner to provide **mass**, or an amount of matter, to the sculpture. Have students open their Student Activity Books to page 8, Pipe Cleaner Statue. Students should follow the directions at the top of the page and then answer the reflection questions below.

Each student will choose which event they want their pipe cleaner action figure to participate in. Remind students of the drawing they created in the previous lesson, of an Olympic athlete in motion.

Tell students they can model their pipe cleaner sculpture on the image of *The Discus Thrower* or create something new. Remind students of some of the events they have learned about, such as wrestling, boxing, foot and chariot races, jumping, and javelin throwing.

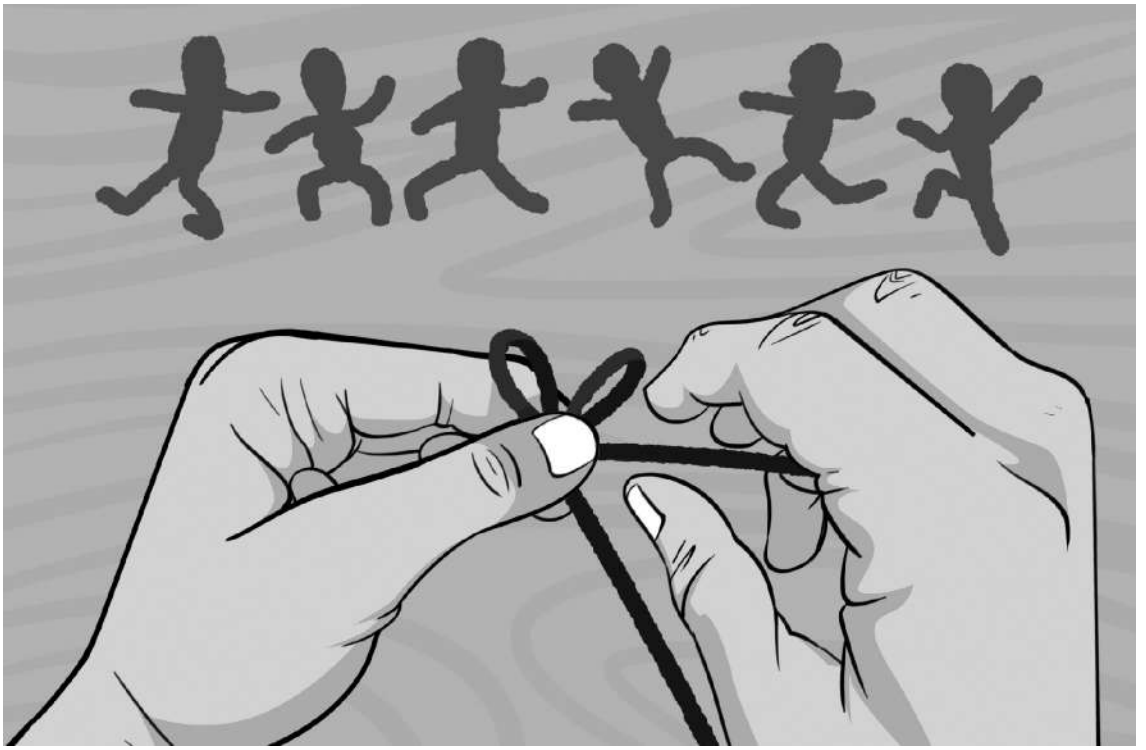
Distribute three pipe cleaners, a piece of cardboard, and a very small piece of clay to each student. Model each step in the directions below.

Directions:

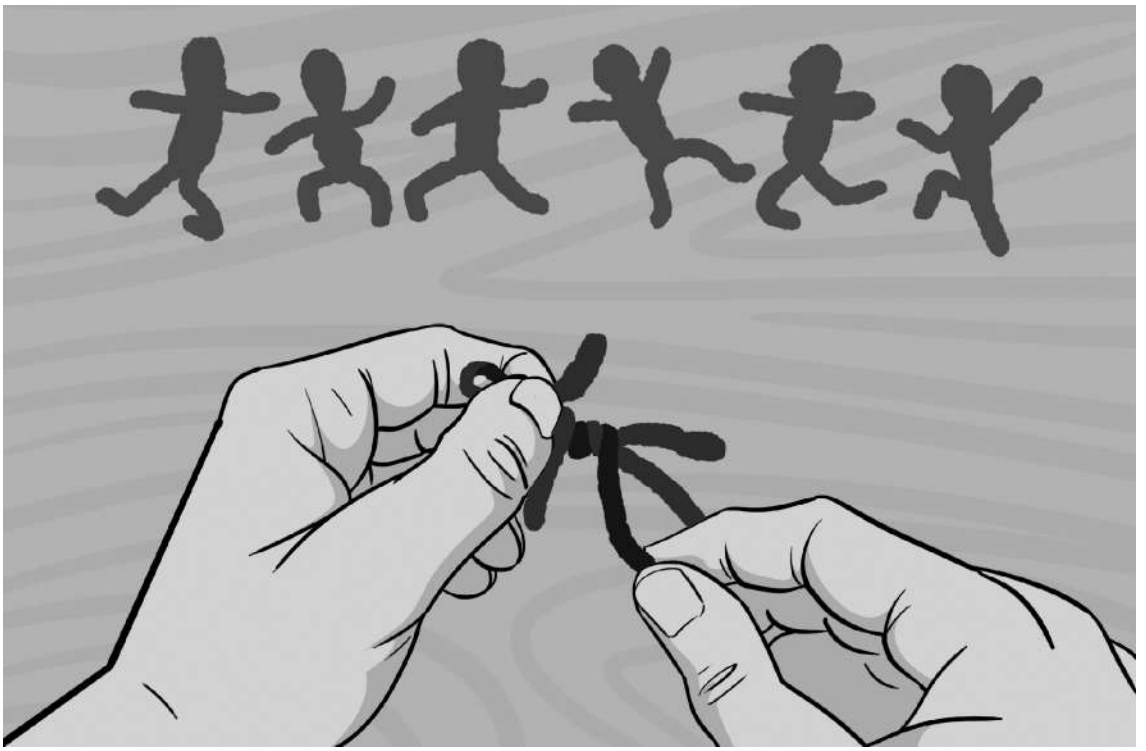
1. **Make the Head.** Say, "Take one pipe cleaner, and bend it in half like a letter *V*."

2. Say, “At the bottom of the *V*, twist a small loop to create a head.”

3. **Make the Arms and Legs.** Say, “Turn the remainder of the pipe cleaner into two arms and two legs. You might do this by bending and twisting. Experiment with different techniques to do this.”

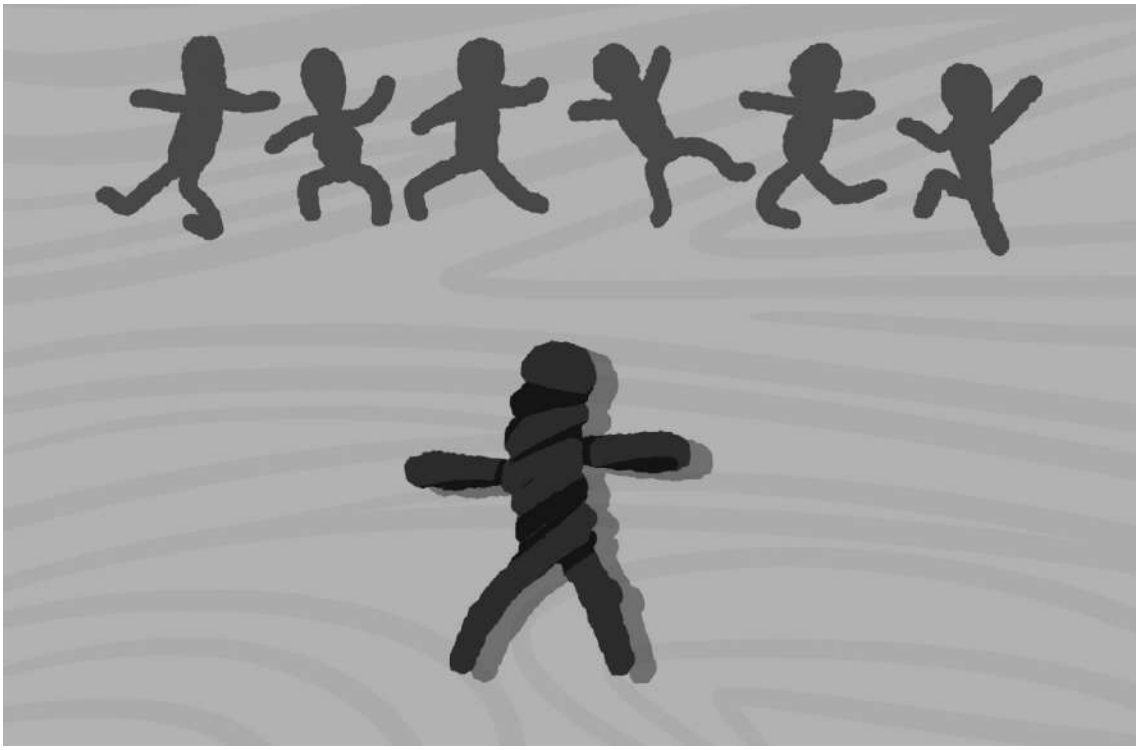


4. **Add Mass.** Say, “Take a second pipe cleaner, and wrap it tightly around the neck once, then wrap it around the head and torso to build mass to your figure. If you like, you can add more mass with a third pipe cleaner.”



5. **Make the Hands and Feet.** Say, “You can also bend and shape the ends of your figure’s arms and legs to create hands and feet.”

6. **Pose Your Athlete.** Say, “Bend the arms and legs to show your athlete in action—running, throwing, or jumping!”



7. **Create a Base.** Say, “Place a small amount of modeling clay on the cardboard base to hold your statue in place.”

Have students complete the reflection questions in their Student Activity Books. Place the action figures on display, and label the display “Olympic Games.” Have students look at and discuss each other’s creations.

Check for Understanding

Conclude the session by looking at and discussing the variety of Olympics figure sculptures the students created. Challenge students to find the implied guiding lines that direct the viewer’s eyes.

Unit 2 Lesson 2

MOVEMENT THROUGH SCULPTURE — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will create a sculpture of an animal.	• **Slide Deck** slide 3 and **Student Activity Book** page 39 • Art 3, *Flying Horse, One Leg Resting on a Swallow* • **Online Resource Document** Model of *The Discus Thrower* • Chart paper and marker for teacher use • Aluminum foil (at least 4 pieces per student of varied sizes) • Scissors (1 per student) • Small piece of modeling clay for base (1 per student)

Advance Preparation

Prior to this lesson, cut aluminum foil into large (approximately 8 × 10") and small (approximately 4 × 4") pieces.

Lesson Objective

- Compare two historical sculptures of animals, then create a sculpture of an animal.

What Students Have Learned

Remind students that in the last lesson, they looked at the sculpture *The Discus Thrower* and identified the lines, shapes, and forms in the sculpture. They also created a sculpture that showed motion.

DAY 1: MOVEMENT THROUGH SCULPTURE

Introduce the lesson by reminding students of a game they played in the previous lesson, Strike a Pose. Have them strike the pose of *The Discus Thrower*. Have students point out the implied line showing movement in the sculpture. Explain that today they will observe another ancient sculpture. This sculpture was discovered inside a general's tomb and is from the second century CE in China, near Wuwei, in the Gansu province.

Art Timeline

Remind students that they have been studying lines in art. Point out that lines are also an important element in other subjects, such as math and social studies. Say, "We've been discussing lines in art. Did you know lines are important to us in many other ways as well?"

Ask if they have seen lines used in other subjects. Say, “When we study people and places from long ago, we use a timeline that shows when important events happened. Today, we are going to make a timeline.”

On a piece of chart paper, make an art timeline. There are many ways to make a timeline. Scrolls of paper for timelines are also available online and are inexpensive. Add to the timeline throughout the year as you continue to study works of art. Many art history books contain timelines for reference.

Say, “Today we are going to begin a timeline that will be displayed throughout the year. We will add to our timeline as we study more works of art. The first thing we will do is go back to the first sculpture we studied, *The Discus Thrower.* We will show that this art was created in 450 BCE by marking it on our timeline.”

Continue to keep the timeline up-to-date by recording works of art that students study. Add *Flying Horse, One Leg Resting on a Swallow* to the timeline after you examine it with students. Invite students to draw pictures of the works of art on the timeline to make it more meaningful for them.

Art in This Lesson

Flying Horse, One Leg Resting on a Swallow

ca. 200 CE, Eastern Han period in China

The statue, which shows motion and movement, also demonstrates balance, as the entire bronze animal is on a single hoof.

Background for Teacher

This statue and many others were discovered in 1969 inside a general’s tomb from the second century CE, near Wuwei (Gansu province). The mighty bronze steed barely touches the ground as it gallops forward, and its hoof rests on the back of a flying swallow. Sculptures such as this example, one of the finest of the period, revere the great Ferghana horses that Chinese emperor Wudi had brought back from Central Asia to enhance his army’s military power. The artist is unknown.

Slide 3

Display slide 3, *Flying Horse, One Leg Resting on a Swallow*, for students, and have them turn to the corresponding page in their Student Activity Books.

Page 39

Invite students to look carefully at the picture of the sculpture and think about what they see. Point out the pose in *Flying Horse, One Leg Resting on a Swallow.* Discuss how this sculpture shows a sense of movement. Caught in mid-action, the creature appears to defy gravity and seems to be gliding through the air.

Point to the bottom of the sculpture. Say, "Notice the sculptor's great skill in balancing the entire animal on a single hoof! It looks as if the horse is flying. The artist was able to show movement by making the animal's legs bent, the tail flying, and the mouth on the horse's face open. The horse's head looks energized, and with the legs in a running pose, the horse looks like it could jump out of the picture."

Explain that *Flying Horse, One Leg Resting on a Swallow* is based on events in ancient Chinese history.

Say, "In the second century CE, the famous Chinese emperor Wudi was determined to take the mighty horses from Central Asia. Unlike the Chinese breeds of horses, these horses had greater height, muscle, and stamina. Wudi wanted these horses to make his army stronger. He and sixty thousand soldiers went to Ferghana (which is in modern-day Turkistan) to bring back the famous horses."

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

AN ARTIST'S QUESTIONS

Does the horse look like it's going fast or slow? How can you tell?

- The horse looks like it is going fast. The position of its legs and tail make it look like it is in quick motion.

What do you think the horse's leg is resting on?

- Responses will vary but may include an object, a rock, or a bird.

SUPPORT—Some students might not notice that the horse is balanced on one hoof on the back of a swallow. Explain that a swallow is a bird. In reality, if a horse landed on a bird, there would be very little left of the bird. The sculpture conveys the idea of a powerful horse flying through the air.

Comparing Sculptures

Draw a Venn diagram on the board or chart paper. Label the left circle *The Discus Thrower* and the right circle *Flying Horse, One Leg Resting on a Swallow*. Label the area where the circles overlap "Both." Tell students that today, they are going to compare and contrast the two sculptures. Point out that when we talk about how things are the same, we are comparing them. When we talk about how they are different, we are contrasting them.

Explain, "We will use a circle for each sculpture to show how they are different from each other." Then, point to the middle where the circles overlap. Say, "Notice where the circles overlap. The part where the circles come together is where we will show how the sculptures are the same. This part is labeled 'Both.'"

SUPPORT—Complete a Venn diagram using a topic the students are familiar with before comparing and contrasting the two statues. For example, have the students compare and contrast recess and lunchtime or math and reading.

Work with students to find differences between the two sculptures. For example, one is a sculpture of a man throwing a discus, and the other is a sculpture of a horse. Fill in the Venn diagram on the board as students suggest attributes that are the same or different.

Differences include subject matter, human vs. animal, material the sculpture was made from, time in which they were created, place of origin, etc. Similarities include they are both sculptures, they are three-dimensional and have weight and mass, they both show motion/movement, they both portray living things, etc.

Tin Foil Sculpture

Explain to students they will have an opportunity to make an aluminum foil sculpture of an animal. Guide students to remember what they learned when they created sculptures from pipe cleaners in the previous lesson. Point out that they will be using pipe cleaners once again to create a pose and show motion. However, they will now also wrap and mold aluminum foil around the pipe cleaner armature to build mass.

Provide the students with pipe cleaners and large and small pieces of aluminum foil, then safely distribute the scissors.

Give students the following directions in order, modeling each step:

1. Create an armature, or frame, for your sculpture using pipe cleaners. Bend and twist pipe cleaners to sculpt and form the body of an animal.
2. Use large pieces of foil to wrap the armature, adding mass and form. Try pressing, bending, and twisting to create different forms and effects.
3. Use small pieces of foil as needed to create details.
4. Bend the legs, ears, wings, and/or tail to show motion like running, climbing, or flying.
5. Press the bottom into clay so it can stand up.

Check for Understanding

Conclude the session with a discussion of how artists show motion in sculptures. Have students look at the aluminum foil sculptures and describe how motion is shown by the position of the body. Ask students about their experience sculpting compared to drawing or painting.

Unit 2 Lesson 3

THE THINKER TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will observe *The Thinker* and play a game.	• **Slide Deck** slide 4 and **Student Activity Book** page 41 • Art 4, *The Thinker* • **Online Resource Document** *The Thinker* video from the Association for Public Art (Note: play without sound) • Art timeline from previous lesson • Chart paper and marker for teacher use

Lesson Objective

- Observe and reflect on *The Thinker*.

What Students Have Learned

Remind students that in Lesson 1, they learned about how the position of the legs in both *The Discus Thrower* and *Flying Horse, One Leg Resting on a Swallow* showed motion. Explain that the sculptor was able to use the position of the horse to create the illusion that the horse was lightweight or even flying.

DAY 1: *THE THINKER*

Ask students, "What do you think is heavier—a mouse or a giraffe?" (*a giraffe*) Explain that a giraffe is bigger and has more weight than a tiny mouse. Explain that mass is the amount of matter in the sculpture. The more mass, or matter, something has, the heavier it will be.

Say, "Flat pictures, like drawings, are very light. But sculptures take up space and can feel heavy or strong. Today, we're going to look at a sculpture and talk about how heavy or light it looks. We'll look at its shape and how the artist made it."

Art in This Lesson

The Thinker, Auguste Rodin

1880, France during the realism and early modernism movements

The sculpture uses strong form and texture to show muscles, tension, and thoughtfulness in the pose.

Background for Teacher

French sculptor Auguste Rodin created *The Thinker* with psychological and physical weight as well as stillness. Yet the visible marks of Rodin's finger marks, made when he pushed and prodded the original wax, plaster, or clay of the initial sculpture, give the cast bronze version a sense of immediacy. The light plays off the uneven surfaces, making it seem that Rodin (although long dead) just recently formed the muscle-bound figure. The inwardly turned, densely packed pose of *The Thinker* emphasizes the man's mass—and, by extension, the "massiveness" of the worldly issues he seems to shoulder.

The Thinker is an example of a cast sculpture, meaning it is a copy of an original sculpture. In the casting process, a mold form is made of a sculpture, then liquid material such as melted bronze, wax, or plaster is poured into the mold. When the material has set or hardened, a copy of the original sculpture is made.

Slide 4

Display slide 4, *The Thinker*, and have students turn to the corresponding page in their Student Activity Books. Ask students what they notice. Have students look carefully before coming to any conclusions.

Page 41

Say, "Rodin was an artist who liked to show how he made his sculptures. If you look closely, you might even see finger marks where he pushed and shaped the clay with his hands. Rodin wanted people to see how the sculpture was made."

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

AN ARTIST'S QUESTIONS

What is this figure doing? Describe how his body is posed.

- He is sitting, and he is looking down. He may be thinking.

What do you think he is thinking about?

- Responses will vary. Possible response: He looks like he is thinking about something serious or something sad.

How does Rodin show us what the man is doing with his body?

- He is in a seated position, his chin is resting on his hand, and he is looking downward.

How would you describe the mood of *The Thinker*? How does it feel?

- The mood is serious or thoughtful. It looks like he is trying to solve a problem.

Teaching Idea

You may wish to show students the video of Rodin's *The Thinker* so they may see the full sculpture in the round. Do not play the audio, but provide information and talking points as students view the sculpture.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the video may be found:

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

Timeline

Continue to keep the timeline up to date by recording works of art that students have studied. Add *The Thinker* to the timeline. You may wish to invite students to draw pictures of the works of art on the timeline to make it more meaningful for them.

Sculptures Game

Have students put away their Student Activity Books. Explain that they will play a game where they pretend to be a sculpture showing an emotion. Demonstrate how to play:

- Whisper a word to the person who will be the "sculpture" (see ideas below).
- The sculpture uses their full body to pose in a way that shows the word. Remember: Sculptures cannot speak! They can only pose their face or body.
- The class tries to guess the word the sculpture is embodying. If somebody guesses correctly, the class gets one point.
- You can split the class into teams, who only guess when their teammate is posing, or play as a full class, depending on the level of competition you desire.

Word ideas:

happy	sad	tired
scared	angry	silly
surprised	bored	worried

Check for Understanding

Ask students to consider which of the emotions they saw in the game would be considered "light" and which would look "heavy" if a sculptor created them. You may wish to write the words on the board or chart paper for students to look back at them.

Have students share their answers with an elbow partner, and then elicit responses to share with the full group.

Unit 2 Lesson 4

MAKING SCULPTURES — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will create a clay sculpture figure.	• **Online Resource Document** *The Great Buddha of Kamakura* • **Slide Deck** slide 4 and **Student Activity Book** page 41 • Art 4, *The Thinker* • Oil-based modeling clay (enough for each student statue) • Small pieces of cardboard (1 per student) • Pencils (1 per student)
DAY 2	Students will create a pose for the clay sculpture figure.	• **Student Activity Book** page 9, My Sculpture • Modeling clay (enough for each student base) • Pencils (1 per student)

Advance Preparation

Prior to teaching Day 1 of this lesson, portion out the modeling clay for students. Oil-based modeling clay is ideal for this activity, as it will not dry or harden overnight.

Lesson Objective

- Create a sculpture of a figure using clay, then arrange it in an artistic pose.

What Students Have Learned

In the last lesson, students investigated *The Thinker*, noticing its mass and how the artist showed emotion through its pose.

DAY 1: CLAY SCULPTURES

Introduce the lesson by telling the students they will continue to learn about new sculptures. Tell students that over the course of the next two days, they will create their own clay figure and place it in an artistic pose.

Say, "We have studied one of Japan's most famous works of art. Remember when we studied *The Great Wave*? It was a print created using painted woodblocks by the artist Hokusai." Ask students what they remember about *The Great Wave*. (*Answers will vary but should include waves, boats, and lines that show movement.*) Say, "Today we will learn about another famous piece of art from Japan."

Art in This Lesson

The Great Buddha of Kamakura

1252 CE, Kamakura period (1185–1333) during the establishment of the first shogunate (military government)

It is a large, hollow bronze statue located on the grounds of a Japanese temple that shows the contemplative stillness of Buddha.

Background for Teacher

The Great Buddha of Kamakura, a bronze statue created in 1252, stands at the Kōtoku-in temple in Kamakura City. It was originally placed inside a building, but storms and a tsunami destroyed the structure in the late 1400s. Since then, the statue has remained outdoors. Standing 13.35 meters (about 44 feet) tall and weighing around 103 tons, it is one of Japan's most famous and admired historical landmarks.

Display the photograph of *The Great Buddha of Kamakura* for students. Explain that there are many statues of Buddha in Japan. Buddha was the founder of a major religion called Buddhism.

Say, "One of the best-known sculptures is *The Great Buddha of Kamakura*, which shows the Buddha in a seated position."

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the image may be found:

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

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

AN ARTIST'S QUESTIONS

What do you notice in the photograph of *The Great Buddha of Kamakura*?

- Responses will vary. Possible response: The figure has a calm expression and is seated with his legs crossed and his hands resting in his lap. There are trees behind the sculpture. It looks like the sculpture is very large.

SUPPORT—Display slide 4, *The Thinker*. Give students a minute or two to recall what they studied in the last class. Then continue on.

Slide 4

How are *The Thinker* and *The Great Buddha of Kamakura* alike?

- They both show men who are sitting. Neither is moving or showing motion.

How are *The Thinker* and *The Great Buddha of Kamakura* different?

- *The Thinker* is in a different pose than *The Great Buddha of Kamakura*. *The Great Buddha of Kamakura*'s hands are at rest in his lap. *The Thinker*'s hand is resting on his chin. *The Great Buddha of Kamakura* looks calm, but *The Thinker* looks worried or concerned.

Making a Clay Figure

Explain to students that they have now looked at and learned about statues from ancient Greece, France, China, and Japan. Today they will be sculpting their own statues. Tell students that they will use modeling clay because it will take two days to create their statue and modeling clay does not harden overnight like air-dry or earthenware clay; it also doesn't require a kiln, which is a very hot oven used to harden pottery and other substances.

Walk students through the following steps, and model each technique for students. Start by warming up the clay in your hands. Then knead it until you can roll it into a ball.

Review the basic shapes you'll use in your sculpture: a sphere, a coil, a square, a cone, and a triangle. Take a piece of clay, roll it into a long shape, and bend it in half to make legs. Next, make a triangle shape, and gently flatten it. This will be the torso. Roll two smaller pieces of clay to make the arms. For the head and neck, shape the clay into something that has a light bulb shape.

SUPPORT—The term *light bulb shape* might be confusing for some students. Draw a simple picture of a light bulb, and show that the shape is being used for the head and neck. The word *balloon* might also work to convey the desired shape.

TEACHER NOTE—Hand strength is important for everyday tasks, such as unwrapping a snack wrapper, flushing a toilet, buttoning a shirt, and using a pencil or crayon. Notice if a student has difficulty with paper and pencil skills. Working with clay is a fun way to improve overall hand strength. Students will be pinching, pulling, rolling, and squeezing the clay.

Once students have completed the figure of their statue, have them place it on a piece of cardboard to store the clay figures in between lessons. Have students write their names on the cardboard piece that contains their statue.

Check for Understanding

Conclude the session by discussing the sculptures students have made and the materials they used. Have students turn and talk with a partner. Ask them to discuss their statues and the process of building a figure out of clay from scratch. If time allows, line up all of the unfinished statues, and have students examine other students' figures, commenting on what they see and notice.

DAY 2: COMPLETE THE SCULPTURE

Introduce this part of the lesson by reminding students of the work they have done so far in making a sculpture out of clay. Today, they will place their figures in a pose or position of their choice and attach the statue to a base so it can sit or stand upright.

Explain to students that they will finish their statues today. Right now, they have statues of the human figure that they need to place in a pose. It can be a movement position, like *The Discus Thrower*, or a seated position, like *The Thinker*. Have students explore their options, and have them shape their figures into their desired forms. Encourage them to use the figure's arms and legs to tell a story or to show motion. Instruct students to create a base for their statues by rolling a sphere of clay, then gently flattening it on a tabletop.

Once their figures are finalized, students can position their statues on their bases and use their fingers to carefully blend the two together.

Activity

Page 9

Have students turn to page 9, My Sculpture, in their Student Activity Books. Invite students to look carefully at their own sculpture and think about what part was the most difficult and what part was the most fun. Read the questions aloud, and provide supportive feedback as students are working.

For the drawing box at the bottom of the page, tell students to draw a picture of their sculpture and give it an appropriate title or a name (such as “The Jumper” or “The Catcher”).

Check for Understanding

Conclude the session by inviting students to explain the process of sculpting a figure, including how to join two pieces of clay. Ask what forms they used to make their figures. Students could turn and talk to discuss their answers with a partner, or you could lead them in a whole-class discussion.

Unit 2 Lesson 5

UNIT 2 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will draw a picture of the sculpture they liked best.	• **Student Activity Book** page 10, Sculpture Assessment • Art timeline • 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 main ideas from each lesson in Unit 2:

- Sculptures have lines, shapes, and forms.
- Sculptures can suggest movement or motion.
- Sculptures can appear light or heavy.
- Sculptures reveal information about the cultures in which they were made.
- Artists use special techniques to sculpt with clay.

Revisit the Big Idea of this unit: *Our appreciation of sculpture can be enhanced by exploring line, form, and mass*. Discuss with students the activities they did in this unit:

- Pipe cleaner athlete sculptures
- Aluminum foil animal sculptures
- Sculpture game
- Clay figure sculptures

Display the timeline students helped create, and refer to it while discussing the unit. In small groups, students can discuss all of the activities they did in this unit. With the teacher as the moderator of all groups, ask students a question, and then give the groups time to discuss their answers. After two or three minutes per question, have a representative from each group share their answer with the class.

Create questions, or use some of the following:

1. Which sculpture has the most mass?
2. Do all sculptures appear still? Which ones appear to be moving?
3. How does *The Discus Thrower* show a zigzag line? Is the line actual or implied?
4. Which sculpture do you think was the hardest to make? Why?
5. Which one do you like best? Why?

Assessment

Page 10

Ask students to turn to page 10 in their Student Activity Books, and distribute pencils. Students will complete the assessment activity for this unit.

Read the questions aloud, and provide time for students to write their answers.

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.

- Play the game Strike a Pose, with students working in pairs. One partner imitates the pose of one of the three sculptures they studied in this unit. The other partner guesses which sculpture they are imitating. Partners take turns striking poses.
- Encourage students to write about the use of art in these ancient civilizations and how it reflects what they have learned about the people of these civilizations. Have students share their responses with the class.
- Make connections to *The Discus Thrower* in conjunction with your discussion of the ancient Greeks and the Olympic Games, and your examination of *Flying Horse, One Leg Resting on a Swallow*.

Additional Recommended Resources

Consider using the following resources and trade books that discuss sculpture for students:

- Alexander, Heather. *A Child's Introduction to Art: The World's Greatest Paintings and Sculptures.* Black Dog & Leventhal Publishers, 2014.
- Brennan, Sarah. *The Tale of a Dark Horse*. Blacksmith Books, 2013.
- Stefanik, Mark. *Takashi and the Great Buddha of Kamakura*. Published by the author, 2020.
- Wenzel, Angela. *13 Sculptures Children Should Know.* Prestel, 2010.

UNIT 3

Landscapes

Big Idea Like the portrait and the still life, the landscape is another important genre in painting.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Landscapes* unit. In this unit, you will discuss the genre of landscape painting. The paintings in this unit were chosen to highlight the various elements of landscape painting. Students will discuss dreamlike landscapes, texture in landscapes, and how landscapes tell a story.

This unit contains six lessons, split across eight class days. There will be a half-day Looking Back review on Day 4 and a unit assessment on Day 8. 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 Landscapes
2	Lesson 2 Elements of Art in Landscapes
3	Lesson 3 Dreamlike Landscapes

Day	Lesson
4–5	Lesson 4 Textures in Landscapes*
6–7	Lesson 5 Landscapes Can Tell a Story
8	Lesson 6 Unit 3 Assessment

* Looking Back

What Students Should Already Know

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

- Genres are categories of art.
- Portraits and still lifes are examples of genres.
- Portraits are artworks of people created by an artist; self-portraits depict the artists themselves.
- Murals are large paintings created on walls or ceilings.

What Students Need to Learn

In this unit, students will

- Identify genres, or categories, of painting, including portraits, still lifes, and landscapes;
- Understand that landscape painting in the West has roots in ancient times;
- Understand that Chinese and Japanese artists have painted pen-and-ink landscapes for centuries;
- Recognize that landscapes can show the modern physical environment as well as times past;

- Explain how landscapes illustrate the outdoors and can include rural or urban images; and
- Identify landscapes in a variety of styles, including realistic and dreamlike.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about landscapes as they explore elements of art and study additional works of art.

Grade 3 Unit 1: *Elements of Art: Light and Space*

- Painters use light and dark tints to focus the attention of a viewer.
- Artists use the foreground, middle ground, and background to create the illusion of space in a landscape.

Vocabulary

cityscape, n. an image of a city environment **(54)**

Example: The artist painted a cityscape of downtown New York City.

landscape, n. an image depicting scenes in nature **(52)**

Example: Vincent van Gogh painted landscapes of the countryside.

oxbow, n. a U-shaped bend in a river that curves back on itself to form a large loop **(52)**

Example: Thomas Cole painted a scene that included a lake with an oxbow.

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 Language Arts (CKLA)
Grade 2 Domain 6: *Cycles in Nature* (seasons)
CK Science (CKSci)
Grade 2 Unit 3: *Exploring Land and Water*

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 Resource Document.

Most Important Ideas

The most important ideas in Unit 3 are as follows:

- Landscapes, an important genre in art, give us glimpses into the past as well as describe the outdoors.
- Artists use color and shape to convey their emotions in landscapes.
- Some artists paint realistic landscapes, and some paint dreamlike landscapes, a fantasy of their imaginations.
- Vincent van Gogh used brushstrokes to show texture in his landscapes.
- Landscapes can be huge murals and tell a story.

What Teachers Need to Know

Look out the window, and imagine taking a snapshot. What would be the genre of your resulting photograph? If you're peering out onto nature, you would likely say "landscape." The term refers to a scene describing the land. What if the "land" is full of buildings or other signs of industry? Well, it's still a landscape. Some people would use the term *urbanscape* or *cityscape*, which is a subcategory of landscape.

Landscape painting has a long history. For many centuries, landscapes were not seen as serious or important subjects in art. But during the sixteenth and seventeenth centuries, European artists began to focus on nature itself. Some created seascapes—paintings of the ocean—which became popular as sea trade grew and brought wealth to coastal nations. In the nineteenth century, landscape painting became especially important in the United States. Artists used color, light, and composition to explore ideas about God, nature, and the wilderness. Their paintings reflected how people at the time were thinking about the natural world—both its beauty and its dangers.

One important group was the Hudson River school, led by Thomas Cole (active around 1835–1870). These artists painted dramatic, romantic views of the American wilderness, especially in the Hudson River Valley in New York. Some traveled farther, capturing scenes from the Rocky Mountains and even South America. Their paintings often showed soft light, glowing sunsets, and peaceful, untouched land. While these artists painted the land, explorers were physically traveling and mapping it.

Later in the nineteenth century, the impressionists, such as Claude Monet, also painted outdoor scenes. But instead of focusing on vast, dramatic wilderness, they painted parks, gardens, and everyday places where they spent time with friends and family. For them, nature was a way to express feeling and light in the moment.

Meanwhile, in China, artists had been painting landscapes for many centuries. On long scrolls of paper or silk, they showed mountains, rivers, waterfalls, and misty forests. Often, tiny people or travelers were included in the scenes. These paintings were meant to be slowly unrolled and experienced as peaceful journeys, giving viewers a sense of calm and escape from everyday life.

In CKVA Grade 1, students learned that pictures of people are called portraits. Look at the figures in Henri Rousseau's *Virgin Forest at Sunset* and Thomas Cole's *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*. Rousseau's man and jaguar are center stage in *Virgin Forest at Sunset*, but notice their size. Cole's figure in *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow* is even smaller. On the bottom, to the right of center, is an artist—actually Cole himself. So why aren't these paintings called portraits—or self-portraits? Here, and also in El Greco's *View of Toledo*, the land dominates the images, and so it is the subject itself; hence, they are considered landscape paintings.

Unit 3 Lesson 1

INTRODUCTION TO LANDSCAPES — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will classify paintings according to genre.	• **Slide Deck** slides 5–7 and **Student Activity Book** pages 43–47
		  • Art 5, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*
		  • Art 6, *View of Toledo*
		  • Art 7, *Virgin Forest at Sunset*
		• **Student Activity Book** page 11, Genres
		• Chart paper or whiteboard
		• Marker
		• Drawing paper (1 sheet per student)
		• Pencils (1 per student)
		• Magazines and/or newspapers (1–2 per student, if possible)
		• Colored pencils (1 set per student)

Advance Preparation

Prior to this lesson, collect magazines with examples of portraits, still lifes, and landscapes. It may be helpful to ask in advance for students or staff to bring in old magazines and newspapers. If none are available, print an assortment of online images for students to use. Whatever you use, ensure the contents and/or advertisements are appropriate for students.

Lesson Objective

- Students will identify the genre of landscape painting.

What Students Have Learned

Students who participated in CKVA lessons in Grade 1 may recall that paintings of people are called portraits and paintings of everyday objects are called still lifes.

DAY 1: INTRODUCTION TO LANDSCAPES

Slides 5–7

Introduce the lesson by displaying the slides of *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*, *View of Toledo*, and *Virgin Forest at Sunset*, each for one minute. Ask students to look carefully at each painting and then think about similarities they notice in all three paintings. Invite students

to share their ideas as you write a list of their ideas on chart paper or a whiteboard. Students may notice that each painting shows nature, or that the setting is outside.

After this, define **landscapes**: images that depict land in a scene. Give students drawing paper and pencils. Say, "We are going to create a landscape picture. We will look out a window and sketch what we see outside. Landscapes do not have to have trees; they can show anything that is outside."

Guide students to look carefully at all that they can see. If the classroom does not have windows, you may choose to have students use their imaginations or project an image from the Internet to inspire your learners.

Give students approximately five minutes to complete the sketch. When they have finished, play Saw and Draw, a quick game modeled after I Spy. Give students the opportunity to share something they saw, then drew, in their pictures. For example, "I saw a streetlight. Here is the streetlight in my drawing."

Art in This Lesson

View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow, Thomas Cole

1836; Cole was part of the American Hudson River school (c. 1835–1870).

This painting uses winding, curved lines to guide the viewer's eye, uses color to show mood and changes in nature, and uses value to show contrast between the sunlight and the storm.

Background for Teacher

Ironically, British-born artist Thomas Cole (1801–1848) is perhaps best known for his romantic views of the American land. For him, the young country's rustic, rugged beauty epitomized the United States. Cole came to Ohio with his family from England in 1818. He studied both in the United States and Europe but was ultimately drawn to America, where he painted vistas of a wilderness that would soon vanish as the mainstream population and industry encroached upon the virgin land.

Slide 5

Display slide 5, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*. Have students turn to the corresponding page in their Student Activity Books. Begin by asking students if they have ever heard of the term **oxbow**. Say, "An oxbow is an area of water. It has a U-shape. It is made by special bends in a river. It can happen due to floods or occur naturally." Draw a U-shape on the board to illustrate the phenomenon.

Page 43

Ask, "What do you see in the painting? What stands out?" (*Responses will vary but should include features in the painting such as clouds, sunlight, trees, water, and hills.*) Explain that Cole showed the sunlight on the lingering mist after a thunderstorm. Point to the sunlight in the painting, or have students identify where it is.

Say, "Although cameras did not exist during his lifetime, realist artists like Cole painted scenes that look like photographs. However, they often changed certain elements in their scenes. They

might move, eliminate, enlarge, decrease, and/or add items in their work." Have students turn and talk with a partner to discuss why an artist might make those choices.

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

AN ARTIST'S QUESTIONS

What are some of the colors you see?

- There are shades of blue, gray, and green seen in nature.

How does the artist use lines?

- There are curved lines to guide the viewers' eyes, and the lines of rain show downward motion.

Describe the weather you see in the painting.

- Responses will vary. Possible response: It looks stormy on the left side of the painting but sunny on the right side.

Transition into a discussion on how the weather can be both sunny and stormy at the same time. Explain that Cole divided, or split, the painting into two sections. He painted the left half to represent the powerful and uncontrollable aspects of nature, symbolized by the broken tree trunk and dark clouds.

On the right, Cole painted a quiet, sunny view of nature influenced by humans, who have cultivated the land into farms. His opinions and worldview were influenced by the time and place in which he lived, just as all artists are.

Find the Genre

Tell students that they will use their knowledge of landscapes to play a game. Explain that they will be looking through magazines to find examples of portraits, still lifes, and landscapes. Review the definitions of the three genres they'll be searching for—portrait: an image of a specific person, still life: an image of arranged objects, and landscape: an image depicting a land or nature scene outside.

Direct students into groups. Give the groups five minutes to search through their magazines or newspapers, tearing out and stacking in three separate piles as many examples as possible for each genre. The group with the most correctly placed examples in any given genre wins for that category.

Activity

Page 11

Now that students have categorized images by genre, ask them to open their Student Activity Books to page 11. Point out the three boxes. Say, "In our game, we found pictures of different genres. Use what you know about portraits, still lifes, and landscapes to draw an example of each genre of art in the corresponding box." Encourage students to look at the magazines for inspiration or draw from their imaginations.

Check for Understanding

Conclude the session with a discussion. Have students turn and talk with a partner to discuss the focus of each genre: portrait, still life, and landscape. Have pairs come together to discuss which genre is their favorite and why.

Unit 3 Lesson 2

ELEMENTS OF ART IN LANDSCAPES — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will draw a landscape of the school, focusing on color and shape.	• **Online Resource Document** *Urban Fiction No. 13* by Xing Danwen • **Slide Deck** slide 6 and **Student Activity Book** page 45 • Art 6, *View of Toledo* • **Student Activity Book** page 12, My School • Markers • Whiteboard or chart paper • Colored pencils (1 set per student)

Lesson Objective

- Create a landscape of your school, focusing on color and shape to convey emotion.

What Students Have Learned

Remind students that in the last lesson, they learned that artworks of nature (outdoor scenes) are called landscapes.

DAY 1: ELEMENTS OF ART IN LANDSCAPES

Introduce the lesson by asking a question. Ask, "If we call a painting a landscape because it shows the land outdoors, what should we call a painting that depicts a scene of a city? Is it still a landscape if it shows buildings?" Tell students if a landscape contains elements of city or urban life, it is known as a **cityscape**. Ask students about the differences between landscapes and cityscapes.

Teaching Idea

Display the image of *Urban Fiction No. 13* by Xing Danwen for students. Ask students what they see and notice. Explain that this is an example of a cityscape. Explain that a cityscape is a type of landscape. Ask students to point out urban elements such as office buildings, streets, and cars.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the image may be found:

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

Say, “Today we are going to learn more about landscapes. We are also going to talk about the horizon line—the line in the distance where the sky and the earth appear to meet. It’s the place where you see the sunset at night. The horizon line helps us understand how close or far away things are in a picture.” Remind students of what they learned in Unit 1 by using your arm as a model and showing how the word *horizon* is related to *horizontal*.

Explain that in addition to lines, artists use color and shape to express emotions in landscape paintings. Say, “When we look at landscapes, we should notice the colors the artist uses. Are they mostly warm colors, such as red, orange, and yellow, or cool colors, such as blue, green, and purple? Warm colors often make an image feel exciting or happy, and cool colors may make an image seem calm or quiet.”

Display the image of El Greco’s *View of Toledo* for students. Say, “Now let’s look at the shapes in the painting. Are they sharp and pointy or soft and round? (*The shapes of the buildings in the painting are sharp and pointy. Some shapes in the landscape are curved and round*.) Artists choose shapes and colors carefully to help us feel something when we look at their work.”

Remind students of the lines, colors, shapes, and emotions in Cole’s *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*. Then ask, “Why are color and shape important in a landscape painting?” (*They help us understand how the artist feels about the place they are painting and create a certain mood or feeling*.)

Art in This Lesson

View of Toledo, Doménikos Theotókopoulos (El Greco)

1597; This work was created in the mannerist style, which gained popularity following the High Renaissance period in Europe. Mannerist artworks generally feature greater exaggeration and imagination than artworks created during the Renaissance.

Using amplified colors and shapes, the painting is less concerned with visible details than with the overall sensation it evokes.

Background for Teacher

Born in what is now Crete, Doménikos Theotokópoulos (1541–1614) was called El Greco (the Greek) by the Spanish. The artist worked primarily in Spain, painting elegant, elongated, distorted images with dramatic, flickering white highlights that enhance the scene’s underlying emotional content. This painting serves as an invented symbol of the city, Toledo, rather than a geographic or accurate depiction.

Slide 6

Page 45

Display slide 6, *View of Toledo* for students, and have students turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Say, “Look carefully at this landscape. Look at the colors that El Greco uses. His landscape, *View of Toledo*, is full of energy.” Ask, “What colors do you see?” (*blues, black, white, and greens*)

Point out how dark the sky is. Ask, "What colors do you see in the sky?" (*white and different kinds of blue and gray*) "What feeling or idea does the sky show?" (*It looks dark, like it's nighttime or like a storm is coming.*) "What colors does El Greco use to paint the buildings in the city?" (*gray and white*)

Explain that El Greco was not interested in painting an exact copy, or a perfectly realistic version, of the landscape. He changed buildings around and put them in different positions. He exaggerated or changed colors to communicate an idea. He was more interested in the feeling or tone of the painting.

Have students do a turn-and-talk, and ask, "Do you think that El Greco painted a night sky with the moon shining, or did he paint a daytime storm? Explain your answers with your partner."

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

AN ARTIST'S QUESTIONS

What do you see?

- There is a landscape, a dark sky, green hills, trees, a bridge, and buildings.

Does this painting look up toward the city or down on it? How can you tell?

- Answers will vary depending on the student's perspective.

SUPPORT—You can introduce the term *perspective*: The artist's perspective or viewpoint is from a high place. Discuss with students why this is true.

What sort of emotions, mood, or feelings does this painting make you feel?

- Answers will vary but may include dark and stormy, gloomy, mysterious, cold, or dangerous.

Activity

Page 12

Have students turn to page 12, My School, in their Student Activity Books, and distribute colored pencils. Then, ask students to imagine and draw a picture of their own school, focusing on color and shape to convey their emotions.

Say, "Close your eyes for a moment, and think about your school. Think about the building, your friends, the teachers, and all the wonderful things you have learned. Now open your eyes, and think about how you would describe how you feel about your school. What colors would you use to describe your emotions? What shapes would you use to draw the building or the playground or even your classroom?"

Be sure that students understand that they can be creative in how they draw their school instead of trying to draw it exactly as it actually is.

SUPPORT—It may be helpful to display an image of the school for reference.

Once finished, have students fill in the two sentence starters at the bottom of the page. Have small groups discuss the colors and shapes they chose, explaining why they chose them, and describe the emotions they want to convey about school in their drawings.

Check for Understanding

Conclude the session by discussing the elements of color and shape in landscape paintings. Ask, “How does El Greco’s use of cool colors make the landscape feel?” (*Answers may vary but could include spooky or calm.*) Have students discuss how the use of warm colors instead of El Greco’s cool colors would change the feeling of the painting.

Unit 3 Lesson 3

DREAMLIKE LANDSCAPES — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will paint a dreamlike landscape.	• **Slide Deck** slide 7 and **Student Activity Book** page 47 • Art 7, *Virgin Forest at Sunset* • **Online Resource Document** *The Repast of the Lion* by Henri Rousseau • **Student Activity Book** page 13, *Virgin Forest at Sunset* • Colored pencils (1 set per student) • 12″ × 15″ white drawing paper (1 sheet per student plus extra) • Tempera paints (1 set per student) • Paintbrushes (1 per student) • Water containers (1 per student)

Lesson Objective

- Create a dreamlike jungle landscape.

What Students Have Learned

Remind students that in the last lesson, they learned about some of the elements of art in landscape paintings. Remind students how artists use color and shape to show their emotions and feelings.

DAY 1: DREAMLIKE LANDSCAPES

Introduce the lesson by asking what the word *dreamlike* means to them. Discuss the two paintings they have studied so far in this unit. Explain the dreamlike quality of Thomas Cole's painting. Say, "In this painting, the light makes me feel as if I'm walking from the dark forest into a glorious land of water and sunlight."

Remind students of El Greco's painting of Toledo. Notice that each landscape evokes a totally different feeling. Ask, "How might you feel if you could walk into that painting?"

Page 12

Ask students to turn to their art on page 12 in their Student Activity Books from the last lesson. Have students turn and talk with a partner to discuss how the color and shapes an artist uses can show how the artist feels. Have students explain their pictures of the school, the choices they made while creating their art, and the emotions they felt while creating it.

Art in This Lesson

Virgin Forest at Sunset, Henri Rousseau

1910; Henri Rousseau was a postimpressionist, part of a French art movement from the late nineteenth and early twentieth centuries that emphasized symbolic forms, colors, and lines.

Virgin Forest at Sunset uses bright colors, clear lines, and simple shapes to show a dreamlike, magical jungle scene at sunset.

TEACHER NOTE—Students will learn about realism and abstract art in the next unit. For this lesson, "detailed and dreamlike" will suffice when describing *Virgin Forest at Sunset.*

Background for Teacher

Henri Rousseau's *Virgin Forest at Sunset* is both detailed and dreamlike—a realistic abstract paradox. While each leaf, stem, and petal is painted with careful precision, the overall scene doesn't resemble any real place on Earth. In fact, Rousseau never visited a jungle; instead, he studied animals at the zoo and used books and his imagination to create lush, fantasy landscapes.

Rousseau loved painting animals, especially those found in tropical jungles, like tigers. His artwork often contains hidden layers—animals peeking out from behind trees or the moon subtly glowing through the foliage. Ask students to look closely at the colors he used and notice how he repeats simple shapes, especially in the leaves, to build his magical forest world.

Slide 7

Display slide 7, *Virgin Forest at Sunset*, 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.

Page 47

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

AN ARTIST'S QUESTIONS

What does the painting show? What do you see?

- It shows the sky and sun, the jungle, plants, flowers, a man, and a jaguar.

What stands out more—the figures or the landscape?

- The landscape stands out more; the figures are barely noticeable at first.

What do you notice about the plants and flowers?

- They are very large, larger than the human being.

SUPPORT—Explain to students that in Rousseau's paintings, animals, people, and plants are not always depicted as their actual size. In some paintings, he chose to paint a person very small, and in others, he chose to paint an animal quite large. In this painting, the flowers are massive compared to the human being.

Teaching Idea

Share another painting of a jungle scene by Rousseau, such as *The Repast of the Lion*. Discuss the diversity of flora and fauna, warm and cool colors, and what details students notice.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the image may be found:

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

Activity

Page 13

Have students turn to page 13 in their Student Activity Books, *Virgin Forest at Sunset.* Read the questions aloud, and provide time for students to write their answers. Then, tell students that landscape artists sometimes paint artworks of places they love. They want other people to see their beauty.

Say, "Think of a place that you love to go. It could be a place that you want other people to see or a place that has special meaning for you." Explain to students that they will use colored pencils to create a rough draft of a landscape in their Student Activity Books. Add that they can be like Rousseau when they create their landscapes: They can make it dreamlike, exaggerate some elements, and use their imaginations.

Painting

Once students are done with their rough drafts in their Student Activity Books, have them paint a dreamlike landscape scene using their plan. Distribute the paper, paint, brushes, and water containers.

Tell students to think about which colors they will use. Remind students to repeat colors as Rousseau did. Point out how he repeated the leaf shape and different shades of green, which tied the painting together. Encourage them to repeat and overlap some shapes as well.

Check for Understanding

Conclude the session by having students share their paintings and inform the class about the decisions they made while creating their paintings and why they made them.

Unit 3 Lesson 4

TEXTURES IN LANDSCAPES — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will sketch an outdoor scene.	• **Online Resource Document**
		  • "What Is Texture?" video from PBS LearningMedia
		  • "Who Is Vincent Van Gogh?" web page from the Tate Museum
		• **Slide Deck** slide 8 and **Student Activity Book** page 49
		  • Art 8, *The Starry Night*
		• **Student Activity Book** page 14, Outdoor Scene
		• Small stuffed animal (for teacher use)
		• Pencils (1 per student)
		• Optional: clipboard or flat surface to lean on (1 per student)

DAY 2	Students will paint a textured landscape.	• **Student Activity Book** page 14, Outdoor Scene • 12" × 15" watercolor paper (1 sheet per student plus extra) • Tempera paint • Paintbrushes (1 small and 1 large per student) • Water containers

Lesson Objective

- Sketch an outdoor scene, then paint a textured landscape from the sketch.

What Students Have Learned

Remind students that they learned about the elements of art in landscape paintings. They learned about the elements of line, color, and shape and how artists use these elements to express their emotions and guide the viewer through the painting. They've explored landscapes that have dreamlike qualities and combine reality with exaggerated elements, such as the large flowers in *Virgin Forest at Sunset*.

DAY 1: SKETCHING LANDSCAPES

Introduce the lesson by reminding students that genres are categories of art and that landscapes—paintings of outdoor scenes—are one important genre. Explain that not all artists paint in the same style but that they often use the same elements of art in their work. Say, "So

far, we've learned about line, color, and shape in art. Today, we're going to explore another element of art: texture."

Students who used the CKVA curriculum in Grade 1 may recall their unit on textures. Say, "Texture is how something feels—or how it looks like it would feel. Some things are soft like a blanket, and others are rough like sandpaper." Ask students to describe different textures of objects in the classroom.

Say, "In art, we don't usually touch the painting, but we see texture with our eyes. Artists use different techniques to show how something might feel."

Describe techniques artists may use to create texture in their works. Dry brushstrokes create a scratchy look (like bark or dried grass). Thick, layered paint creates bumpy or raised surfaces (like rocks or tree trunks). Smooth, blended paint suggests soft areas (like clouds or water). Lines and patterns can mimic the surface of things (like fur, leaves, or waves).

Ask students for other examples of texture that an artist might use. (*Fine, small dots can imply a rough texture. Crisscrossing lines can create a thick, tangled texture*.)

Say, "Texture helps make a painting feel more real or more expressive. It adds depth and makes landscapes more interesting to look at."

Hold up a small stuffed animal with soft fur. Ask, "What patterns do you see here?" Say, "Artists look for patterns in nature—like the veins on a leaf, the bark of a tree, or ripples on water. They use repeating lines and shapes to show how something might feel, even though you can't touch it."

Ask the following questions:

- How can artists show texture in paintings? (*with lines, brushstrokes, patterns, and paint thickness*)
- Why might texture be important in a landscape painting? (*It helps show how nature feels and makes the painting more lifelike or emotional*.)
- Can you think of something in nature that feels rough? What about something that feels smooth? How could you show that with paint? (*Rocks or tree bark might feel rough, and I could show that by using short, thick brushstrokes or dabbing the paint to make a bumpy texture. Water or leaves might feel smooth, and I could show that with long, blended brushstrokes and softer colors to make it look calm and flowing*.)

Teaching Idea

Show the PBS video on texture that demonstrates how to use rubbings to find patterns in everyday objects. The video explains how artists use patterns to give their painting texture.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the video may be found:

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

Art in This Lesson

The Starry Night, Vincent van Gogh

1889, postimpressionist period

In *The Starry Night*, Van Gogh uses swirling lines, bold colors, and thick, expressive brushstrokes to create texture, movement, and emotion in the sky and landscape.

Background for Teacher

Dutch painter Vincent van Gogh (/van/goh/) (1853–1890) produced all of his work in about ten years; he died at age thirty-seven. The included reproduction of Vincent van Gogh's famous *The Starry Night* edges toward abstraction. Van Gogh uses thick, swirling patterns of paint that take our eyes on a roller-coaster ride across the canvas.

Slide 8

Display slide 8, *The Starry Night*, 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.

Page 49

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

AN ARTIST'S QUESTIONS

What do you see in this painting?

- There is town, the church, the swirls of paint, and the moon. There are also stars and a tree.

Does the sky in the painting look like the sky you see at night? How is it different?

- Yes and no; you can tell it's a night sky, but it looks different; it looks more exaggerated; it looks like ocean waves.

If you could touch the painting of the sky, how do you think it would feel when you touched it?

- It would probably feel bumpy or rough because of the thick, swirling brushstrokes.

Teaching Idea

Display the "Who Is Vincent Van Gogh?" web page. Scroll through, pointing out Van Gogh's paintings and reading the text as you scroll.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the web page may be found:

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

Activity

Page 14

Tell students that today they will make a sketch in preparation for creating a landscape painting in the next class. Before they go outside, discuss possible scenes to sketch, depending on what is in the immediate vicinity of the school.

Tell students that they will make their pencil sketches on page 14, Outdoor Scene, in their Student Activity Books and that this will serve as their rough draft for the next lesson's painting.

If they wish, and depending on where the school is located, students can include bodies of water (seascape) or elements of urban life (cityscape). Emphasize that they get to choose what they want to create.

If painting outdoors is not an option for your class, tell students that Vincent van Gogh often painted outdoor subjects while he was indoors. You can have students paint a scene from memory, or you can display an image of a nature scene.

Tell students, "When sketching outdoors, look carefully at the world around you. You might sketch plants like trees, grasses, bushes, and flowers; animals, such as birds; nonliving objects like rocks, buildings, or benches; and even people."

Take students outside. Use clipboards or another flat surface for students to work on outside. Begin by taking a few minutes to quietly study the scene. Tell students the following:

- "Notice what basic shapes you see, such as circles, rectangles, or triangles."
- "Observe the lines: Are they straight, curved, or jagged?"
- "Look carefully at the colors you see."
- "Ask yourself: How does this scene make me feel?"

SUPPORT—Since most students have limited experience sketching outdoors, the teacher should demonstrate how to get started. Say, "I see a very interesting tree over near the playground. I think I will sketch that tree and the bench near it. I will hold my hands up like the bottom of a picture frame. I will move my hands until I see the picture I want to draw."

TEACHER NOTE—Teachers should plan for any students who have mobility issues or use wheelchairs. Plan ahead for accessibility so all students can participate in the activity. If any students are visually impaired, plan to have something for them to touch, like a large tree, so they can create their landscapes from an actual texture. Also be aware of students with environmental allergies. If you notice that a student is rubbing their eyes, coughing, or sneezing, shorten their exposure, and have them finish their sketches indoors.

Check for Understanding

Conclude the session by discussing how artists show texture in a painting. Have students discuss their sketches. Have students turn and talk to a partner to discuss the following questions: What techniques will you use to show texture in your paintings? What kinds of lines? What kinds of brushstrokes? (*I will use different brushes to add different textures and brushstrokes. I will paint in a dabbing or dotting motion when painting leaves. I will use a dry brush to paint tree bark and branches*.)

Looking Back

Remind students of the Big Idea statement for this unit: *Like the portrait and the still life, the landscape is another important genre in painting*. Discuss how the activities that students have done so far have added to their understanding of the Big Idea. Explain that sketching their own landscape is their way of describing a scene. Place students in small groups to share their sketches with their classmates.

DAY 2: WORKSHOP SESSION

Page 14

Introduce this part of the lesson by explaining that today, students will paint their textured landscape art.

Ask students to look at their rough draft sketches of their outdoor scene in their Student Activity Books.

Ask students, "How will you show texture in your outdoor scene?" Prompt students to share their ideas with a partner. Then, explain that artists show texture using different brushstrokes and lines. They can use dry brushstrokes for rough textures and wet brushstrokes for smoother, flowing textures. Artists also vary their lines by using short, thick brushstrokes or long, thin strokes and by making the lines jagged or smooth.

Suggest an exploration of different painting techniques to achieve various textures. Demonstrate wet and dry brush techniques and allow students to practice these methods before starting their paintings. Distribute the paper, paint, and brushes to each student. Tell students they can make their painting as realistic or as dreamlike as they wish.

Check for Understanding

Conclude the session by displaying student paintings. Have students go on a gallery walk to observe textures in the paintings and share the techniques they noticed their classmates using.

Unit 3 Lesson 5

LANDSCAPES CAN TELL A STORY — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will plan a class mural of a landscape.	• **Online Resource Document** "The Inspiring Story of Clementine Hunter" from Google Arts and Culture • **Slide Deck** slide 9 and **Student Activity Book** page 51 • Art 9, *Baptism* • **Student Activity Book** page 15, Plan a Class Mural • Pencils (1 per student) • Colored pencils, crayons, or markers in a variety of colors • Optional: whiteboard or chart paper for brainstorming session
DAY 2	Students will create a class mural of a landscape.	• Butcher paper divided into 6 equal sections (2 × 3 or 3 × 2 grid) • Markers in a variety of colors

Lesson Objective

- Work collaboratively to plan and create a class mural.

What Students Have Learned

Remind students that in the last lessons, they have learned about the elements of art in landscape paintings. They learned about how artists use these elements in their paintings. They also learned about how artists use texture in their art.

DAY 1: TELLING YOUR STORY

Introduce the lesson by telling students that they will learn about murals in today's lesson. Students who used CKVA in Grade 1 may recall learning about murals in their visual arts class last year. Ask students to share what they already know, then explain 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 the artist's culture. Tell students that today they will begin planning their own class mural.

Remind students that in their last lesson, they sketched and then painted a landscape scene. Ask students to show and tell about their paintings in small groups. Ask them to explain why they chose that particular scene to paint. Ask what they want their classmates to know about that particular scene. After a few minutes, call students back to the group.

Say, "When you told us about the painting, you were using your landscape painting to tell a story." Discuss how paintings can tell a story. Other times, artists will invent their own stories. These stories might be about how they feel about something or about a person who means a lot to them.

Remind students that while there are many different styles of painting, all artists have a story to tell.

Say, "As we have learned, there are different ways of telling stories. We can tell our stories to our friends, we can write them down, or we can paint our stories. Today, we are going to learn about a woman who lived long ago. She could not read or write, but she could still tell her stories. She told her stories through her paintings." Ask, "How can you tell your stories?" (*talking to friends, writing them down, drawing them, singing about them, etc.*)

TEACHER NOTE—Clementine Hunter's biography includes references to slavery, which may be a sensitive or challenging topic for young students. Please carefully preview this content in the Online Resource Document, and consider which parts to share with students.

Teaching Idea

Display the Google Arts & Culture web page "The Inspiring Story of Clementine Hunter." Ask students to pay close attention to what they see in Hunter's work. Show the images, and read the information about Hunter and her work.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the web page may be found:

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

Tell students, "Clementine Hunter was very creative. She didn't just use paper and canvas for her paintings; she painted on any surface she could find. She painted on walls, jugs, window shades, and old cardboard boxes. She sold her paintings for a dollar at the local store. She is now considered one of the finest folk artists of all time. Let's look at one of her famous murals, *Baptism*."

Explain to students that a baptism is a religious ceremony in the Christian faith. It involves a member of the clergy, such as a priest, minister, or preacher, sprinkling water on someone or dipping someone in water to welcome them into the church.

TEACHER NOTE—The subject of the featured artwork by Clementine Hunter is religious in nature, as it portrays a baptism. Preview this content prior to instruction, being mindful and sensitive of students' differing religious beliefs and traditions. Explain that the visual arts reflect not only cultures but religions too.

Art in This Lesson

Baptism, Clementine Hunter

ca. 1965, Louisiana

In *Baptism*, Hunter uses vibrant colors, simplified shapes, and expressive brushstrokes to convey emotion and tell the story of a community gathering.

Background for Teacher

Clementine Hunter (1886 or 1887–1988) was a self-taught African American folk artist from Louisiana, best known for her vibrant paintings depicting daily life on Southern plantations. Born on a plantation near Cloutierville, Louisiana, Hunter spent most of her life working as a laborer, cook, and housekeeper. Despite having no formal art training and limited access to materials, she began painting in her fifties using leftover paints and scraps of canvas.

Hunter's artwork often includes scenes of plantation life, community gatherings, religious ceremonies, cotton picking, and celebrations, rendered in bright colors, simplified forms, and expressive brushwork. Her art reflects her personal experiences and offers a rare and valuable perspective on African American rural life in the American South during the early to mid-twentieth century. Today, Clementine Hunter is recognized as one of America's most significant folk artists, celebrated for her ability to document and preserve everyday life through her compelling visual storytelling.

Display slide 9, *Baptism*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting.

Slide 9

Page 51

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

AN ARTIST'S QUESTIONS

What colors did Hunter use in this painting, and how do those colors make you feel?

- She used bright, happy colors that might make viewers feel joyful, calm, or peaceful.

What shapes do you notice in this painting, and how does Hunter use them to show people and the landscape?

- She uses simple, round shapes for the people and flat, gentle curves for the landscape.

Why do you think Hunter wanted to show people gathered by the river?

- She wanted to show a special community event, like a baptism, and wanted to show people coming together to celebrate their beliefs.

What textures do you see in the painting?

- The textures look soft and smooth. There are short, gentle brushstrokes.

Activity

Tell students that they will be working in groups to create a mural of a landscape 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.

Students should create a landscape mural about something that all students are familiar with. A few examples might be a playground, a place near the school, a forest or field around the school, etc. Lead students in a brainstorming session, and write down their ideas.

Ask students the following guiding questions:

- Whom is our mural for?
- What landscape are we going to create?
- How can we make our mural show what we've learned about landscapes?
- How will our mural tell a story?

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 landscape mural on.

Page 15

Have students turn to page 15, Plan a Class Mural, in their Student Activity Books. Have each student brainstorm a design for the mural based on the theme, message, or subject selected by the class. Then ask students to share and discuss their designs in their groups.

Then they will combine their individual ideas with the ideas of the other members in their group. Encourage groups to honor each member's ideas and sketches as they plan their collaborative artwork. Ask students to select a team representative.

Each team representative will share their group's idea. Then the class will vote on and select one mural design to pursue as a large group. Have the team representatives meet to decide which part of the mural each group will be responsible for creating.

Team representatives can then go back to their groups and explain the part of the mural their group will be creating and how it will fit with the other five parts of the design.

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.

DAY 2: CREATE A CLASS MURAL

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 they will be using, butcher paper and markers. Demonstrate your expectations for how students will use each of the materials.

Roll out the butcher paper on the floor so that it is easily accessible to all students, moving furniture as needed. Show students the pencil lines that divide the paper into six equal sections. Assign a section of the mural for each group to work on. Invite students to bring their sketches to life on the butcher paper.

TEACHER NOTE—You may wish to assign one student the role of project manager, who is responsible for ensuring that groups are working together collaboratively to create a cohesive whole.

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.

Students should be aware of the edges of each section of the mural, ensuring that design elements line up or fit together like puzzle pieces to create a cohesive mural.

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

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 3 Lesson 6

UNIT 3 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will sketch a landscape, including intentional elements of art.	• **Online Resource Document**
		  • *Winter in the North* by D.Y. Begay
		  • *Vista* by Richard Mayhew
		  • *Bigger Trees Near Warter* by David Hockney
		• **Student Activity Book** page 16, Landscape Assessment
		• Pencils (1 per student)
		• Colored pencils (1 set per student)

Lesson Objective

- Assess student mastery of content presented in Unit 3.

Review and Assessment

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:

- Landscapes are artworks that show scenes of the outdoors and nature.
- Artists use different styles to paint landscapes, choosing colors, lines, shapes, and textures carefully to express emotions and ideas.
- Dreamlike landscapes use colors and lighting to show how an artist feels or to create a certain mood.
- Textures in landscapes help us understand how something feels or appears to feel, making paintings more realistic or expressive.
- Landscapes can tell stories, capture memories, or show special moments and places important to the artist.

Revisit the Big Idea of this unit: *Like the portrait and the still life, the landscape is another important genre in painting.*

Discuss with students the activities they did in this unit, including sorting art into genres, drawing a landscape of your school, creating a dreamlike landscape, sketching and then painting an outdoor scene, and planning and creating a class mural.

Teaching Idea

Display for students one or more of the following works of art from the *2023 Core Knowledge Sequence*:

- *Winter in the North* by D.Y. Begay
- *Vista* by Richard Mayhew
- *Bigger Trees Near Warter* by David Hockney

Display each image, and ask students the following questions:

- How did the artist use colors, lines, and shapes?
- What emotions, mood, or feelings do you feel when looking at the art?
- Is the image dreamlike or realistic, and why?
- What textures are present? Where?

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific links to the images may be found:

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

Assessment

Page 16

Ask students to turn to page 16 in their Activity Books, and distribute colored pencils. Students will complete the assessment activity for this unit.

Tell students, "First, sketch an outdoor landscape. You can choose a real place you've seen or imagine a new scene. It can be realistic or dreamlike. It can be a landscape, seascape, or cityscape.

"Next, use colors in your drawing to express a mood or feeling. For example, you might use warm colors such as red and yellow to show happiness or excitement or cool colors such as blue and green to show calmness or peace.

"Then, include different types of lines and shapes, such as curved lines or circular bushes. We will not be using paint, but you should write or verbally share how you would use texture if you were painting your landscape. Explain why you chose your colors, shapes, lines, and textures."

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 a puzzle! Use the painting *The Starry Night.* Make copies for each student on heavy paper, such as card stock. Give each student a copy. Have them cut the picture into a dozen puzzle pieces. Then have students trade with a partner to assemble the puzzles.

- Encourage students to use one of the landscape pictures from this section to identify lines and colors. Have them examine one of the pictures closely and then identify various kinds of lines. Consider having students write about how lines give us a sense of the landscape.
- Make connections to cycles of nature. Draw a simple landscape showing one season of the year, such as summer. Then, copy that same picture showing another season, such as fall or winter.

Additional Recommended Resources

Consider using the following trade books that discuss landscapes for students:

- Blizzard, Gladys. *Come Look with Me: Exploring Landscape Art with Children.* Lickle Publishing Inc., 1992.
- Holt, Fiona. *Children's Educational Book: Junior Vincent van Gogh: A Kid's Introduction to the Artist and His Paintings.* SMART READS for Kids. Published by the author, 2013.
- Markle, Michelle. *The Fantastic Jungles of Henri Rousseau.* Eerdmans Books for Young Readers, 2012.

Consider using the following resources for teachers and parents:

- Breunesse, Caroline. *Visiting Vincent van Gogh.* Adventures in Art. Prestel USA, 1997.
- Guglielmo, Amy. *Vincent Van Gogh: He Saw the World in Vibrant Colors.* What the Artist Saw. DK Children, 2021.
- Venezia, Mike. *Van Gogh.* Getting to Know the World's Greatest Artists. Children's Book Press, 2002.

UNIT 4

Abstract Art

Big Idea Abstract art doesn't look exactly like real-life objects.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Abstract Art* unit. In this unit, you will teach the difference between realism and abstract art. You will explain that a middle ground, semiabstract art, contains elements of both. There are different degrees of abstraction, yet no matter what style is used, all artists apply the basic elements of art: line, color, shape, and texture.

This unit contains seven lessons, split across ten class days. There will be 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
1–2	Lesson 1 Real or Abstract?
3–4	Lesson 2 Abstract Sculpture
5	Lesson 3 Real and Abstract Birds
6–7	Lesson 4 Abstraction and Movement

Day	Lesson
8	Lesson 5 Natural Abstract Patterns
9	Lesson 6 Abstraction and Memories
10	Lesson 7 Unit 4 Assessment

What Students Should Already Know

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

- Looking at and talking about works of art
- Joan Miró, *People and Dog in the Sun*

What Students Need to Learn

In this unit, students will:

- Identify the artistic styles of realism and abstraction;
- Recognize degrees of realism and abstraction;
- Observe and discuss abstract sculpture;
- Compare lifelike and abstract animals;
- Explain methods of movement in abstract art;
- Study natural abstract patterns; and
- Describe abstraction and memory paintings.

What Students Will Learn in Future Grades

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

Grade 3 Unit 1: *Elements of Art: Light and Space*

- Recognize light in works of art.
- Observe the use of space in artworks.
- Study the elements of art and how they work together.

Vocabulary

abstract, adj. describing art that does not strongly represent the actual object, person, place or thing; it stresses the formal elements of art, such as line, color, shape, form, and so forth **(79)**

Example: Alma Thomas paints abstract art that does not intend to represent nature in a realistic manner.

nonobjective, adj. describing completely abstract art that has no reference to recognizable objects (literally, art that represents "no object") **(79)**

Example: There are no recognizable objects in Willem de Kooning's nonobjective painting.

realistic, adj. describing art that represents the visual world **(79)**

Example: The painting was so realistic that I thought it was a photograph.

representational, adj. describing art that portrays a recognizable object; it can be semiabstract or completely realistic **(89)**

Example: This sculpture is representational because you can clearly see it's a person sitting and thinking, even though some details are simplified.

semiabstract, adj. describing art that refers to recognizable objects from the visual world but does not adhere to strict realism; aspects of objects may be eliminated or distorted for effect **(81)**

Example: The statue is semiabstract because it still looks like a person, but the shapes and details are stretched or exaggerated.

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 Science (CKSci)
Grade 2 Unit 2: *Organisms and Their Habitats*

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 Resource Document.

Most Important Ideas

The most important ideas in Unit 4 are as follows:

- Most visual images are created in one of two styles: realism or abstraction.
- There are degrees of artistic styles of realism, semiabstraction, and pure abstraction.
- As early as Paleolithic times, artists used abstract images, carving them in stone. (Cave paintings of sticklike animals are an example.)
- Artists can paint the same subject in different ways (e.g., realistic, abstract, and nonobjective).
- Abstract art can be two-dimensional or three-dimensional.
- Artists can show movement in realistic and abstract works of art.
- Artists use nature to make abstract patterns for their work.
- Artists often paint "picture memories" of important people, places, and events in their lives.

What Teachers Need to Know

There are different ways to represent a person, place, event, object, or motion. We can describe these representations with the terms *realism*, *abstraction*, and *nonobjective*. Not all artists stick to one particular method. Artists' work evolves and changes as artists try different artistic techniques and approaches. While artists become interested in exploring different styles, they continue to rely on the elements of art, such as color, shape, line, form, and space. These elements work together to form visually arresting images.

Unit 4 Lesson 1

REAL OR ABSTRACT? TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will compare and contrast the work of two artists.	• **Online Resource Document**
		  • Realistic cow drawing
		  • Shape cow drawing
		  • Abstract cow drawing
		• **Slide Deck** slides 10–11 and **Student Activity Book** pages 53–55
		  • Art 10, *Young Hare*
		  • Art 11, *Cat and Bird*
		• **Student Activity Book** page 17, Venn Diagram
		• Drawing paper
		• Pencils (1 per student)
		• Pennies (1 per student)
		• Magazines/newspapers

DAY 2	Students will draw abstract portraits.	• **Student Activity Book** pages 18–19, Partner Portraits • Pencils (1 per student) • Chart paper or board and marker for teacher use • Colored pencils (1 set per student)

Lesson Objective

- Students will compare and contrast two artists, Albrecht Dürer and Paul Klee, and create their own abstract portraits.

What Students Have Learned

Remind students that previously they learned about landscapes. Explain that artists all use line, color, and shape, but not all artists create images that represent the real world. Say, "Today, we will explore art that is different and imaginative."

DAY 1: ABSTRACTION

Start the lesson with a simple coin rubbing activity. Give each student a penny, a pencil, and a sheet of paper. Say, "Today, we will explore two types of art: **realistic** and **abstract**. Realistic art looks exactly like real life, and abstract art does not." Demonstrate how to place the paper over the coin and gently rub with the side of a pencil. Ask students to observe their rubbing. Say, "This image looks exactly like the coin—this is realistic art."

Next, have students place the coin on their paper and trace around it. Then say, "Now, remove your coin and look at the outline. This circle does not show details; it is an abstract picture of the coin. Abstract art might not look exactly like the real object. It can be very different or only slightly different. Abstract art that is **nonobjective** has no reference to recognizable objects. *Nonobjective* means no object."

From Realism to Abstraction

Display the first of three artworks of cows by Theo van Doesburg. Begin with the realistic cow: Study for *Composition VIII (The Cow).*

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific links to the images may be found:

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

Ask students to determine whether it looks real or abstract, and have them explain their answer.

Next, show them the second drawing, the shape image of the cow. Ask students to identify what parts of the image look real and which look abstract. Invite students to name the shapes and lines they see.

Finally, show the third image, the abstract cow, to show how artists can reduce and simplify a subject, rendering it fully abstract.

Ask, "What does *realistic* mean?" (*It looks like real life*.) "What does *abstract* mean?" (*It doesn't look exactly like real life*.) "What does *nonobjective* mean?" (*art with no clear objects or things we recognize*)

Explain that we can think about realism and abstraction as a range or spectrum that goes from looking exactly like real life (realism) to not looking like real life at all (nonobjective).

Say, "Some artists choose to paint or draw exactly what they see, and others choose to change the way things look to express their own ideas or feelings."

Art in This Lesson

Young Hare, Albrecht Dürer

1502, Northern Renaissance

Dürer uses line and color to show realistic details.

Background for Teacher

Albrecht Dürer (1471–1528) was a famous German artist known for realistic detail in his paintings. He carefully painted every hair and detail he saw. He painted many types of pictures: animals, people, and scenes from religion. He also used different tools, including watercolor and oil paints.

Slide 10

Display slide 10, Albrecht Dürer's *Young Hare*, and have students turn to the corresponding page in their Student Activity Books. Explain that the word *hare* (give the spelling) is an animal that is similar to a large rabbit. Point out that this painting of a hare looks very real and detailed.

Page 53

Say, "This realistic painting looks almost like a photograph. We can see every detail of the hare." Tell students to notice the texture in the painting. Point out the brushstrokes and the short lines that Dürer uses to show realistic texture.

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

AN ARTIST'S QUESTIONS

What do you see?

- I see a painting of a hare or a rabbit.

Do you see any lines in the painting?

- There are lines that depict the fur, the whiskers, the ears, the toes, etc.

What different textures do you see?

- The textures are a smooth nose, soft fur, stiff whiskers, and hard claws.

How realistic does this painting look?

- Possible answers: It is very realistic; the rabbit even has a shadow; it looks almost like a photograph, etc.

Art in This Lesson

Cat and Bird, Paul Klee

1928

Klee uses simple shapes, lines, and soft colors.

Background for Teacher

Paul Klee (1879–1940) made art that looked simple and playful. In this painting, Klee used abstract shapes to show a cat thinking about or looking at a bird. Throughout his artistic career, Klee was known for experimenting with abstraction and adding an element of imagination. Klee became, in his own words, "possessed by color" in 1914, and for the next twenty years, he developed a mastery of delicate hues that transformed his disarmingly simple drawings into skilled compositions of shape, line, and color.

Slide 11

Display slide 11, *Cat and Bird*, and have students turn to the corresponding page in their Student Activity Books. Say, "This is **semiabstract**. It sort of looks like a cat, but it is made with simple shapes and lines, so it is not exactly like a real cat." Explain that pure abstraction doesn't look like real life at all. Artists who use pure abstraction like to show shapes, lines, and colors, not real objects.

Page 55

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

AN ARTIST'S QUESTIONS

What do you see?

- Answers may vary, but students may identify the cat. If necessary, help them see the bird.

Why might Klee have shown the bird on the cat's forehead?

- Answers will vary; perhaps the bird is sitting on the cat, or perhaps the cat is thinking of a bird because it wants to eat it or catch it.

How realistic does this painting look?

- It looks realistic enough that I can tell it's a cat, but it does not look like a photograph; it looks more like a cartoon, etc.

Activity

Page 17

Tell students that they are going to compare and contrast the two paintings they just saw. Point out that when we talk about how things are the same, we are comparing them. When we talk about how they are different, we are contrasting them. Remind students that Venn diagrams can be used to organize our thoughts when we compare and contrast two things.

Draw a Venn diagram on the board. Label the section where the circles intersect as *Both*.

Have students open their Student Activity Books to page 17, Venn Diagram. Instruct them to take notes as you write on the board.

Work with students to find differences between the two paintings and write their ideas on your large Venn diagram. (*Students may suggest the age of the paintings, style: realistic/abstract, colors used: muted/vibrant, or subject matter differences.*) Guide students through identifying similarities. (*Students may suggest that both show animals or that both are paintings.*) Demonstrate by filling in the intersecting part of the Venn diagram on the board.

Continue comparing and contrasting the two paintings and filling in the Venn diagram accordingly.

Check for Understanding

Conclude the session by having students summarize the day's learning. Challenge students to use the vocabulary words *abstract* and *realistic* as they share their thoughts.

DAY 2: ABSTRACT PORTRAITS

Introduce this part of the lesson by reminding students what they learned in the previous session. Ask students to explain the difference between *abstract* and *realistic*, as well as any other information they remember from the previous lesson.

Explain that in today's class, students will work with a partner to create two portraits. One will be abstract, and one will be realistic. The first drawing will be abstract, and students will use a technique called blind contour drawing.

Blind Contour Drawing

Explain that blind contour drawing means drawing by looking at your subject but not down at the paper you are drawing on. Model your expectations for how students should keep looking at their subject while drawing and not down at their hand or their pencil.

Create your own large blind contour drawing on a whiteboard or chart paper, narrating your movements as you work. Tell students that they should draw very slowly and look only at their partner while drawing. Say, "Draw slowly as you look closely. Imagine your pencil is like a bug slowly crawling around the outlines of your subject."

Activity

Pages 18–19

Have students open their Student Activity Books to pages 18–19, Partner Portraits, and distribute pencils. Students will work in pairs to make portraits of one another, drawing their partner without lifting the pencil from their paper or looking at their drawing.

Give students five minutes to draw each other, encouraging them to notice details and add to the background of the portrait if they feel "finished." When the drawings are complete, have each pair show their work to each other. The results will be abstract portraits!

SUPPORT—Blind contour drawing is an excellent exercise that can improve observation skills. Remind students that once they begin, they must keep their eyes glued to their subject. As much as they are tempted to look down at what they are drawing, it is important to stay focused. Remind students that the goal isn't to produce a perfect likeness.

Bring the class back together, and encourage student volunteers to share their blind contour drawings and experiences. Discuss what features are exaggerated or reduced. Ask students to point out the realistic as well as abstract components of their portraits.

Have students go back to their Student Activity Books and draw abstract portraits of their same partner based on their blind contour drawings. They could choose to draw them in a style like Paul Klee by dramatizing or reducing shapes of the face, coloring in sections with different colors to show emotions, creating interesting backgrounds or landscapes, etc. Encourage students to add to the background of the portraits if they feel "finished."

Check for Understanding

Have students share their work with their partner and then with a group of four other students. Invite students to share what they notice is similar and different within the work of one artist and how the abstract and realistic portraits may be similar among artists. Help students synthesize what they are seeing by providing sentence starters or discussion prompts:

- A similarity I notice is . . .
- A difference I notice is . . .
- I would describe the abstract portraits as . . .
- I would describe the realistic portraits as . . .

Unit 4 Lesson 2

ABSTRACT SCULPTURE — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will plan an abstract sculpture.	• **Slide Deck** slide 12 and **Student Activity Book** page 57 • Art 12, *Bull's Head* • **Online Resource Document** Image and audio clip describing *Bull's Head* from the Museum of Modern Art • **Student Activity Book** page 20, Creating an Abstract Sculpture • Pencils (1 per student) • Crayons (1 box per student)
DAY 2	Students will create an abstract sculpture.	• Sculpting clay (enough for each student) • Sculpting tools (e.g., old pencils, plastic cutlery, stamps)

Lesson Objective

- Plan and create an abstract sculpture.

What Students Have Learned

Remind students that in the last lesson, they discussed realism and abstract art. They learned that there are different degrees of abstraction, ranging from realistic to semiabstract to nonobjective or fully abstract. However, no matter what style they use, all artists use the basic elements of art (line, color, shape, and texture) to create their work.

DAY 1: OBSERVE ABSTRACT SCULPTURE

Introduce the lesson by asking, "How would you describe the sculptures we studied earlier this year, such as *The Thinker* or *Flying Horse, One Leg Resting on a Swallow*? Were they abstract or realistic?" (*realistic*) Tell students that today they will explore abstract sculptures.

Explain that students will study a sculpture by Pablo Picasso. Remind students that they saw a painting, *Mother and Child*, by Picasso in art class earlier this year. Students who used the CKVA program in Kindergarten may also recall his painting *Le Gourmet*, which depicts a little girl scraping the last bit of food from a bowl in cool colors.

Art in This Lesson

Bull's Head, Pablo Picasso

1943

Bull's Head is a simple and abstract three-dimensional work that uses the shape of everyday objects to resemble a bull's head and snout/nose.

Background for Teacher

Pablo Picasso (1881–1973) was a major influence on cubism and surrealism. Picasso "assembled" his famous *Bull's Head* in 1942 by joining a bicycle seat with handlebars. In his early career, Picasso drew realistically, capturing the lifelike details of his subjects. Over time, he mastered and often invented new styles, ranging from realism to various forms of abstraction. He worked in many media, including drawing, painting, sculpture (with metal, clay, and found objects), ceramics, and theater set design.

Slide 12

Display slide 12, *Bull's Head*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite them to study the sculpture closely and think about what they see and about how Picasso merged the everyday items into one piece.

Page 57

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

AN ARTIST'S QUESTIONS

What do you see?

- Answers will vary. If students see bicycle parts, ask them to identify which parts are shown (handlebars and seat).

Turn your book upside down, and look at the sculpture now. Use your imagination. What could the sculpture be?

- Answers will vary.

This sculpture is titled *Bull's Head*. Where are the bull's horns? Where is its nose?

- Students should point to the handlebars as the horns and the seat as the nose.

How is this sculpture different from other sculptures you have seen this year?

- It's simpler and more abstract.

Teaching Idea

Show students the Museum of Modern Art's image and audio clip describing *Bull's Head*. The audio clip provides an excellent explanation of how Picasso viewed two pieces of a bicycle that he found. Listen to the audio with students.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the image and audio clip may be found:

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

Activity

Page 20

Ask students to open their Student Activity Books to page 20, Creating an Abstract Sculpture. Explain that students will plan their abstract sculptures today and that in the next art class, they'll use clay to bring their ideas to life.

Read the top questions aloud, and invite students to write their answers in the boxes provided.

When students have completed the boxes, ask them to think of an everyday object, and provide some examples such as book, shoe, pencil, or water bottle.

Tell students that although their sculpture will be abstract, they should still have something in their minds that they want to depict. Give students time to think of an object to create an abstract version of, and then have them draw their design in the large box at the bottom of the page.

Check for Understanding

Conclude the session by having students discuss with a partner how they plan on presenting their everyday item in a new and abstract way. Have students discuss how they will implement their plan during the next session.

Advance Preparation

Prior to the next class, portion out clay for each student, and set up tools for each group of students to share.

DAY 2: CREATE ABSTRACT SCULPTURES

Introduce this part of the lesson by reminding students that they will create the abstract sculpture that they planned in the previous class. Ask students to think about how they will present an everyday item in an abstract way. Remind students of *Bull's Head* and how Picasso was able to use everyday items to abstractly portray an animal.

Page 20

Have students review the plan they created, on page 20 of their Student Activity Books. Ask students to share their plan with an elbow partner, and then invite a few students to share aloud. Encourage any students who were absent during the previous session to use this time to make a plan for their abstract sculptures.

Sculpt with Clay

Today students will create their own sculptures using sculpting clay. Before they start working, you will demonstrate the entire process for students, modeling sculpture techniques before students create their own artworks. Warm up clay in your hands, and knead the clay. Form a ball.

Practice making forms, such as rolling a coil.
Review some of the other basic forms students might need to make for their sculpture:

- Sphere
- Cube
- Cone
- Pyramid

TEACHER NOTE—Beginning with a sphere can be a helpful starting point for students to create cubes, cones, and pyramids. For instance, a sphere can be turned into a cube by gently tapping it, rotating it, and repeating this process until six flat sides are created.

Provide a variety of sculpting tools for students to use on the sculptures. Examples might include pencils, plastic cutlery, and stamps. Remind students that line is one element of art. They can use tools to carve repeated lines to create patterns or show texture.

After the students prep their clay, have them pause to watch how you create an abstract sculpture. Use the Talk Aloud Technique to explain your thoughts as you begin to work.

Directions:

1. Imagine a sculpture that would express a feeling or emotion in an abstract way.
2. Take a piece of clay, and begin forming it.
3. Use carving tools to add lines/patterns/texture to your sculpture.
4. Allow clay to air dry (or oven-bake before painting, depending on which type of clay you choose).
5. Optional: If time permits and if the sculptures have been sufficiently hardened by air or by heat, allow students to paint their sculptures.

SUPPORT—The benefits of working with clay are significant, including enhancing a student's motor skills. As students pinch, roll, squeeze, and pound the clay into different shapes, these fine motor skills strengthen their hand and finger muscles. Another benefit of working with clay is the calming effect clay can have on students. Some school counselors routinely hand students a ball of clay to calm their emotions.

Check for Understanding

Conclude the session by discussing the elements of color, shape/form, and line in abstract sculptures. Ask, "How did you express how you feel? What shapes/forms did you use and why? Were you successful in making an abstract version of an everyday item?"

Unit 4 Lesson 3

REAL AND ABSTRACT BIRDS — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will compare and contrast realistic art and abstract art and create art of a bird.	• **Online Resource Document**
		  • "Birds Cooperating to Find Food and Raise Offspring" video from PBS LearningMedia
		  • Audio tour of *Bird in Space* from the Norton Simon Museum
		• **Slide Deck** slides 13–14 and **Student Activity Book** pages 59–61
		  • Art 13, *Bird in Space*
		  • Art 14, *Passenger Pigeon*
		• **Student Activity Book** page 21, Create a Bird
		• Pencils (1 per student)
		• Crayons, markers, and/or colored pencils

Lesson Objective

- Compare and contrast realistic (or representational) art and abstract art.

What Students Have Learned

Remind students that in a previous lesson, they learned about realism and abstract art. No matter what the style, all artists use the basic elements of art: line, color, shape, and texture. Students learned to express their emotions as they created their own abstract sculptures of everyday items in the last lesson.

DAY 1: REAL AND ABSTRACT BIRDS

Introduce the lesson by showing the "Birds Cooperating to Find Food and Raise Offspring" video from PBS LearningMedia. Start the video at 0:50, and play it to the end. Ask students to pay close attention to the colors, shapes, and movements of the birds.

Lead a discussion with students about what they noticed and how they think an artist might represent birds.

Tell students that in today's lesson, they will be exploring two very different ways that artists created birds in their artwork. One is abstract, and the other is realistic, or **representational**.

Art in This Lesson

Bird in Space, Constantin Brancusi

1928, modernist art movement

Bird in Space is a smooth, abstract bronze form of a bird with simple lines and a visually clean design.

Background for Teacher

Constantin Brancusi (1876–1957) was fascinated with birds and flight. As one of the leading sculptors of the modernist movement, Brancusi focused *on* the idea of form. The Romanian sculptor created several series related to birds. There are sixteen examples in the *Bird in Space* series.

Brancusi eliminated all connections to realism and created nonrepresentational forms. *Bird in Space* is intended to communicate the idea of flying and a sense of soaring. The pure, smooth abstraction accomplishes this goal with its simple arched form.

Slide 13

Display slide 13, *Bird in Space*, and ask students to turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the image of *Bird in Space* without initially focusing on the title of the artwork. Encourage students to notice the elements of art they are familiar with, such as line, color and texture.

Page 59

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

AN ARTIST'S QUESTIONS

What do you see?

- Answers will vary.

The title of this piece is *Bird in Space*. In what ways does it look like a bird?

- Responses will vary. Possible response: It seems to be rising gracefully. All the energy/movement goes upward. The highly polished metal suggests sunlight outdoors.

Is *Bird in Space* realistic or abstract?

- It is abstract.

Teaching Idea

You may wish to share the audio description of *Bird in Space* and information about Constantin Brancusi from the Norton Simon Museum. Display the web page, then scroll down to "Related Media" to listen to the audio tour. Pause throughout the tour to explain some of the more complex terms in the audio for students.

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

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

Art in This Lesson

Passenger Pigeon, John James Audubon

1824

This work is especially known for its graceful, realistically detailed lines that define the birds' feathers, posture, and movement, showcasing Audubon's scientific accuracy and artistic elegance.

Background for Teacher

Born in Santo Domingo (now Haiti) and raised in France, John James Audubon (1785–1851) was eighteen years old when he moved to the United States. Always fascinated by birds, Audubon began to draw the local species as a pastime. In 1819, after the business he owned failed, Audubon decided to pursue his hobby in earnest. For nearly twenty years, Audubon traveled the length and breadth of America, recording its vast variety of birds and their habitats. The result was a collection of 435 life-sized prints depicting 1,065 individual birds, which was published in four volumes and called *Birds of America*.

The remarkable accuracy and detail of Audubon's works have provided an unsurpassed benchmark in ornithological illustration. *Passenger Pigeon* is a particularly important example of his work. It records for posterity an eastern North American bird that once numbered in the billions and is now extinct. In his notes about the bird, Audubon comments about how they darkened the sky with their incredible numbers and created a great noise as the huge flocks took flight.

Display slide 14, *Passenger Pigeon*, and have students turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the art, again using the elements of art to guide their observations.

Slide 14

Page 61

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

AN ARTIST'S QUESTIONS

Is *Passenger Pigeon* realistic or abstract?

- The art is realistic.

What things tell you that the artist worked hard to make these birds look realistic?

- Students might mention the amount of detail, the accurate colors, or the lifelike poses.

Audubon used several long, curving lines in the arrangement of this scene. Can you find them?

- Students may find the branches that curve in opposite directions or the line made by the outer right edge of the birds. The birds' wings are another example of curved lines.

Activity

Page 21

Invite students to think carefully about both works of art that they saw today. Explain that students will now have the opportunity to draw their own bird in their Student Activity Books. Have students turn to page 21, Create a Bird.

They may choose to draw representationally or abstractly, depending on the meaning or feeling they want to express. Encourage students to make intentional choices about lines, colors, and textures in their work.

Distribute pencils, colored pencils, markers, and crayons for students to use. You may wish to display images of birds as students work.

After students complete their drawings, have them think of a title for their work. Explain that artists often write a short explanation of their work, called an artist's statement. Model filling in the blanks at the bottom of the page: "I created a/an (abstract or representational) bird by using (fill in techniques or colors to explain their ideas)."

Check for Understanding

Have students share their work with a partner. Then, ask students to share with the group if they saw abstract art or representational art in their partner's bird.

Unit 4 Lesson 4

ABSTRACTION AND MOVEMENT — TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will show movement in a drawing.	• **Online Resource Document**
		  • *Baseball Players* by Elaine Marie de Kooning
		  • Photograph of a baseball player (Nolan Arenado)
		• **Student Activity Book** page 22, Play Ball!
		• Drawing paper (1 sheet per student)
		• Pencils (1 per student)
		• Crayons (1 box per student)

DAY 2	Students will paint an abstract picture of their favorite activity.	• **Student Activity Book** page 23, Drawing Movement • Pencils (1 per student) • Painting paper (1 sheet per student) • Washable tempera paints • Paintbrushes (1 per student) • Water containers

Lesson Objective

- Show movement in abstract art.

What Students Have Learned

Remind students that they examined realistic and abstract art in the last lesson. No matter the style or medium, all artists use the basic elements of art: line, color, shape, and texture.

DAY 1: DRAW ABSTRACT MOVEMENT

Introduce the lesson by discussing ways we can show emotions and feelings. Ask, “How can you show that you are happy?” (*smiling, thumbs up, body language, laughing*) Ask students to take the paper and draw an emoji that illustrates being happy. Then, repeat the exercise with other emotions, such as mad, worried, tired, and afraid. Accept all reasonable drawings. Students should share their emoji drawings with a partner.

Explain that in all the students' emotion sketches, people are the subject of the sketches. It's the choices the artist, or the students, make that communicate human emotions. Explain that artists have many ways to choose from for showing emotions in their work.

Say, "Artists choose to display emotions through color, line, texture, shape, and form." Explain that, similar to their different choices for displaying emotion, artists also have multiple ways to show movement in their artwork. The brushstrokes they use and the positions of the subject matter are ways to show movement. Even if they can't make their painting actually move, they can make it appear to have movement.

Discuss how a picture of a dog jumping in the air for a tennis ball would look different than a picture of a dog sleeping. Although the subject of the images is the same (a dog), the images would be very different based on the amount of movement.

Say, "Movement can make artwork interesting, and it also tells the viewers what is happening in the picture." Remind students of previous works of art in which they have studied movement, such as *The Great Wave*.

Say, "One way movement can be shown is through the use of different kinds of lines." Remind students that lines that appear to be moving are diagonal, curved, or zigzag. These lines are arranged in patterns or repetitions so it almost seems as if they are moving. Say, "Remember *The Starry Night*? Didn't it seem like the stars were moving and swirling all around?"

Say, "Now we will look at a painting called *Baseball Players*, by Elaine de Kooning, a notable artist of the twentieth century."

SUPPORT—Invite students to look at the positions of the baseball players. Point out that different body positions show movement. Ask students to assume the positions of baseball players.

Art in This Lesson

Baseball Players, Elaine de Kooning

1953, abstract impressionism, post–World War II era

The brushstrokes of the oil paint and the fluid depiction of the baseball players convey action and motion.

Background for Teacher

Elaine de Kooning (1918–1989) was an abstract impressionist painter who took the art world by storm in the late 1940s and 1950s. Like the other artists of this era, De Kooning worked in a large, physical style with clearly visible, aggressive brushwork. Her free-flowing strokes show the energy and speed with which she worked.

De Kooning captured the active motion of a baseball game in her painting *Baseball Players*. She used lines that slash in many directions. The rush of visible brushstrokes creates a sense of immediacy, as though she had just laid down the paint and brush moments ago. De Kooning's bright accents of orange and red also add to the sense of movement in the composition, which is a tribute to baseball, the epitome of American sports.

Display *Baseball Players* for students. Invite students to look carefully at the painting and think about what they see. Tell students to look at the brushstrokes in particular.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the image may be found:

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

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

AN ARTIST'S QUESTIONS

What kind of brushstrokes did the artist use?

- Answers will vary but may include that the artist used big, fast brushstrokes that are full of movement.

What parts of this painting tell you that it is about baseball?

- Responses will vary. Students might recognize the players, uniforms, baselines, or the use of bases.

How did the artist paint the baseball players?

- The artist used quick, blurry strokes that make the baseball players look like they're moving fast.

How does the artist show you the action of the game?

- The artist shows strong movement of the figures. Also, the artist used quick, broad brushstrokes.

Is this painting realistic, abstract, or a combination of the two?

- Answers may vary. Possible response: The painting is a bit realistic and a bit abstract. The baseball player with the "29" on his jersey is realistic. But the background and other player are blurry and look abstract.

Activity

Page 22

Explain to students that they will have an opportunity to react to De Kooning's painting *Baseball Players.* Explain what is happening in the painting. One player is sliding into home plate, i.e., trying to reach and touch home plate before the other player catches the ball. Point out that in the game of baseball, if the player who is standing catches the ball before the player on the ground from the other team touches home plate, the runner will not score.

Have students open their Student Activity Books to page 22, Play Ball! Say, "We see the action at home plate. What if we could zoom out to see more of the action? Think about who is throwing the ball to home plate, then draw a picture of the baseball player who is throwing the ball. How can you show movement in that picture? Think about the ball thrower's legs, arms, hands, and body." Have students strike poses of a baseball player throwing a ball.

You may wish to display the photograph of a baseball player throwing a baseball for further inspiration.

Direct students to draw their pictures in their Student Activity Books, emphasizing that their drawings should "capture" movement.

Check for Understanding

Conclude the session by having students share their drawings with classmates. Have them discuss the choices they intentionally made in their drawing to show movement and motion.

DAY 2: CREATING MOVEMENT

Introduce this part of the lesson by telling students they will further their exploration of movement. Ask students what they remember from the previous class about movement and motion in art. Review how artists can show movement with lines, brushstrokes, and body positions. Instruct students that they will create pictures of movements with a partner. One partner will strike a pose, and the other partner will draw a stick figure sketch of that pose in their Student Activity Book.

Then, they will switch; the model will become the artist and vice versa.

Activity

Page 23

Ask students to open their Student Activity Books to page 23, Drawing Movement. Distribute pencils, and time three minutes for each partner to draw. Have students share their work with their partners.

Planning an Abstract Painting

Explain that today, students will be painting an abstract painting of their favorite activity that involves movement. Say, "Before you begin painting, you will need to plan what to paint. Think about the following questions:

- What is your favorite activity?
- What position would your body be in to do that activity?
- How will you make the painting abstract and not realistic, like a photograph?"

Allow students to take a few minutes to sketch their rough drafts, using a pencil, on the same Student Activity Book page.

Painting

Remind students that abstract art can be semiabstract or abstract; the choice is up to them.

Once students have completed their rough drafts, distribute paints, brushes, and paper for their abstract painting. Model how you expect students to use each material.

TEACHER NOTE—You may wish to show the slides from the unit of different abstract paintings as students work. Point out the artists' use of color, line, and shape.

Check for Understanding

Conclude the session by inviting students to share their paintings while their classmates try to guess what activity is depicted. Then have the artist explain and show how they used lines, color, and movement in the painting.

Unit 4 Lesson 5

NATURAL ABSTRACT PATTERNS — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will create cut-out art using shapes from nature.	• **Online Resource Document**
		  • Leaf shape and patterns reference image
		  • *The Snail* by Henri Matisse
		  • Henri Matisse: The Cut-Outs (Kids Tour) from the Museum of Modern Art
		  • Video clips in the "Henri Matisse: The Cut-Outs" web page from the Museum of Modern Art
		• **Student Activity Book** page 24, My Discovery
		• Small bags (1 per student)
		• Paper for background (1 sheet per student)
		• Colored construction paper (enough for each student to have 4 or 5 pieces)
		• Scissors (1 per student)
		• Glue (1 per student)
		• Paper
		• Pencils (1 per student)

Lesson Objective

- Make a picture using cut-out shapes inspired by nature.

What Students Have Learned

Remind students that in the last lesson, they learned about abstraction and movement. The basic elements (line, color, shape, and texture) are ways that artists show movement in an abstract painting.

DAY 1: NATURAL ABSTRACT PATTERNS

Introduce the lesson by informing students that they will be exploring patterns in nature. If possible, take an outdoors nature walk, and give students opportunities to tangibly study items from nature in their hands. Give students a small bag or basket to collect items before or during the nature walk. Students should look for leaves, stones, flower petals, and so forth.

TEACHER NOTE—If you plan to take students outside for this activity, be sure to check the weather in advance and use caution. Be mindful of students with mobility needs or allergies, and have an indoor backup plan if needed. Also, be mindful to caution students ahead of the walk if there are plants, such as poison ivy, that students should not touch; also, provide direction as to whether any flowers that they may observe can be picked.

Teaching Idea

Before the nature walk, display the Encyclopedia Britannica reference image of leaf patterns and leaf shapes. Say, "There are many types of leaves we can find. We will try to collect some when we go on our nature walk." After the nature walk, return to the classroom and the image. Have students examine the leaves and anything else they may have collected from nature and then share and discuss the objects with a partner or group.

Ask students or have them discuss with one another, "What kinds of patterns do you see? What kinds of lines do you see? What kind of shape is this?" and so on, using the reference image when possible.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the image may be found:

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

Patterns from Nature

Say, "We did not just go outside to collect leaves. We also went outside to find inspiration!" Explain to students that they will make their own abstract pictures. Inform them that artist Henri Matisse made drawings of mollusks, animals with soft bodies that are usually covered by shells, such as snails or clams, while holding them in the palm of his hand—attempting to create an image that was an abstract sign or symbol for the creature.

Choose a collected item from a student's bag, and show it to the class. Point out unique elements of the item. For example, say, "Notice the pattern on this leaf. I see the center vein of the leaf. Pay attention to the lines that branch off from the center vein." Define and explain any scientific terms or concepts to students as needed.

Activity

Page 24

Tell students to open to page 24, My Discovery, in their Student Activity Books. Have students choose one of the items they collected and identify it in the "I discovered" sentence starter at the top of the page.

Direct students to study the items in their hands (leaves, stones, flower petals, and so forth) and then translate the shapes and patterns they see into abstract compositions in the first small drawing box.

This exploration activity should help sharpen their scientific observation as well as their drawing skills. Once students have drawn the shapes and patterns in the small box, have them repeat it over and over again in the larger box at the bottom of the page. Inform students that this drawing will help with their next activity.

Art in This Lesson

The Snail, Henri Matisse

1953, France

Matisse used scissors and colored paper cut into shapes to create this abstract work of art.

Background for Teacher

Henri Matisse (1869–1954) became bedridden at the end of his long and active career, but this didn't stop him from producing art. No longer able to stand at an easel to paint, Matisse "painted" with scissors and "sculpted" with paper, creating collages, or art made by pasting different materials such as pieces of paper, photos, or fabric onto a firm backing or support.

Matisse's lifelong fascination with color came to its fullest fruition in his late cut-paper works. *The Snail* is perhaps his most abstract work, with Matisse intentionally omitting any immediately recognizable detail of the creature. Instead, Matisse created a joyous spiral of color and light, echoing the snail's spiral shell.

Display *The Snail*, and invite students to look closely at the art.

You may wish to briefly revisit Georgia O'Keeffe's *Red Hill and White Shell* painting that students learned about in CKVA Grade 1. Ask students how the artworks are different. (*O'Keeffe's is realistic, and Matisse's is abstract.*)

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

AN ARTIST'S QUESTIONS

What do you see?

- Answers will vary but will include cut-out boxes and shapes of many colors in an orange border.

What colors and shapes do you see?

- There are rectangular shapes in blue, green, red, yellow, and black.

Look at the snail-shaped spiral. How did Matisse create a spiral in this piece?

- He started from the central green shape, moved up to the black one, and then spiraled counterclockwise in an outward direction.

This abstract spiral represents an animal. What animal do you think it is?

- Responses will vary but may include a snail.

Teaching Idea

MoMA, the Museum of Modern Art in New York City, has a student-friendly tour of eight slides and corresponding audio for different images of Matisse and his artwork.

Play the audio for slide 1 (Introduction), slide 3 (*Oceania, the Sky* and *Oceania, the Sea*), slide 4 (*Composition, Black and Red*), slide 5 (Materials and Process), slide 7 (*The Parakeet and the Mermaid*), and slide 8 (*The Snail*).

Skip slides and audio for slide 2, as it is not relevant and is dependent on viewing artworks in the museum.

In slide 4 (*Composition, Black and Red*), identify Matisse's use of positive and negative space.

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

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

Teaching Idea

MoMA also has a Matisse web page that contains brief, animated videos showing Matisse's process. Show the short clips for "Painting the Paper," "Cutting," and "Pinning."

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the web page may be found:

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

Activity

Page 24

Inform students that they will make their own cutouts like Matisse. Demonstrate by creating your own and walking students through the steps. Review scissor safety rules, such as turning the paper (rather than the scissors) when cutting and how to hold and walk with scissors.

Describe the steps below. (The first two steps have already been completed by students on page 24 of their Student Activity Books.)

1. Find an interesting shape, and draw it.
2. Repeat the shape to create a pattern.
3. Choose the colors of construction paper for your artwork.
4. Sketch or trace the pattern on construction paper.
5. Cut out the shapes from the construction paper.
6. Arrange the cut-out shapes on another piece of paper. When you have a design you are pleased with, glue the shapes down.

Distribute colored construction paper, scissors, and glue. Tell students that they will create their cut-out artwork using the designs they explored in their Student Activity Books. Encourage students to use the positive space and negative space of their cut-outs like Matisse did. When finished, congratulate students on creating an abstract cut-out artwork using shapes from nature.

Check for Understanding

Conclude the session by having students present their Matisse-style cut-out art to the class. Have them identify what shape(s) they used, how they made their patterns, and their color choices.

Unit 4 Lesson 6

ABSTRACTION AND MEMORIES — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will reflect on an abstract painting and create an abstract memory painting.	• **Slide Deck** slide 15 and **Student Activity Book** page 63 • Art 15, *I and the Village* • **Online Resource Document** *I and the Village* audio for kids from the Museum of Modern Art • **Student Activity Book** page 25, *I and the Village* • Pencils (1 per student) • Watercolor paper (1 sheet per student) • Crayons (1 box per student) • Watercolor paints (1 set per student) • Paintbrushes (1 per student) • Water containers (1 per student)

Lesson Objective

- Reflect on an abstract painting, and create an abstract memory painting.

What Students Have Learned

Remind students that in the last lesson, they learned about abstract paintings and representations of items from nature. They also explored the cut-out style of Henri Matisse.

DAY 1: ABSTRACTION AND MEMORIES

Say, "Do you remember when we studied landscapes? We learned about a painter named Clementine Hunter. Although she never learned to read or write, she was a wonderful artist who showed what life was like when she was growing up. These are called memory paintings."

Ask students what they think the term *memory painting* means. (*Answers will vary.*) Say, "Today, we're going to look at another memory painting—but this time by an artist named Marc Chagall."

Art in This Lesson

I and the Village, Marc Chagall

1911, Paris, France

Marc Chagall's paintings range in style from semiabstract to abstract.

Background for Teacher

Born into a Jewish family in Vitebsk, Russia, Marc Chagall (1887–1985) studied art in St. Petersburg. During World War II, he fled to the United States, and after the war, he settled permanently in France. Chagall often used Russian village life as a subject for his paintings. These works are fantastic visions that interweave figures, scenes, and symbols from his memories.

Chagall spent a brief period (1910–1914) in Paris and painted *I and the Village* during that time. The fractured space of the work is clearly influenced by the cubist work he saw in Paris. The simplified forms and vivid colors assimilated from the fauvists combine to make it an abstract vision created from the artist's imagination. Rather than causing a person to feel discomfort or confusion, Chagall's poetic works are endearing and enchanting.

Slide 15

Display slide 15, *I and the Village*, and have students turn to the corresponding page in their Student Activity Books. Invite them to look carefully at the colors, shapes, and images in the work.

Page 63

Page 25

Ask students to now turn to the reflection page in their Student Activity Book, page 25. Say, "With a partner, find five recognizable things in Marc Chagall's painting, and list them in your Student Activity Book." (*Answers may include several of the following: a green man with a pink cap on his head, a white and blue cow, a woman milking a cow, an upside-down woman, a right-side-up man, and tiny houses*.)

Discuss with students how Marc Chagall's painting has a dreamlike quality.

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

AN ARTIST'S QUESTIONS

Is this painting realistic or abstract?

- Answers will vary, but students should point out ways in which the painting is abstract and ways in which it is realistic.

What are some colors you see?

- The colors are mainly green, red, blue, gray, and black.

What questions do you have after viewing this painting?

- Responses will vary.

Explain that this is a painting in which the artist remembers the village where he grew up. Ask, "Do you think he has fond memories of his home village?" (*Answers will vary, but the painting suggests good memories of peaceful surroundings*.) Say, "Think about being in one of your favorite places. What do you like most about it? What do you remember about it?"

Teaching Idea

The Museum of Modern Art, where *I and the Village* is displayed, has an audio file for students that discusses Marc Chagall's painting. Scroll down to "Audio from the playlist Kids." Play the audio and display the painting at the same time for students.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the audio may be found:

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

Activity

Page 25

Explain to students that today they will paint their own abstract memory art. First, they will brainstorm and draw five memories on page 25 of their Student Activity Books. Have students turn and talk with a partner about their memories and how and why they will draw them. Take ten minutes or so for these quick sketches.

Say, "Right now, we are just drawing quick sketches to record our ideas. Later, we will have an opportunity to make a painting in the style of Marc Chagall."

SUPPORT—Show students how to take a memory and turn it into a simple outline drawing of a pet, a house, or a person.

Say, "Choose one object, animal, or person from your memory. Now imagine it in your mind. Begin by drawing its contours, or outline. Don't worry about drawing any of the details on the inside of the object, animal, or person. Draw slowly, thinking about whether each part of the outline is straight, is curved, becomes wider, or becomes narrower. Stop when you have returned to where you started."

Explain to students that they will make their own abstract pictures. Remind students that they have drawn five memories in their Student Activity Books. Now, students will create a memory painting just as Marc Chagall did.

Explain that when you sleep, you often dream of people or places that you know. In many dreams, we also dream of imaginary things that are fantasy. Say, "In some dreams, we recognize people and places that we know, but in other dreams, we imagine we are in faraway lands meeting new people. We have adventures we would not have in real life, such as going into space, flying, or climbing a mountain."

Say, “Think about the pictures you drew in your Student Activity Books. You will use those pictures for your memory paintings.” Encourage students to combine their memories with dreamlike elements of fantasy to create their abstract painting. Distribute the paint, brushes, water containers, and paper.

Directions:

1. Invite students to look at their Student Activity Books and review the memories they want to use for their paintings. Tell students they can blend or merge memories to make the painting more abstract. For example, they could blend their memory of a ski trip with another memory of a beach day.
2. Say, “Using a pencil, draw shapes and lines for the background. Notice the shapes Marc Chagall used: triangles, circles, and curved lines.”
3. Say, “Draw one or two large objects from your memory.”
4. Say, “Now, draw smaller objects from your memory as well.”
5. Say, “Use a crayon to outline the pencil lines.”
6. Say, “Add color by using watercolor paints inside the shapes you drew. Repeat colors.”

For an extension of this project, students could write a reflection about their memory painting, commenting on the artistic choices they made while creating their artwork.

Check for Understanding

Conclude the session by having students explain their memory pictures to a partner or small group, pointing out the shapes, colors, and lines they used to make their paintings.

Unit 4 Lesson 7

UNIT 4 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will demonstrate understanding of abstract art concepts.	• **Slide Deck** slides 10, 12, 13 and **Student Activity Book** pages 53, 57, 59
		  • Art 10, *Young Hare*
		  • Art 12, *Bull's Head*
		  • Art 13, *Bird in Space*
		• **Student Activity Book** page 26, Unit 4 Assessment
		• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 4.

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 4:

- Art can be realistic or abstract.
- Artists create abstract art in both two and three dimensions.
- Artists can show movement in abstract art through the use of line and texture.
- Artists can use completely nonrepresentational abstract art to explore the visual elements of art and/or to suggest particular ideas and emotions.
- Semiabstract art remains linked to recognizable elements of the visible world.
- Artists can use patterns from nature in their abstract art.
- Artists can use abstract art to share their emotions, feelings, and memories.

Revisit the Big Idea of this unit: *Abstract art doesn't look exactly like real-life objects.*

Discuss with students the activities they did in this unit, including using blind contour drawing to create an abstract portrait, planning and creating an abstract sculpture, comparing and

contrasting realistic and abstract art, painting an abstract painting that shows movement, creating cut-out art, and creating an abstract memory painting.

Assessment

Review the art in this unit. Display each piece of art, and ask students if it is realistic or abstract and how they know. Ask students the following questions:

Slide 10

What different textures do you see in Albrecht Dürer's *Young Hare*? (*a smooth nose, soft fur, stiff whiskers, and hard claws*)

Slide 12

What did Pablo Picasso use to make the sculpture *Bull's Head?* (*handlebars and a seat from a bicycle*)

Slide 13

Why might this sculpture be titled *Bird in Space*? (*The lines and forms might remind people of a bird*.)

Lead a class discussion to review key ideas about abstract art. Ask, "What makes abstract art abstract?" Guide students to recall that abstract art does not try to look exactly like real people, animals, or objects. Instead, it uses shapes, lines, colors, and textures to show feelings or ideas.

Then ask, "How is abstract art different from realistic art?" Help students remember that realistic art tries to show things the way they look in real life but that abstract art changes or simplifies how things are shown—or may not show real things at all.

Finally, ask, "How do abstract artists show movement?" Encourage students to think about how artists use swirling lines, repeated shapes, bold brushstrokes, or overlapping forms to make their artwork feel active or full of motion. Let students share examples they remember or point to classroom visuals to support their thinking.

Page 26

Ask students to turn to page 26 in their Student Activity Books. Students will complete the assessment activity for this unit.

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.

- Play the What's My Line? game. See Unit 1, Lesson 1 for directions.
- Encourage students to listen to Camille Saint-Saëns's *The Carnival of the Animals* in music class. Have students create realistic and abstract images of the animals represented in this piece of music. Students can talk or write about the differences in their representations

of the animals and why they chose certain techniques (line, shape, color) to represent the animal in an abstract way. You can post these realistic and abstract images and writing samples outside your classroom in the hallway for others to enjoy.

- Make connections to CK Science Grade 2, Unit 2, *Organisms and Their Habitats*. Have students research John James Audubon. Assign each student a bird to research. Have them list where the bird is found and what it eats. Then, have students draw a realistic picture of that bird.

Additional Recommended Resources

Consider using the following trade books that discuss abstraction and realism for students:

- Anhold, Laurence. “Tell Us a Story, Papa Chagall.” In *Small Stories of the Greatest Artists,* 122–160. Taschen, 2024.
- Anholt, Laurence. *Matisse: The King of Color*. Anholt’s Books for Children, 2007.
- Armstrong, Jennifer. *Audubon: Painter of Birds in the Wild Frontier*. Abrams, 2003.
- Duran i Riu, Fina. *The Little Story of Joan Miró*. Editorial Mediterrania, 2009.
- O’Neal, Ciara. *The Story of Pablo Picasso: An Inspiring Biography for Young Readers.* The Story of Biographies. Callisto Kids, 2022.
- Read With You Center for Excellence in STEAM Education. *Meet Paul Klee.* Meet the Artist. 2022.

Consider using the following resources for teachers and parents:

- National Audubon Society. *The Birds of America.* Random House, 1996.

UNIT 5

Architecture

Big Idea Architecture is the art of designing buildings.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Architecture* unit. In this unit, students will explore the following:

- How architecture can be physically experienced from both the exterior and interior of a building or construction
- How architecture contains elements of form, color, texture, and line
- How architecture is constructed
- The differences between private and public works of architecture

This unit contains five lessons, split across five class days. There will be a unit assessment on Day 5. 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 Designing Buildings
2	Lesson 2 Greek Architecture
3	Lesson 3 Domes

Day	Lesson
4	Lesson 4 Compare Architecture
5	Lesson 5 Unit 5 Assessment

What Students Should Already Know

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

Grade 1 Unit 3: *Ancient Art and Architecture*

- Ziggurat of Ur in ancient Mesopotamia
- Pyramids of Egypt
- Teotihuacan: Pyramid of the Moon

What Students Need to Learn

In this unit, students will:

- Physically experience and interact with architecture;
- Apply their knowledge of form, color, texture, and line in analyzing architecture;

- Identify a variety of natural and manufactured materials that can be used in architecture; and
- Categorize architecture into two major divisions, private and public.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about architecture, explore buildings, and study additional works of art.

Grade 3 Unit 3: *Art and Architecture: Roman and Byzantine Empires*

- Le Pont-du-Gard Aqueduct, France
- The Pantheon, Rome
- Byzantine mosaics
- Hagia Sophia, Istanbul

Vocabulary

arch, n. a curved or pointed span over an open space, such as a doorway or window **(115)**

Example: The city of St. Louis has a large and famous arch on the riverfront.

column, n. an upright (vertical) post **(115)**

Example: The architect designed the building with a marble column on each side of the door.

dome, n. a rounded roof of a building, usually with a circular base **(115)**

Example: The gold dome on top of the building makes it shine in the sunlight from a distance.

line of symmetry, n. an imaginary line running down the middle of an image dividing it into equal parts **(119)**

Example: In math class, we drew a line of symmetry to divide each shape into two identical halves.

stupa, n. a building with a dome-shaped roof used as a Buddhist monument **(122)**

Example: In India, people visit the domed monument called the Great Stupa.

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 text and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK History and Geography (CKHG)
Grade 2 Unit 1: *Ancient India* Grade 2 Unit 3: *The Culture of Japan* Grade 2 Unit 4: *Ancient Greece* Grade 2 Unit 6: *Making the Constitution*
CK Language Arts (CKLA)
Grade 2 Domain 4: *Greek Myths*
CK Math (CKMath)
Grade 2 Unit 6: *Geometry, Time, and Money*

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 Resource Document.

Most Important Ideas

The most important ideas in Unit 5 are as follows:

- Architects design buildings for function and for beauty.
- Architectural features include a roof, doorway, window, column, arch, and dome.
- An important feature of ancient Greek architecture was symmetry.
- Architecture can be constructed from many different natural and manufactured materials.
- Architecture can reflect a culture's stories, beliefs, and values.

What Teachers Need to Know

Some of the earliest forms of play by young children focus on being an architect, including using building blocks and constructing play forts. Architecture is the art of designing buildings. What makes it an art? Architects consider the three-dimensional forms (not shapes, which are two-dimensional), as well as line, color, and texture. Unlike paintings and sculptures, it is often possible to experience both the exterior and interior of architecture. An architect must decide how a structure will look on the outside, as well as what it will look like inside. These are just some of the many issues that architects throughout the ages have had to wrestle with, whether building a simple shelter or a public monument for the masses.

Unit 5 Lesson 1

DESIGNING BUILDINGS — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will identify the parts of a building.	• **Online Resource Document**
		  • "City Island: Architect" video from PBS Kids
		  • "Illustrated Building Parts" graphic from the Center for Architecture
		• **Student Activity Book** page 27, Parts of a Building
		• Small piece of drawing paper (1 sheet per student)
		• Pencil (1 per student)
		• Graph paper (1 sheet per student)
		• Rulers (1 per student)
		• Thin black markers (1 per student)

Lesson Objective

- Identify the parts of a building.

What Students Have Learned

Explain to students that in the last unit, they learned about the elements of abstract art—art that focuses on shapes, colors, lines, and textures rather than showing real-life objects exactly as they appear. In this unit, students will learn about something very different: architecture.

DAY 1: DESIGNING BUILDINGS

Introduce the lesson by saying, "Architecture is a form of art that is very real and part of everyday life—it includes buildings, homes, and structures we use all the time. While architecture can include some abstract ideas in its design, it always has to work in the real world." Remind students that the same elements of art discussed earlier in other works of art still apply, such as form, line, shape, color, and texture.

Ask, "Have you ever built a fort using sheets, pillows, or furniture? Have you ever created a building with toy bricks or blocks? What is a fun memory you have of building a house or an architectural structure?" Have students turn and talk to a partner to answer the questions. Bring the group together to share experiences and connect them to the world of

architecture. Say, “Today we are starting a new unit about architecture. Architecture is the art of designing buildings.”

Provide students with paper and pencils, and ask them to sketch a simple house on paper. Ask, “What makes this art?” Point out that no matter how simple their design may be, students will have to consider the shapes they will use. For a more complicated drawing, you may also have to take line, color, and texture into account. Students should turn and talk to a partner and share their drawings of houses, discussing the shapes in each other’s drawings.

Ask, “What makes architecture different from many other kinds of art? (*It is larger than other kinds of art. You might be able to not only look at it like a painting or a drawing but also go inside it.*)

Say, “You experience architecture in ways different than examining other pieces of art. Unlike paintings and sculptures, you can experience both the exterior, or outside, and the interior, or inside, of architecture.”

Teaching Idea

Play the “City Island: Architect” video for students. Have students discuss with a partner what they found interesting in the video about architecture.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the video may be found:

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

Form and Function

Say, “Who were the very first architects? They may have been the early peoples who modified the caves they lived in and/or used local materials and the labor of animals to build better shelters. Perhaps they were the same people who created cave art during the Paleolithic era. Wood, stone, and earth remain important architectural ingredients. Modern technology allows us to use more advanced materials, but the ideas of planning and building remain the same.”

Tell students, “Architectural forms are three-dimensional and include cubes, cylinders, spheres, cones, and pyramids.”

Draw or display examples of each shape for students. Say, “These are used to design buildings. Along with arranging shapes such as these, an architect must think about how the building or room will function. Architects think about how a building will be used. For example, if an architect is designing a school, they will think about how many rooms will be used for classrooms.”

Parts of a Building

Explain that all houses and buildings have entrances. Say, “For a house or a building to be useful, there must be a way to get inside. We call this important part the doorway. Not all doorways look the same, but they have the same function. Ask, “What is a part of a building or house that lets fresh air in the house or lets the person inside see outside?” (*the door or window*)

Teaching Idea

Display the "Illustrated Building Parts" graphic. Use the graphic to teach elements such as roof, doorway, window, column, arch, and dome. Make connections between your school building and the images in the graphic.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the graphic and example photographs of urban architecture may be found:

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

Continue to describe the look and the function of each of the following parts of a building: roof, doorway, window, **column**, **arch**, and **dome**. Display the example photographs of urban architecture.

Say, "If I look around this image, I will see many different kinds of roofs. They do not all look the same, but they have the same function."

Ask, "What is the function of a roof?" (*to keep the rain, snow, or animals out of the building*) Say, "The function of a roof is basically the same for every building or house."

Activity

Page 27

Have students turn to page 27, Parts of a Building, in their Student Activity Books. Have students work with a partner to write the name of each part of a building below its picture.

Say, "Think of a building you like, or imagine you are in charge of designing your dream building. What does it look like? Is it tall or short? What forms do you see? How is the building used?" Explain to students that they will draw a picture or create a blueprint of their dream/favorite building. Explain that a blueprint is the name for the drawing(s) architects make when planning and designing buildings.

Before students begin, continue by saying, "When designing buildings, architects think about both the structure's form and its function, or purpose. Choose a building you have seen or imagine your dream building. Think about the building's function, or how it will be used. Its use may impact your design. Think about the shapes and forms you will use for the outside of the building."

Distribute graph paper, rulers, pencils, and markers. Explain that graph paper is a helpful material for drawing buildings. Architects can trace the horizontal or vertical lines rather than drawing their own, and they create diagonal lines by connecting corners of boxes together. They can also use the grid to measure and create symmetrical designs.

Lead students through the directions below one at a time. Demonstrate each step on a projector or a whiteboard, pausing to check for understanding.

Directions:

1. Draw a horizon line that is one inch (or three rows) above the bottom of your paper.
2. Height and width: Decide how tall and wide you would like your building to be. Draw lines on either side of the paper showing the width of the building. Next, draw lines for the bottom of the building.
3. Now draw a roof. Is the roof pointed or flat? Draw the roof line.
4. Columns: Does the building have columns? Draw lines for the columns.
5. Where will the windows be? How many will you have, and what shapes will you use? Draw and design windows.
6. Trace over all the lines with a black marker.
7. Erase any pencil lines you can still see.

Check for Understanding

Conclude the session by having students work in small groups to show their building drawings. Have them discuss the parts of the building and the purpose of the building.

Unit 5 Lesson 2

GREEK ARCHITECTURE — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will design a symmetrical building in the style of ancient Greek architecture.	• **Slide Deck** slide 16 and **Student Activity Book** page 65
		  • Art 16, The Parthenon
		• **Online Resource Document**
		  • The Parthenon virtual tour from Google Arts and Culture
		  • Elgin Marble relief images
		  • Lincoln Memorial images
		• **Student Activity Book** page 28, The Parthenon
		• Notepaper (1 sheet per group)
		• Pencils (1 per group)
		• Whiteboard or chart paper and marker

Lesson Objective

- Explore ancient Greek architecture.

What Students Have Learned

Remind students that in the last lesson, they learned about how form and function work together in architecture. Students learned about the parts of a building and how designing a building is just the first step. Architects use form and function to design buildings. A building design is also called a blueprint.

DAY 1: GREEK ARCHITECTURE

Introduce the lesson by asking, "Why did some of the first builders make shelters? How did they build them, and how have buildings changed over time?" (*They built them for safety and to stay dry or warm, using materials found nearby. Buildings became more advanced over time.*)

Have students work in small groups to talk about these questions and come up with some questions of their own. Give each group a sheet of paper, and ask one student to be the notetaker. After a few minutes, bring the class back together, and compare the questions each group wrote down.

Explain that the earliest shelters were made to protect people from weather—heat, cold, rain, snow, wind, and sun. These homes were built from whatever materials people could find nearby, such as wood, stone, or mud.

Say, "People have always needed a place to protect themselves from the weather and a place to live; we still have the same needs today."

Say, "As people began living in larger groups and building long-term settlements in towns and cities, architecture started to become more than just practical. Buildings weren't only just for shelter; they also started to reflect culture, beliefs, and values. Some buildings were designed to impress others, show importance, or create beauty."

Say, "Let's look at some examples of buildings that were made to inspire. In ancient Greece, people built large, beautiful temples. One famous example is the Parthenon. It was built on a tall hill so everyone could see it. It showed what the people believed in and how skilled their builders were. We can also compare it to buildings from other cultures, such as the Himeji Castle in Japan, which was also built on a hilltop and designed to impress people."

Say, "Along with homes, people also needed places where the whole community could gather and meet. These are called public buildings. In many early civilizations, public buildings were often temples or other places for worship. These were usually the biggest and most decorative buildings in the area."

Now say, "Let's take a closer look at an example of early Greek architecture and what made it special."

Art in This Lesson

The Parthenon, Ictinus and Callicrates

448–432 BCE, or approximately 2,500 years ago, Golden Age of ancient Greece

The Parthenon uses elements of art such as line, form, texture, and space to create a balanced, three-dimensional structure that is both grand and detailed.

Background for Teacher

The architects Ictinus and Callicrates are credited with building the Parthenon more than two thousand years ago.

The Parthenon

Slide 16

Page 65

Display slide 16, the photograph of the Parthenon, 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. Say, "The Parthenon is part of a set of buildings called the Acropolis. These buildings sit on a hill in Athens, Greece. The word *acropolis* means 'high city' in Greek.

"The Parthenon was a temple that honored the Greek goddess of wisdom, Athena. She was the goddess who was said to protect the city of Athens."

Explain that the building, made entirely of marble, remains a classic example of the high point of ancient Greek architecture. Math was used to construct the Parthenon using the ideal proportions, or measurements of each part in relation to the whole building. The vertical columns move the eyes upward, toward the heavens—Athena's kingdom. Above the outside columns were panels that showed scenes from Greek mythology.

The surviving marble statues from the frieze have been removed from the building. These marble statues, which are called Elgin Marbles, are on display in the British Museum.

TEACHER NOTE—The removal of the statues from Greece has been controversial. Many people have called for the return of the statues to Greece.

Say, "Look at the picture of the Greek columns in the Parthenon. Think about some of the big government buildings you have seen. Have you ever seen columns on a building? Frequently you will see columns like the kind in the Parthenon on government or public buildings.

After students view the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you think the building might have been used for?

- Answers will vary. Possible response: It was a gathering place or a temple.

What are some elements of art that you can see in this building?

- It has straight lines and round, square, and rectangular forms.

Symmetry

Explain the term *symmetry*. Draw a shape like a circle or square on the whiteboard. Say, "Suppose I draw a line through the center of this shape. I have divided the shape into two identical parts; both sides are exactly the same, or symmetrical."

Tell students that a **line of symmetry** is an imaginary line. It passes through the center of a shape and divides it into identical halves.

Say, "There is a major, implied line in the Parthenon and in a great many buildings. Imagine drawing a line straight down the exact middle of the Parthenon's facade. This line is called a line of symmetry, and the two halves of the Parthenon's façade will be exactly equal (or symmetrical) on either side, with the same number of columns."

Teaching Idea

Share the Parthenon virtual tour, relief images from the Elgin Marbles in the British Museum, and images of the Lincoln Memorial with students. These resources provide additional information about the importance of the Greek civilization to architecture. The Lincoln Memorial also shows the influence of Greek architecture. Walk through each website/image with students, allowing them to make observations and ask questions.

TEACHER NOTE—The Elgin Marbles images contain nudity. Preview the images, and choose what you wish to show your class. Refer to the "Nudity in Art and Your Students" web page from the Milwaukee Art Museum to support teaching and learning.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific links to the websites may be found:

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

SUPPORT—Point out that ancient Greek architecture continues to influence the way architects design buildings, outdoor spaces, and homes today. Point out examples of local buildings that students might know, particularly examples of buildings with columns.

Activity

Slide 16

Display the photograph of the Parthenon for students. Invite students to look carefully at the photograph as they open to the reflection page on page 28 in their Student Activity Books. Say, "Count the columns in the photograph, and answer the question. Draw a line of symmetry through the picture. How many columns would be on each side?"

Page 28

Direct students to draw a symmetrical picture of a building with windows and doors.

Check for Understanding

Conclude the session by having students work in small groups to show their symmetrical designs. Have them discuss what types of modern buildings use Greek architectural features, such as columns and outdoor spaces.

Unit 5 Lesson 3

DOMES — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will create a dome.	• **Online Resource Document**
		  • Map of India with location of the Great Stupa
		• **Slide Deck** slide 17 and **Student Activity Book** page 67
		  • Art 17, Great Stupa
		• **Student Activity Book** page 29, Dome Reflection
		• Polystyrene half spheres (1 per student)
		• Acrylic craft paints (multiple colors)
		• Paintbrushes of various sizes

Lesson Objective

- Create a dome inspired by the architecture of ancient India.

What Students Have Learned

Remind students that they learned about how form and function work together in architecture. When designing a building, architects consider what the building will be used for (function) as well as stylistic choices such as the forms it is composed of. In the last lesson, students learned about Greek influences in contemporary architectural structures. Students also learned about symmetry.

DAY 1: DOMES

Introduce the lesson by saying, "Today we will make another connection between architecture, art, and history." Tell students that they will be studying one of the oldest Buddhist monuments in the world. Explain that by looking at the architecture, we can learn how people lived and what they believed long ago.

Parts of a Building

Page 27

Ask students to review parts of a building. You may wish to have students open to page 27, Parts of a Building, in their Student Activity Books. Remind students that buildings have had a long history in the public sphere. In cultures across the world, some of the first public buildings, typically the largest and most elaborate in the community, were places of worship, similar to modern-day churches, synagogues, and mosques.

Say, “The Parthenon, a temple to the Greek goddess Athena, is a prime example of such a structure in Western history. From the first century BCE in India, we have the Great Stupa, a Buddhist burial structure. Today we are going to study this famous structure.” Explain to students that a **stupa** is a dome-like Buddhist monument with a mound-shaped roof.

Ask, “How do these famous ancient structures influence buildings today?” (*Designs of these ancient buildings are still used today.*) The purpose of these famous buildings is sometimes the same. Today, we use some of these designs for houses of worship as well as other public buildings.

Tell students that today they are going to study a famous monument in India. Followers of the Buddhist religion as well as people who admire architecture visit this famous structure.

Teaching Idea

Display the map of the Great Stupa’s location for students. Ask students for observations. Point out that it is located in a UNESCO World Heritage Site, which is a distinct label for the most important places in human history.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the map may be found:

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

Art in This Lesson

Great Stupa

The original structure was built in the third century BCE and reached its final form in the first century BCE.

The Great Stupa, located in Sanchi, India, uses form, texture, and space to create a large, rounded structure that invites reflection.

Background for Teacher

Stupas are dome-shaped structures that began as burial mounds to hold sacred relics, especially those associated with the Buddha. Over time, they became important symbols in Buddhist architecture, representing the enlightened mind and the path to spiritual awakening. The round dome shape symbolizes the universe and the idea that all life is connected.

The Great Stupa at Sanchi is one of the oldest and most well-preserved Buddhist monuments in India. It was originally commissioned by Emperor Ashoka in the third century BCE, a ruler known for spreading Buddhism throughout India and beyond. The current structure, restored in the twentieth century CE, shows how early builders used brick, stone, and plaster to create monumental forms with deep spiritual meaning.

The stupa is surrounded by four carved gateways, called torana, each decorated with detailed scenes from the life of the Buddha. These carvings provide insight into ancient Indian storytelling, symbolism, and beliefs. The structure invites visitors to walk in a circle around it—a practice called circumambulation, which is meant to show respect and encourage meditation.

The Great Stupa is not just an architectural achievement; it is a blend of art, religion, and cultural identity. It continues to be a place of pilgrimage and a powerful reminder of how architecture can express both spiritual meaning and community values.

Slide 17

Display slide 17, the Great Stupa, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the photograph and describe what they see.

Page 67

Explain to students that stupas were originally burial mounds that covered relics of the Buddha or his followers. Stupas can be made of brick, stone, or a mixture of brick and rubble. The Great Stupa, restored in the second decade of the twentieth century, covers an earlier version that was created from large, burnt bricks and mud.

Say, "The Great Stupa, like the Parthenon, is part of a larger architectural complex. It is the most elaborate and famous of the more than fifty Buddhist monuments on the hilltop in Sanchi that architects built between the third century BCE and the twelfth century CE. The original Great Stupa at Sanchi is said to have been built by Emperor Ashoka, whom you may have studied when you learned about India and Buddhism."

Say, "The Great Stupa is no longer a burial mound but has become a symbolic architectural structure of great importance to Buddhist followers. Buddhists make pilgrimages to the Great Stupa and walk around the dome along a circular, paved walkway, which has been worn smooth by the steps of many previous visitors. The Great Stupa is another example of how form and function are both important in architecture. The forms and design may be beautiful and have meaning, but the building also has a function for worship and pilgrimages."

After students view the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see?

- I see a building with a dome; there is an arch in front with two columns.

What is the biggest form you see in the Great Stupa?

- The dome, or half a sphere, is the biggest form.

Activity

Point out that the dome is the major architectural feature of a stupa. Say, "Today we will design a dome made of polystyrene using paint."

Explain that students will paint a design on the exterior of their dome that explores ideas of the sky and earth. Ask, "If you were designing a building like the Great Stupa, what would its roof look like? If the earth had a roof, what colors, shapes, lines, and designs would you paint to describe it?"

Discuss ideas and suggestions. Say, “You could begin by painting your dome a solid color and then decorate the surface with different colors.”

You may suggest that students:

- Paint clouds, people, or animals on their domes;
- Paint their domes like a rainbow, using many colors; or
- Paint stars (dots) on their domes.

Explain that they will be painting their domes with acrylic paints. They can use different sizes of brushes in order to paint small details and big surfaces. Distribute the polystyrene sphere halves, paints, and brushes. Encourage students to think about what their dome means or represents. Ask students, “What would people do underneath this dome if it were actually built today?”

Reflection

Page 29

After students have designed their domes, they will write about their work. Have students open to page 29, Dome Reflection, in their Student Activity Books. Read aloud the reflection questions before having students respond.

Check for Understanding

Conclude the session by explaining that architecture is a reflection of the culture of a region, expressing the beliefs and values of the people. Ask students what they learned about ancient India. Students can also share what their dome means and why they painted it the way they did. If time permits, have students share their answers to the reflection questions in their Student Activity Books.

Unit 5 Lesson 4

COMPARE ARCHITECTURE — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will compare and contrast two palaces.	• **Online Resource Document**
		  • Map of Asia
		  • Katsura walking tour from Columbia University
		• **Slide Deck** slides 18–19 and **Student Activity Book** pages 69–71
		  • Art 18, Lakshmana Palace
		  • Art 19, Katsura Palace
		• **Student Activity Book** page 30, Two Palaces
		• Whiteboard or chart paper and makers
		• Drawing paper (1 sheet per student)
		• Colored pencils (1 set per student)

Lesson Objective

- Compare and contrast two palaces, and sketch a palace.

What Students Have Learned

Remind students that they learned about how form and function work together in architecture, as well as the concept of symmetry.

DAY 1: COMPARE ARCHITECTURE

Introduce the lesson by informing students that they will compare and contrast architectural styles. Have students turn and talk with a partner to answer the question "What is a palace?" Bring the class together, and discuss their answers. Discuss with students that not all palaces are meant to be homes for kings and queens.

Explain to students that in cultures across the world, some of the first public buildings—typically the largest and most elaborate in the community—were places of worship, such as the Parthenon in Greece. From the first century BCE in India, the Great Stupa, a Buddhist burial structure, is another example of a place of worship.

Say, "The earliest builders used materials that were nearest at hand. The materials they used directly affected the use of a building and how it was constructed. Today, we can transport

materials just about anywhere in the world, but long ago, builders had to rely on what materials were nearby.

"Architects select materials not only for their function but also for their beauty or their visual qualities. Marble, wood, and stone have their own individual colors and textures. The appearance of a brick or stone building would be quite different from one made with wood. Imagine what it would feel like to run your hand along smooth stone versus a rough wooden board or rough stone versus smooth polished wood."

Ask, "How does the architecture of a building tell us about how the people long ago lived?" (*It tells us what building materials were in the area; it tells us how they worshipped; it shows us what their culture was like*.)

Tell students that today they will be looking at two different palaces, both on the continent of Asia. One palace is in India, and the other palace is in Japan. They are both famous places and attract visitors from around the world. Say, "When you see them, you will see how different these two palaces are from each other."

Teaching Idea

Display the map of Asia for students. Point out India and Japan. Tell students that the two palaces they will be examining are located in these countries.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the map may be found:

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

Art in This Lesson

Lakshmana Palace

1063 CE, Khajuraho, India; the Lakshmana Palace was the first of several temples built between the tenth and thirteenth centuries.

The Lakshmana Palace uses elements of art such as line, form, and texture to create detailed carvings, strong geometric shapes, and a sense of balance and grandeur in its stone architecture.

Background for Teacher

Lakshmana was the younger brother of Lord Rama in the story of *The Ramayana*. He is honored for being a loyal brother, making sacrifices for his brother, and being brave.

The Lakshmana Palace, built in the eleventh century CE in Khajuraho, India, is one of the most important temples from the Chandela dynasty. Although often referred to as a palace because of its large and elegant appearance, it is actually a Hindu temple dedicated to Vishnu, one of the most important gods in Hinduism. The temple is part of a group of temples in Khajuraho that are famous for their detailed stone carvings and tall, towerlike shapes.

The architecture of the Lakshmana Palace shows how art and religion were deeply connected in ancient India. Every part of the building is decorated with carvings that tell stories from Hindu mythology. These carvings include gods, animals, dancers, and everyday people, providing a window into the beliefs and daily life of the time.

The temple is also an example of strong design and planning. Its tall central tower, or shikara, rises above the rest of the structure to mark the most sacred part of the temple. The use of repeated shapes, lines, and forms creates symmetry and balance, which are key elements in both art and architecture.

Slide 18

Display slide 18, the image of the Lakshmana Palace, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the building and think about what they see. Students should turn and talk to a partner to describe the palace.

Page 69

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

AN ARTIST'S QUESTIONS

What do you see?

- I see several buildings that have domes, as well as carvings on the buildings.

When do you think this building was built?

- Answers will vary but will include ancient times, a long time ago, etc.

What elements of art do you see in the architecture of the Lakshmana Palace?

- I see that lines and shapes make patterns on the walls of the palace.

Art in This Lesson

Katsura Palace

ca. 1615–1662, Kyoto, Japan

The Katsura Palace uses elements of art such as line, space, and texture to create a sense of harmony with nature through clean wooden structures, open walkways, and a carefully balanced, simple design.

Background for Teacher

The Katsura Palace, also called the Katsura Imperial Villa, was built in the early 1600s in Kyoto, Japan, as a home for members of the Japanese royal family. It is one of the most famous examples of traditional Japanese architecture and design. The palace is known not only for its buildings but also for its beautiful gardens, peaceful pathways, and carefully placed bridges and ponds.

The design of the Katsura Palace reflects Japanese values of simplicity, nature, and balance. Instead of using bright colors or heavy decorations, the builders used natural materials like wood, bamboo, and paper. Sliding doors, open spaces, and low furniture were used to keep the rooms feeling calm and connected to the outdoors. The architecture was carefully planned so that the buildings, gardens, bridges, and walkways feel like one unified work of art.

Where the Parthenon emphasizes symmetry and grandeur, the Katsura Palace appears modest and has an asymmetrical design. Visitors do not enter through a grand or splendid doorway. Instead, they arrive at the Katsura Palace by strolling through the garden. Here, form and function work together. Both the screen walls that slide open and the wooden exterior that is unpainted allow the outdoors to come inside and the indoors to go outside. This Japanese idea of the indoors and outdoors interchanging can be see in the designs of European and American modern architecture

The elements of art—such as line, space, and texture—are used to create harmony, movement, and a peaceful feeling. The Katsura Palace is an example of how architecture can express beauty, respect for nature, and the values of a culture.

Slide 19

Page 71

Display slide 19, the Katsura Palace, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the building and the gardens. Inform students that the building is known as a teahouse. In Japanese culture, a teahouse traditionally hosts tea ceremonies. Tea ceremonies are sacred rituals between a host and a small group of guests.

Have students turn and talk to a partner to describe what they see.

Teaching Idea

The Katsura Palace can be toured virtually through Columbia University's digital "walking tour." You may wish to have students experience the Katsura Palace in this way to encourage close observation and to deepen understanding.

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

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

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

AN ARTIST'S QUESTIONS

What do you see?

- o I see a plain building, beautiful gardens, water, a bridge, and a variety of plants and trees.

Describe the teahouse. What do you see?

- o It looks like the teahouse has a roof made out of straw or other natural materials. It is surrounded by water. To get there, you have to cross a bridge.

What adjectives would you use to describe the Katsura Palace?

- I would describe the Katsura Palace as beautiful, calm, peaceful, and natural.

Cross-Curricular Connection

Students who have used the Grade 2 Core Knowledge History and Geography unit *The Culture of Japan* may remember a traditional form of Japanese poetry called haiku. In a haiku poem, there can only be three lines with a set number of syllables. Line one has five syllables, line two has seven syllables, and line three has five syllables. This haiku was written hundreds of years ago by the Japanese poet Matsuo Bashō:

An old, quiet pond

A frog jumps into the pond,

Plop! Silence again.

Activity

Page 30

Tell students that today, in their Student Activity Books, they are going to compare and contrast two palaces. Remind students that when we talk about how things are the same, we are comparing them. When we talk about how they are different, we are contrasting them. Display a Venn diagram on the board.

Say, "Look at the Venn diagram on page 30 of your Student Activity Book. Remember: This is a tool to show how two things are the same and how they are different. The left circle is labeled 'Lakshmana Palace,' and the right circle is labeled 'Katsura Palace.' We will fill in this Venn diagram together."

Explain, "We will use a circle for each palace to show how they are different from each other." Then, point to the middle where the circles overlap. Say, "The part where the circles overlap is where we will show how the palaces are the same. This part is labeled 'Both.'"

Work with students to find differences between the two palaces. Demonstrate by filling in the Venn diagram on the board. Continue comparing the two palaces and filling in the Venn diagram. When students complete the Venn diagram, have them draw a sketch of the palace they enjoyed most, using colored pencils you have distributed for added detail.

Check for Understanding

Conclude the session with a discussion of the similarities and differences, using the copy of the Venn diagram on the board that is displayed for students. Students can share their drawings with classmates.

Unit 5 Lesson 5

UNIT 5 ASSESSMENT — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**
DAY 1	Students will demonstrate understanding of architecture.	• **Student Activity Book** page 31, Unit 5 Assessment • Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 5.

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 5:

- Understand architecture as the art of designing buildings.
- Architecture includes the use of roofs, doorways, windows, columns, arches, and domes.
- Understand Greek architecture, symmetry, and the line of symmetry in the design of the Parthenon.
- Notice the line, form, and special features, such as the dome, in the Great Stupa, a Buddhist temple in Sanchi, India.
- Compare and contrast two buildings: the Lakshmana Palace in India and the Katsura Palace in Japan.

Revisit the Big Idea of this unit: *Architecture is the art of designing buildings.*

Discuss with students the activities they did in this unit:

- Identify the parts of a building.
- Draw a symmetrical building.
- Examine ancient Greek architecture.
- Examine ancient Indian architecture.
- Decorate a dome.
- Compare and contrast two palaces.

Assessment

Review the art in this unit. Ask students the following questions:

1. What is architecture? (*Architecture is the art of designing buildings*.)
2. What are some of the key elements of art in architecture? (*Key architectural elements include color, line, form, and texture; students should be able to name at least two elements*.)
3. What natural materials did some architects use in the past? (*Materials architects used included wood, stone, clay, and other local resources*.)
4. Name a part that all houses have. (*Answers may vary but may include roof, windows, and doors*.)
5. Where is the Parthenon located, in Japan or in Greece? (*Greece*)
6. If a building is symmetrical, what will it look like? (*A symmetrical building will look the same on both sides*.)
7. What is the biggest form you see in the Great Stupa? (*The dome, or half a sphere, is the biggest form*.)

Page 31

Ask students to turn to page 31 in their Student Activity Books. Students will complete the assessment activity for this unit. Remind students that they studied architecture in this unit. They looked at how buildings were used and how they were designed. After answering questions 1 and 2, students will create a blueprint of a building for question 3. Show students how they should label their three unique elements of architecture included in their blueprint.

Allow time for cleanup of supplies. Provide a space for students to display their work.

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.

- Play the game This or That. Announce two artworks studied in this unit, and ask students which they preferred; for example, the Parthenon or the Great Stupa. If they liked the Parthenon the best, they should stand on one side of the room. If they liked the Great Stupa the best, they should stand in another part of the room. Continue with other choices, such as what is most important, the form of the building or how the building will be used (form or function).
- Give the class a list of elements in architecture from this unit, and have each student design a building. After they have drawn their structure, have them talk about or write a paragraph describing the architectural elements and the purpose of their building. Have them share with the class.
- Make a connection between the study of symmetry in architecture and the study of symmetry in math. For example, students can draw symmetrical lines and shapes and then describe what makes them symmetrical. Or students could create an artwork of either a symmetrical set or an asymmetrical set of objects or lines. Then they could color and decorate the artworks, share their drawings with classmates, and ask the class to say whether the set of items is symmetrical or not symmetrical and why.

Additional Recommended Resources

Consider using the following trade books that discuss architecture for students:

- Crosbie, Michael J., and Steve Rosenthal. *Architecture Counts*. John Wiley & Sons, 1993.
- Gibbons, Gail. *How a House Is Built*. Holiday House, 1996.
- Howard, Ginger. *William's House*. Millbrook Press, 2001.
- Isaacson, Philip M. *Round Buildings, Square Buildings, and Buildings That Wriggle Like a Fish*. Knopf, 1988.
- Murphy, Stuart J. *Let's Fly a Kite*. HarperCollins, 2000.

Consider using the following resources for teachers and parents:

- Ballantyne, Andres. *Architecture: A Very Short Introduction.* Oxford University Press, 2002.
- Macaulay, David. *Building Big.* Houghton Mifflin, 2004.
- Sato, Shozo. *Tea Ceremony: Explore the Unique Japanese Tradition of Sharing Tea.* Asian Arts and Crafts for Creative Kids. Tuttle Publishing, 2004.

Culminating Activity

GRADE 2 CULMINATING ACTIVITY — TIME: 1 DAY

AT A GLANCE CHART		
Lesson	**Activity**	**Materials**

DAY 1	Students will create a mini-yearbook about what they learned this year.	• **Student Activity Book** page 32, What I Learned This Year
		• **Slide Deck** slides 3, 8, 16 and **Student Activity Book** pages 39, 49, 65
		  • Art 3, *Flying Horse, One Leg Resting on a Swallow*
		  • Art 8, *The Starry Night*
		  • Art 16, The Parthenon
		• Manila folder (1 per 2 students)
		• Markers, crayons (enough for students to share)
		• White drawing paper (5 sheets per manila folder)

Advance Preparation

Prior to class, prepare the materials needed for students to make their mini-yearbooks. Make a booklet for each student by stapling five sheets of white drawing paper to the middle of a manila folder to create the pages of a book. Cut each book in half to create booklets for each student.

Lesson Objective

- Make a mini-yearbook about what I learned this year.

DAY 1: CULMINATING ACTIVITY

Introduce the activity by explaining that students will be making a mini-yearbook about the art they explored this school year. To prepare for this project, students will work in their Student Activity Books. Then, they will use manila folders to make a mini-yearbook with what they studied, artwork they liked, and information they learned.

Review of the Year

Provide students with a brief summary of the material they covered during the course. Students will have an opportunity to tell what they know and be able to express their opinions about the art they explored this year. Have students discuss the questions below in groups or with partners.

Unit 1: How can we gain an appreciation of art by investigating the lines an artist uses? (*We can understand and enjoy art more when we look at how artists use different kinds of lines to show feeling or movement.*)

Unit 2: How do sculptors use line, form, and mass? (*Sculptors use form and mass to shape their art and make it stand up in real space. They might use guiding lines in their sculptures to direct the viewer's eyes or to make a wire armature.*)

How can sculptures communicate ideas like motion? (*Sculptors can make us think of motion when they create a sculpture of a human or animal in certain poses, like* The Discus Thrower *with his arm swung back.*)

Unit 3: What are the elements of landscape paintings? (*Landscape paintings use color, line, shape, and texture to show outdoor places like mountains, trees, and skies.*)

Unit 4: What is the difference between realistic and abstract art? (*Realistic art shows things how they look in real life, and abstract art uses shapes and colors to show ideas or feelings.*)

Unit 5: How is architecture an art form? (*Architecture is an art form because buildings are carefully designed to be useful, beautiful, and full of meaning.*)

SUPPORT—Allow students to use their Student Activity Books while answering these questions and in their discussions.

Activity

Page 32

Have students open their Student Activity Books to page 32, What I Learned This Year. Explain that you will ask a question and students will draw their answers in the box. Read each question aloud, and provide time for students to draw or write their answers.

Slide 8

Display *The Starry Night* for question 2.

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 139.

- Mini-yearbook

An excellent way for students to express what they have learned this school year is to make a mini-yearbook. Remind students that they have seen some wonderful works of art. Now it is their turn to create their own works of art in their mini-yearbooks.

Point out that their artwork need not be complicated or elaborate. The purpose is to express themselves and create works of art, like all artists.

Cover	My Mini-Yearbook	A picture of student
Page 2	Lines	Student choice
Page 3	Sculpture	Student choice
Page 4	Landscapes	Student choice
Page 5	Realistic Art	Student choice
Page 6	Abstract Art	Student choice
Page 7	Architecture	Student choice
Back Cover	About Me	What I liked best about art class

- Display students' artwork created through 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, and whether it is realistic or abstract.
- Reflection—Have students look through their Student Activity Books to reflect on the artists, cultures, art, and architecture they learned about this year. Separate students into small groups. Have students reflect on the projects they have worked on this year. Ask the following questions:
    - What did you learn about art and architecture across different times and cultures?
    - Which project was the most difficult for you? Why was it difficult?
    - Which project was the easiest? Why was it easy for you?
    - Which page in your Student Activity Book do you like the best?
    - Which project would you like to do again? Why?

Yearlong Wrap-Up

Conclude the session by having students turn and talk to share their mini-yearbooks with their partner. Students point out the elements in their work, the genres they enjoyed the most, and which they prefer, realistic or abstract art.

Glossary for Core Knowledge Visual Arts: Grade 2

A

abstract, **adj**. describing art that does not strongly represent the actual object, person, place, or thing; it stresses the formal elements of art, such as line, color, shape, form, and so forth

arch, n. a curved or pointed span over an open space, such as a doorway or window

C

cityscape, n. an image of a city environment

column, n. an upright (vertical) post

D

dome, n. a rounded roof of a building, usually with a circular base

I

implied line, n. a line that is suggested but not actually drawn or created

implied movement, n. lines and/or shapes that convey or suggest motion

L

landscape, n. an image depicting scenes in nature

line of symmetry, n. an imaginary line running down the middle of an image dividing it into equal parts

M

mass, n. the amount of matter an object contains

N

nonobjective, **adj**. describing completely abstract art that has no reference to recognizable objects (literally, art that represents "no object")

O

oxbow, n. a U-shape bend in a river that curves back on itself to form a large loop

R

realistic, **adj**. describing art that represents the visual world

representational, **adj.** describing art that portrays a recognizable object; it can be semiabstract or completely realistic

S

semiabstract, adj. describing art that refers to recognizable objects from the visual world but does not adhere to strict realism; aspects of objects may be eliminated or distorted for effect

stupa, n. a building with a dome-shaped roof used as a Buddhist monument

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.

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 Resource Document 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*

Mother and Child p. 4

1. Possible responses: I see implied lines in the child's mouth, where the mother's chin rests on the child's head, and where the child is leaning against the mother.

Unit 2 *Sculpture*

Line, Shape, and Form in Sculpture p. 7

1. disc; 2. sphere; 3. zigzag; 4. triangle

Unit 3 *Landscapes*

Virgin Forest at Sunset p. 13

1. Possible response: The setting of the painting is a jungle with many green plants.

2. Possible response: tropical, hot, warm, wild, dreamlike

Unit 4 *Abstract Art*

I and the Village p. 25

Possible response: green man with pink cap on his head, white and blue cow, woman milking a cow, upside-down woman, tiny houses

Unit 4 Assessment p. 26

Young Hare: R

Bird in Space: A

I and the Village: A

1. Possible response: It looks like a real rabbit; the lines are detailed; it looks like a photograph.

2. Possible response: It does not look like a bird; it doesn't show feathers; it is smooth.

3. Possible response: It has abstract shapes.

Unit 5 *Architecture*

Parts of a Building p. 27

roof; column; arch;
window; door; dome

The Parthenon p. 28

1. 8

2. 4

Grade 2 Culminating Activity

What I Learned This Year p. 32

1. Students should draw vertical, horizontal, and diagonal lines.

2. Students should draw a tree.

3. Students should draw either an abstract or a realistic picture of an animal.

4. Students should draw an arch.

Culminating Activity Scoring Rubric

Note: Students should be evaluated on their mini-yearbooks, using the rubric.

Exemplary	Response is accurate and detailed. Student demonstrates strong understanding of the elements of art, sculpture, the art genre of landscapes, abstract art, and architecture by including three correct details, which may include the following: • Identify and use a variety of lines. • Identify and use a variety of warm and cool colors. • Identify and use a variety of shapes and forms. • Identify and use a variety of textures. • Distinguish two-dimensional shapes from three-dimensional forms. • Identify the characteristics of realistic and abstract art. • Identify the purpose and characteristics of art and architecture from long ago.
Accomplished	Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding of the elements of art, sculpture, the art genre of landscapes, abstract art, and architecture, noting two correct details.
Developing	Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of the elements of art, sculpture, the art genre of landscapes, abstract art, and architecture, noting one correct detail.
Limited	Response is incomplete and demonstrates a minimal understanding of the content.

Core Knowledge Visual Arts™

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