



Visual Arts

Teacher Guide



The Peaceable Kingdom, Edward Hicks

Hopi kachina doll



Student creating her own painting



Core Knowledge Visual Arts™

Grade 3

Teacher Guide



Creative Commons Licensing

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.



You are free:

- to **Share**—to copy, distribute, and transmit the work
- to **Remix**—to adapt the work

Under the following conditions:

Attribution—You must attribute the work in the following manner:

This work is based on an original work of the Core Knowledge® Foundation (www.coreknowledge.org) made available through licensing under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. This does not in any way imply that the Core Knowledge Foundation endorses this work.

Noncommercial—You may not use this work for commercial purposes.

Share Alike—If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

With the understanding that:

For any reuse or distribution, you must make clear to others the license terms of this work. The best way to do this is with a link to this web page:

<https://creativecommons.org/licenses/by-nc-sa/4.0/>

Copyright © 2025 Core Knowledge Foundation
www.coreknowledge.org

All Rights Reserved.

Core Knowledge®, Core Knowledge Curriculum Series™, Core Knowledge Science™, CKSci™, Core Knowledge Music™, CKMusic™, Core Knowledge Visual Arts™, CKVA™, Core Knowledge Language Arts™, CKLA™, Core Knowledge History and Geography™, CKHG™, Core Knowledge Math™, and CKMath™ are trademarks of the Core Knowledge Foundation.

Trademarks and trade names are shown in this book strictly for illustrative and educational purposes and are the property of their respective owners. References herein should not be regarded as affecting the validity of said trademarks and trade names.

ISBN: 979-8-88970-685-4

Core Art in CKVA Grade 3

Number	Title	Artist
1	<i>Ruby Green Singing</i>	James Chapin
2	<i>The Milkmaid</i>	Johannes Vermeer
3	<i>El jaleo</i>	John Singer Sargent
4	<i>Florida Mexicana</i>	Alfredo Ramos Martínez
5	<i>The Gleaners</i>	Jean-François Millet
6	<i>Peasant Wedding</i>	Pieter Bruegel the Elder
7	<i>The Peaceable Kingdom</i>	Edward Hicks
8	<i>The Child's Bath</i>	Mary Cassatt
9	<i>The Scream</i>	Edvard Munch
10	<i>Icarus</i>	Henri Matisse
11	<i>The Block</i>	Romare Bearden
12	Pont du Gard	
13	The Pantheon	
14	<i>Emperor Justinian and Members of His Court</i>	
15	Hagia Sophia	
16	Neolithic Longhouse	
17	Plains American Tipi	
18	Hopi Kachina Doll	
19	Navajo (Diné) Saddle Blanket	
20	<i>Valise</i>	Nellie Two Bears Gates

Core Knowledge Visual Arts™ Grade 3

Table of Contents

Introduction	1
Unit 1 Elements of Art: Light and Space	5
Unit 2 Design and the Elements of Art	43
Unit 3 Art and Architecture: Roman and Byzantine Empires	69
Unit 4 Architecture of the Earliest Peoples	95
Unit 5 Native American Art	114
Culminating Activity	134
Teacher Resources	
• Glossary for <i>Core Knowledge Visual Arts: Grade 3</i>	137
• Talking to Students About Works of Art	139
• Talking to Students About Their Own Art	139
• Answer Key: Student Activity Book Pages	140
• Culminating Activity Scoring Rubric	143

Core Knowledge Visual Arts™ Grade 3
Teacher Guide

Introduction

Grade 3 Core Knowledge Visual Arts

This introduction provides the background information needed to teach the Grade 3 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 3, 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. You will also find color reproductions of the works of art studied in Grade 3 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 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: Light and Space

cardboard box, about 10" × 12" wide	sketch paper
chart paper or whiteboard and marker for teacher use	small classroom objects (e.g. an eraser, a book, a lunchbox, 2 to 3 total)
clip-on lamp or other easily movable light source	soft ball or plush item
colored pencils	student photographs
crayons	three-dimensional form manipulatives (optional)
flashlights	timer
heavy-duty tape (e.g., duct or electrical)	utility knife for teacher use
no. 2 or 2b pencils	watercolor paints
paintbrushes	watercolor paper
pencils	water vessels
pens	white drawing paper, 8.5" x 11"
scissors	

Unit 2 Design and the Elements of Art

colored pencils	paintbrushes
construction paper in a variety of colors	pencils
crayons	rulers
erasers	scissors
glue bottles	square papers, 7" x 7"
glue sticks	watercolor paints
hand mirrors	watercolor paper
kraft paper	water vessels
	white drawing paper, 8.5" × 11"

Unit 3 Art and Architecture: Roman and Byzantine Empires

card stock in a variety of colors	hand mirrors
chart paper or whiteboard and marker for teacher use	markers
coins, stones, or small weights	pencils
colored pencils	scissors
construction paper	sketch paper
crayons	travel and architectural brochures, magazines, and/or books about major cities in the United States
globe or world map	white paper, 8.5" × 11"
glue sticks	

Unit 4 Architecture of the Earliest Peoples

air-dry clay	fabric or kraft paper in a neutral color
cardboard	glue
card stock	pencils
chart paper or whiteboard and marker for teacher use	scissors
crayons	straw or other dried grasses
drawing paper	twigs, small sticks, and/or toothpicks
duct tape	twine or rope
	world map or globe

Unit 5 Native American Art

card stock
colored pencils
containers for beads, such as paper bowls
crayons

glue
markers
pencils
pony beads

Culminating Activity

blank booklet
colored pencils
crayons
markers
materials to display student artwork
student artwork from Units 3, 4, and 5

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



Elements of Art



Slide Deck



Student Activity Book



Time Period Reference

Pacing Guide

Each unit of the Teacher Guide includes a Pacing Guide. This Pacing Guide is presented to help you plan your lessons and allocate a suitable amount of instructional time to each topic. The Pacing Guides also include 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 3 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 twenty-seven lessons in Grade 3, divided into five units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:

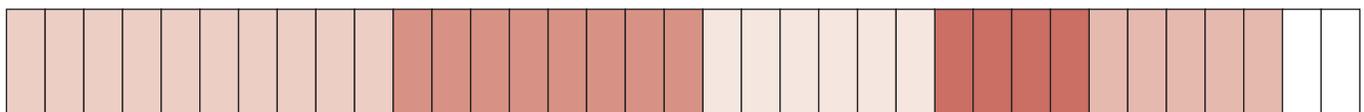
Unit 1: ten days

Unit 2: eight days

Unit 3: six days

Unit 4: four days

Unit 5: five days



Culminating Activity: two days

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 Music (CKMusic)
- CK Language Arts (CKLA)
- CK Science (CKSci)
- CK Math (CKMath)

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	background, camera obscura, contrast, depth, foreground, middle ground, negative space, positive space, space, value
2	collage, design, folk artist, pattern, symmetry
3	aqueduct, Byzantine Empire, forum, keystone, lintel, mosaic
4	adobe, longhouse, pit house, tipi, wattle and daub
5	kachina

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/visual-arts>

Elements of Art: Light and Space

Big Idea Artists use the elements of light, value, and space to create artwork.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Elements of Art: Light and Space* unit. In this unit, you will teach students about light and space in art. The main ideas throughout the unit are that light, value, and space can be used to create a variety of effects and to elicit different emotions in the viewer. Students will learn that artists can use light, value, and space to create a sense of realism. Students will also create artwork and experiment with techniques to gain firsthand experiences with elements of art.

This unit contains nine lessons, split across ten class days. There will be a half-day Looking Back review on Day 5 and a unit assessment on Day 10. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Introduction to Light
2	Lesson 2 Value in Painting
3	Lesson 3 Observing Light and Shadow
4	Lesson 4 Use a Camera Obscura
5	Lesson 5 Light in Photography*

Day	Lesson
6	Lesson 6 Space in Art
7	Lesson 7 Illusion of Depth
8–9	Lesson 8 Space and Depth in Paintings
10	Lesson 9 Unit 1 Assessment

* Looking Back

What Students Should Already Know

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

Grade 1 Unit 1: *Elements of Art*

- Color, line, shape, and texture

Grade 2 Unit 1: *Elements of Art*

- Lines, guiding lines, and lines as movement

What Students Need to Learn

In this unit, students will:

- Identify the characteristics of value and explain its relationship to light;
- Observe and reflect on value, light, and shadow in painting, including the emotions they evoke;
- Investigate tools to create values and contrast in artwork;
- Observe the use of value in photography;
- Describe the characteristics of negative and positive space; and
- Describe the illusion of depth in art, including identifying and drawing a foreground, middle ground, and background.

What Students Will Learn in Future Grades

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

Grade 4 Unit 1: *Art and Architecture: Middle Ages in Europe*

- Apply knowledge of the elements of art to historical examples within a given time period.

Vocabulary

background, n. the part of a scene that appears to be farthest from the viewer **(32)**

Example: As Nina looked at the painting of the playground, she noticed a line of trees in the background.

camera obscura, n. a large dark box or room in which a pinhole creates a projection of the world outside in reverse and upside down **(13)**

Example: Johannes Vermeer looked at the scene reflected in the camera obscura, taking note of the areas where light pooled on the table.

contrast, n. the degree of difference between elements of art **(22)**

Example: The artist increased the contrast in her painting by making her dark values darker and her light values lighter.

depth, n. the distance from front to back **(31)**

Example: Although the painting was flat, the hallway in the center looked as though it had a great depth because it became smaller toward the center of the artwork.

foreground, n. the part of a scene that appears to be nearest to the viewer **(32)**

Example: The figures in the foreground of the painting seemed so close to Hakim that he felt they might jump off the canvas.

middle ground, n. the part of a scene that is neither very far nor very close; it appears to be between objects in the foreground and background **(32)**

Example: Marco studied the haystacks and windmill in the middle ground just behind the main subject of the painting.

negative space, n. the area around the subject of a work of art (29)

Example: The portrait artist filled the negative space around his subject with soft shadows and gently swirling clouds.

positive space, n. the shapes and forms that make up the main subject of a work of art (29)

Example: The positive space of the painting was made up of a young child sitting on a chair with a dog in his lap.

space, n. the area inside of, between, and around lines, shapes, and forms (29)

Example: The space surrounding the subject of the portrait is painted orange.

value, n. the lightness or darkness in a work of art (10)

Example: The artist used a very light value to show the effect of sunlight coming through the window and a dark value to show the shadow cast by the chair.

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 3 Domain 3: *The Human Body—Systems and Senses*

Grade 3 Domain 5: *Light and Sound*

Grade 3 Unit 5: *Third Grade Skills—Adventures in Light and Sound*

CK Science (CKSci)

Grade 3 Unit 5: *Human Senses and Movement*

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:

- Value refers to the lightness or darkness in a work of art.
- Artists use value to achieve contrast and to create the illusion of shadows, highlights, and sunlight.
- Artists use value to create emotional responses for viewers.
- Artists use a variety of tools—such as pencils, shading techniques, and even camera obscuras—to create values and contrast.
- Artists use value in photography to create contrast between light and dark.
- Negative space in an artwork is the empty space in and around a subject, and positive space is the area filled with the subject.
- Artists create the illusion of space and depth by using a foreground, middle ground, and background.
- Space and depth can be used to realism and visual interest in two-dimensional artworks.

What Teachers Need to Know

Light can create a variety of moods or emotions. In earlier grades, students may have explored how color and shape convey feelings in CK Visual Arts—this unit expands on those ideas by exploring how light and value influence emotional expression. For example, some people enjoy overcast days while others abhor them. In either case, the quality of light makes an impact. Painters can stimulate these responses in viewers through the use of value in their artwork. Value can make someone look angelic or evoke an underlying sinister or disquieting feeling.

Light also “guides” our eyes. Our focus is usually drawn to the brighter areas of a piece of artwork while dark areas tend to recede. In art, value plays a crucial role in conveying both message and meaning. Space, too, is a vital element of art. Some forms, like sculpture and architecture, use space as a part of the artwork. Artists have also developed ways to create the illusion of space or depth in two-dimensional works. One common method is to decrease the size of objects, making them appear to be in the distance. This feeling of space is why pictures are sometimes called “windows on the world”; they give us a sense of seeing real depth despite their actual two-dimensionality.

Unit 1 Lesson 1

INTRODUCTION TO LIGHT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe value in a painting and create a value scale.	<ul style="list-style-type: none">• Online Resource Document Image of a value scale• Slide Deck slide 1 and Student Activity Book page 37<ul style="list-style-type: none">• Art 1, <i>Ruby Green Singing</i>• Student Activity Book pages 1, 2<ul style="list-style-type: none">• Letter to Family• Value, Light, and Color• White drawing paper (1 sheet per student)• Crayons (variety of colors for each student)• Chart paper or whiteboard and marker for teacher use• Pencils (1 per student)

Lesson Objective

- Identify the characteristics of value before drawing a value scale and observing value in a painting.

What Students Have Learned

Students who used this program in Grades K–2 learned about elements of art such as color, line, shape, and texture. In Grade 2, they also learned about sculpture, landscapes, abstract art, and architecture.

DAY 1: INTRODUCTION TO LIGHT

Begin the lesson by reviewing with students the elements of art they may have learned in previous CKVA lessons—specifically color, line, shape, and texture. Today’s lesson builds on that knowledge by introducing the element of value. Invite students to share what they remember about each of these art elements. For example, students may recall primary versus secondary colors and that textures may be something they can touch or the way something looks in a painting or drawing.

Next, have students engage in a free-drawing activity. Distribute crayons and white drawing paper. Allow students to draw anything they like, encouraging them to incorporate all of the elements of art that they have learned about so far. Invite volunteers to share their drawings with the class.

Briefly review with students that colors may be classified as warm or cool. Ask, “Which primary colors do you see in this work of art? Which secondary colors do you see?” Invite students to identify the warm colors (*red, orange, yellow*) and the cool colors (*green, blue, purple*) they see in their classmates’ drawings. Have students brainstorm a list of words they associate with warm colors and with cool colors, and record their responses on large chart paper or on the board to refer to later in the lesson or unit as needed.

Tell students that today they will learn about another important element of art: **value**. While it is often related to color, value can also be used in black-and-white artwork and photography to create contrast and mood.

Value

Introduce the element of value to students by asking the following questions: What adjectives describe a gray, overcast sky? (*Possible responses: gloomy, sad, depressing, lifeless, dull*) How about a day of bright, clear sunshine? (*Possible responses: happy, cheery, delightful, colorful*) Reinforce with students that different people may have different reactions to the examples described.

Explain that the quality of light affects our mood and the way we experience and interpret our surroundings. As a result, artists are very sensitive to the way they use lightness and darkness in their works because it can impact how the viewer reacts to the picture—just like the way warm and cool colors can affect our reaction. Lightness or darkness in a work of art is called value. Light is an important element of art, just like color, line, shape, and texture.



Display the image of the value scale, and invite volunteers to describe what they see.

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>

Students should note that the lightest value (white) is on one side and the darkest value (black) is on the other. The shades get progressively lighter or progressively darker as you move from one end of the value scale to the other.

Explain that artists use value scales as tools to practice creating a range of values from light to dark. They also use value scales to see if their artwork has a range of values and to help them answer the following three questions:

- Does my work have enough contrast, or enough of a difference between light and dark colors?
- Does my work have realism, or look like my subject?
- Is my work interesting for viewers to look at?

Art in This Lesson

Ruby Green Singing, James Chapin



1928. This painting represents James Chapin’s unique style of representational realism, marking a departure from more formulaic forms or modern art that characterized the early twentieth century.



This painting uses a range of values, including a young singer detailed with rich shadows against a luminous background. The artist’s use of warm light creates a hopeful, emotional atmosphere—showing how value can express not just form but also feeling. The painting also uses warm colors—primarily shades of orange and yellow—to create a glowing, almost otherworldly effect.

Background for Teacher

American painter and illustrator James Chapin (/chay*pin/) (1887–1975) created portraits and landscapes in the early and middle twentieth century. Although he painted famous people, he became well known for his representations of the unique qualities of ordinary people. One example is *Ruby Green Singing*, a portrait of an American singer whose surname was actually spelled *Greene*. The young woman is depicted in the throes of such passionate singing that beatific light seems to be shining upon or emanating from her. How can you make a case for value being the most important element in this painting? The warm glow shimmers off Ruby’s dress, lights up her cheeks, and suffuses the background with an “angelic” atmosphere. The light affects not only the feeling but also the actual message of Chapin’s artwork.



Slide 1

Display slide 1, *Ruby Green Singing*, for students, and have them turn to the corresponding art page in the back of their Student Activity Books. Tell students that Ruby Greene was an American singer who first began singing in a church choir in the 1920s. She went on to great success, later singing at Carnegie Hall and in productions on Broadway.



Page 37

Invite students to look carefully at the painting and think about what they see. Tell students that although this painting appears to show an ordinary person doing an ordinary task, the artist chose to celebrate and display the unique qualities of his subject. Through his artistic choices and painting techniques, he portrays his subject as special.

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

AN ARTIST’S QUESTIONS

Why do you think the painting doesn’t show a background?

- o The artist wants us to focus on the woman.

SUPPORT—Review the value scale questions introduced earlier in the lesson, and invite students to evaluate the artist’s use of contrast, realism, and visual interest in the image.

Where are your eyes drawn to in the painting? How do light values and dark values draw your attention there?

- o Possible response: The viewer’s eyes are drawn to her face. Her face has lighter values than other parts of her body.

What emotions do you think the artist wanted to communicate?

- o Possible response: The artist wanted to make the viewer feel hopeful and joyful.

SUPPORT—Guide students to identify what the woman is doing in the painting (singing), and model how artists provide visual clues to tell a story. For example, highlight her posture, her gaze, and the light that surrounds her as expressive choices. Explain that the artist does not tell us the song the woman is singing but gives us some clues that help us determine what she may be singing about. Call attention to her upward gaze and the soft, angelic lighting around her. Invite students to guess what these might tell us about the type of song she is singing. (*She may be singing a religious or inspirational song.*)

Activity



Page 2

Have students open their Student Activity Books to page 2, Value, Light, and Color, and distribute pencils. Read aloud the directions for the activity.

Prompt students to create their own value scales using five different values, with the lightest value on the left and the darkest value on the right. Model this process by demonstrating how to adjust pencil pressure, build up darker values gradually, and layer to build values with pencil. Provide visual scaffolds or peer examples if helpful.

Note that students will use this value scale as a tool when looking for different values in art later in the unit.

Then, have students respond to the questions on the activity page independently.

Letter to Family



Page 1

Instruct students to take home Letter to Family (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.

Check for Understanding

Conclude the session by having students discuss the use of value in artwork, focusing on how and why it is used by artists to create lightness and darkness in their artworks. Prompt students to make a connection between the use of color and value in creating certain feelings for the viewer. Reinforce that even without bright colors, value (light and dark contrast) can create powerful emotional effects, as in black-and-white images.

Unit 1 Lesson 2

VALUE IN PAINTING

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will describe and reflect on the use of value in a painting.	<ul style="list-style-type: none">• Online Resource Document Image of a camera obscura• Slide Deck slide 2 and Student Activity Book page 39<ul style="list-style-type: none">• Art 2, <i>The Milkmaid</i>• Student Activity Book page 3, <i>The Milkmaid</i>• Pencils (1 per student)

Lesson Objective

- Describe and reflect on the use of light in *The Milkmaid* by Johannes Vermeer.

What Students Have Learned

Remind students that in the last lesson, they reviewed color as an element of art, including warm and cool colors. They also learned about the use of value, or lightness and darkness, in artwork.

DAY 1: VALUE IN PAINTING



Introduce the lesson by displaying the image of the **camera obscura**. Ask students to describe what they think they are seeing. Explain how the camera obscura in the image works.

Say, “This is a camera obscura, a large dark box or room with a pinhole on one side or wall. Light passes through the pinhole and projects an image of the outside world on the opposite wall. The projected image is shown in reverse and upside down.”

SUPPORT—Remind students of the connection between this unit and CKLA Unit 5: *Third Grade Skills—Adventures in Light and Sound*, if they have completed that unit.

Explain that in the past, artists used the camera obscura as a tool to help them see how light affected their subjects, allowing them to capture more realistic values in their paintings. Ask, “Why do you think artists in the past used the camera obscura?” (*Possible response: to see the world in a different way; to get a new perspective*)

Explain to students that the camera obscura is a way for artists to see the effects of light that they would not be able to see with the unaided eye. It helps artists better see how a light source—for example, sunlight shining through the window—creates some brighter areas and other areas with more shadows.

This information helps in two ways. First, it helps artists understand what values to use in their artwork. Second, it helps them determine which areas of their subject should be the focus of their artwork.

Tell students that today they will learn about Johannes Vermeer, a Dutch artist who is believed by many scholars to have used a camera obscura to study and re-create values in his paintings.

Art in This Lesson

The Milkmaid, Johannes Vermeer



This artwork was created circa 1658, during the Dutch Golden Age (1588–1672), a period characterized by economic and artistic flourishing in the Netherlands.



The Milkmaid features a woman pouring milk from a pitcher. The artist uses primary and secondary colors in the woman's clothes and in various objects on the table. The painting also features a range of values to highlight the woman's face and the pools of sunlight on the table, drawing attention to her task and creating a peaceful, focused mood.

Background for Teacher

Johannes Vermeer (1632–1657), known as Jan, was a Dutch painter. A master of color and light, Vermeer is world famous for his intimate paintings, though there are fewer than forty known works by the artist. The women in Vermeer's interiors (which are believed to have been painted in his own house and studio) are always involved in everyday domestic activities. This painting depicts a milkmaid, and the women in his other works play music or write letters. The window on the left is a constant reminder of the outside world—a world over which men, not women, presided during that time in history.



Slide 2

Display slide 2, *The Milkmaid*, for students, and have them turn to the corresponding page in their Student Activity Books.



Page 39

Invite students to look carefully at the painting and think about what they see. Tell students that this painting shares a common feature with many other paintings by Johannes Vermeer: It shows a woman engaged in an everyday task. It, like other Vermeer paintings, was painted in a room inside of his own home.

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

AN ARTIST'S QUESTIONS

What is this person doing?

- o Possible responses: She is pouring milk. She is preparing a meal.

Where does the artist use warm colors in this painting?

- o He uses warm colors in the windowpane, basket, woman's face and head cloth, blouse, arms, pitcher, and bread.

Where is the light coming from?

- o It is shining through the window and falling downward over the woman, the food, and the table and onto the floor.

SUPPORT—Help students see the way Johannes Vermeer directs our gaze with his pathway of light in *The Milkmaid*. Challenge them to find the Z of light he makes in the composition, which helps guide the viewer’s eye through the scene and reveals how Vermeer used light to shape the mood and focus. If they need a hint, tell them to start at the source of the light (the window). Help them trace the Z in the image, starting at the window and crossing directly to the woman’s face, descending diagonally down her body to the breadbasket and then horizontally off to the right through the rest of the food on the table.



Page 39

SUPPORT—Have students use their value scales to observe Student Activity Book page 39 to look for the different values in *The Milkmaid*. Prompt students to identify the areas of the painting with the lightest values, medium values, and the darkest values. Discuss how the artist used lighting and value to emphasize areas of the painting and tell a story.

Activity



Page 3

Students who used the CKVA program in earlier grades may remember responding to art and sharing their opinions about art. Explain that reflection will also be an important part of Grade 3 CK Visual Arts, helping students develop their own interpretations, ideas, and appreciation for the choices artists make.

Preview the sections on page 3 of the Student Activity Book with students. Note that the first section is titled “Explore.”

Say, “The first part of the reflection routine is to explore the work of art. This means that we look at the image and think about what we see. Sometimes this means discussing the subject of the work of art and the elements of art the artist used. Other times, when we explore, we make inferences, or educated guesses, about the artwork or the artist. Exploring a work of art can also mean making connections between what we see and what we have experienced or how we feel.”

Next, note that the second section is titled “Reflection.” Say, “After we explore a work of art, we reflect, or bring together what we’ve observed, what we know, and/or what we feel, to share new ideas.”

Read the questions on page 3 aloud. Have students work independently to answer each question. Then, lead a group discussion using the “Explore” and “Reflection” questions.

Check for Understanding

Engage in a short discussion with students that summarizes the role of light and dark values in painting, emphasizing how Johannes Vermeer used this element of art in *The Milkmaid*. Invite them to offer their input first and record their ideas before offering your own summary of the day’s learning.

Unit 1 Lesson 3

OBSERVING LIGHT AND SHADOW

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explain how light and dark values convey feelings in art.	<ul style="list-style-type: none">• Slide Deck slides 3–4 and Student Activity Book pages 41–43<ul style="list-style-type: none">• Art 3, <i>El jaleo</i>• Art 4, <i>Florida Mexicana</i>• Student Activity Book page 4, Observational Drawing of Light and Shadow• 2–3 small classroom objects (e.g., an eraser, a book, a lunchbox, or similar items)• Clip-on lamp or other easily movable light source• Chart paper or whiteboard and marker for teacher use• No. 2 or 2b pencils (1 per student)

Advance Preparation

Prior to class, gather two or three classroom objects that can be used to assemble a still life composition for students to observe and draw. Place the lamp in such a way that the light will create shadows and highlights on the objects.

Lesson Objective

- Observe and draw a still life using light and dark values in art after describing the connection between value and emotion in *El jaleo* and *Florida Mexicana*.

What Students Have Learned

In previous lessons in this unit, students learned about the use of value to create lightness and darkness.

DAY 1: OBSERVING LIGHT AND SHADOW

Introduce the lesson by drawing a T-chart on chart paper or a whiteboard with the word *light* on one side and *dark* on the other. Ask, “What feelings does the word *light* make you think of?” (Possible responses: *happy, silly, joyful*) What feelings does the word *dark* make you think of?” (Possible responses: *gloomy, moody, angry, sad, mysterious*) Record students’ responses on the chart.

Prompt students to recall that colors can evoke certain emotions in the viewer. Students should recall that warm colors may convey feelings related to happiness while cool colors may convey feelings more associated with sadness. Explain to students that artists also use light and dark values to communicate different emotions to the viewer.

Invite students to recall the two works of art they have observed so far in this unit: *Ruby Green Singing* and *The Milkmaid*. Lead a brief discussion about the different emotions that light and dark values help communicate in these paintings. Encourage students to refer back to the lists of “light” and “dark” feelings they just made.

Tell students that in this lesson, they will study two different paintings to see how the artists used light and dark values to create different emotions for the viewer.

Art in This Lesson

El jaleo, John Singer Sargent



El jaleo (/ha*leh*oh/) was painted in 1882, following Sargent’s time studying in Spain during the late 1870s. During this time, Sargent emulated the paintings of Diego Velázquez, a seventeenth-century Spanish painter.



El jaleo features a heightened contrast between dark and light values. A woman dances in the center of the room, her torso and face obscured in dark values while her skirt is illuminated with light values. A band plays instruments against the shadow-filled wall in the background.

Background for Teacher

Born to American parents, John Singer Sargent (1856–1925) was born in Italy and spent his childhood in France, Germany, Italy, and Switzerland. Sargent became a student and art assistant from 1874 to 1878, during which time he showed his first portrait. Sargent later exhibited his work in London, New York, and Boston. During the 1890s and early 1900s, Sargent became well known for his portraits of significant contemporary figures. He transitioned to primarily painting landscapes and murals during the latter part of his career.



Slide 3

Display slide 3, *El jaleo*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that *El jaleo* showcases a woman dancing while a band plays in the background. Explain that John Singer Sargent was well known for his portraits and his murals.



Page 41

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

AN ARTIST'S QUESTIONS

Where is the source of light in this painting? How can you tell?

- o The source of light is coming from somewhere low to the ground in front of the woman. You can tell because her skirt, the underside of her arm, and the bottom of her face were painted with lighter values.

Who or what is the most important part of this painting? How can you tell?

- o The dancer is the most important part of the painting. You can see more of her than anyone else. The band is mostly in shadow.

SUPPORT—Prompt students to revisit their lists of “light” and “dark” feeling words and to consider which ones apply to this painting.

What feelings or ideas come to mind when you look at this painting? Why?

- o The painting is moody and mysterious. It is very shadowy and has many dark values. This makes the viewer want to know more about the dancer and the space because it is hard to see what everyone is doing.

SUPPORT—Explain that the title of the painting, *El jaleo*, is the name of a Spanish dance. In English, it means “the ruckus.” During the dance, dancers clap their hands, click their heels, and snap their fingers while the music plays. Invite students to share how knowing the meaning of the title influences their understanding of the painting and how it makes them feel.

Art in This Lesson

Florida Mexicana, Alfredo Ramos Martínez



Florida Mexicana was painted in 1936, during the Great Depression. It depicts a scene of bounty during the time of the Dust Bowl. Ramos Martínez’s work was influenced by traditional Mesoamerican art and by early twentieth-century French painters, such as Paul Gauguin.



Florida Mexicana features a woman standing and holding a basket filled with flowers against a backdrop of fertile fields. The artist uses light values to emphasize the contents of the basket and the left side of the woman’s face and uses darker values in the middle ground and background of the painting.

Background for Teacher

Alfredo Ramos Martínez (1871–1946) was a celebrated artist who is credited with helping develop the modernist movement in Mexico. Ramos Martínez studied in Paris before returning to his native Mexico shortly before the start of the Mexican Revolution. As the director of the Escuela Nacional de Bellas Artes (National School of Fine Arts) in Mexico City, he became an influential art educator who promoted the depiction of everyday scenes in students’ art. Ramos Martínez moved to Los Angeles, California, in 1929, where his paintings, murals, and drawings depicted Mexican people and culture.



Slide 4

Display slide 4, *Florida Mexicana*, 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 43

Tell students that this painting was made during an event called the Dust Bowl. Poor farming practices and years of drought caused large dust storms in the middle of the United States. Farmers struggled to grow crops, and many people moved from their homes in search of work in California, where the artist Alfredo Ramos Martínez lived at the time.

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

AN ARTIST'S QUESTIONS

Where does the artist use warm colors in the painting? Where does he use cool colors? Why do you think this is the case?

- o Alfredo Ramos Martínez uses warm colors to paint the woman, the flowers, and the fields closest to her. He uses cool colors for the mountains and sky in the background. Possible response: He wants the viewer to have happy or warm feelings about the subject of the painting.

Where does the artist use the lightest values in the painting? Why do you think he made this choice?

- o The artist uses the lightest values for the flowers. This makes them the focal point of the painting.

Compare and contrast *El jaleo* with *Florida Mexicana*. How are the feelings they create similar or different? What do you see in the paintings that makes you feel this way?

- o Possible response: *El jaleo* is much darker than *Florida Mexicana*. Its dark values make it feel very moody. The lighter values in *Florida Mexicana* make the painting feel happier and lighter.



Page 2

SUPPORT—Have students use their value scales on page 2 of their Student Activity Books to assess the values in *El jaleo* and *Florida Mexicana*. Have them compare the artists' use of value in each painting, prompting them to recognize that Singer used values at the extremes of the scale while Ramos Martínez used more midrange values.

Activity



Page 4

Have students open their Student Activity Books to page 4, Observational Drawing of Light and Shadow.

Tell students that they will sketch and experiment with the element of value in their artwork. Challenge them to reflect one kind of mood—either bright and cheerful or dark and moody—in each sketch using light and shadow.

Draw students' attention to the still-life composition you arranged prior to class. Direct their attention to the items you assembled for them to sketch. Note the direction of the light from the lamp and how it creates shadows and highlights.

Say, “You will have ten minutes to sketch the items as you see them now using a pencil. Your sketch should show areas where there is light and where there are shadows. Use layering and shading to create different values, as you did when you made your value scale. Then I will move the lamp so the light comes from another direction. You will have another ten minutes to sketch what you see.”

Reserve at least twenty-five minutes of class time for the activity, including time to clean up supplies.

Check for Understanding

Conclude the session by having students summarize the connection between light and dark values and the emotions conveyed in art. Prompt students to reflect on the use of light and dark values and the emotions in the artwork observed during the lesson. Invite students to offer their input first, recording their ideas before offering your own summary of the day’s learning.

Unit 1 Lesson 4

USE A CAMERA OBSCURA

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will build and use a camera obscura to observe the effect of light on value and contrast.	<ul style="list-style-type: none">• Online Resource Document “How To: Make Your Own Camera Obscura” web page from Village at Black Creek• Student Activity Book page 5, Light Investigation• Teacher-created example camera obscura box• Utility knife or scissors for teacher use• Flashlights (1 for teacher use, 1 per pair of students or per group)• Cardboard box, about 10”–12” wide (depending on availability, 1 per student or enough for 5–6 small groups)• 8.5” × 11” white paper (1 per box)• Pen (1 for teacher use)• Heavy-duty tape (e.g., duct or electrical)

Advance Preparation



- Prior to class, follow the directions on the “How To: Make Your Own Camera Obscura” web page to create an example camera obscura for the class. Use a medium-sized box, like a shoebox or a cereal box, for best results. For optimal visibility of projected images, conduct this lesson’s activity near a bright window, or use a strong flashlight in a dimmed area.

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>

- Prepare supplies for the class.
 - Precut short lengths of tape, and lightly affix them to the edge of a tabletop.
 - Add a pinhole to each box: On the shorter side of the box, use a pen or tack to carefully punch a pinhole halfway up from the bottom and about one-fourth of the way from the left side. If students are assisting, supervise closely or pre-punch the holes for safety. This placement ensures the image appears clearly in the viewing window.

- o Add a viewing window to each box: On the same side of the box as the pinhole, draw a 1” by 1” square halfway up from the bottom and about one-fourth of the way from the right side. Carefully cut the square with a utility knife or scissors, and remove the square of cardboard from the box.

Lesson Objective

- Observe and discuss the effects of light on value and contrast.

What Students Have Learned

Remind students that in the last lesson, they reviewed light and dark values and discussed how artists use light and shadows to create a sense of realism and evoke certain emotions in the viewer.

DAY 1: USE A CAMERA OBSCURA



Page 2

Introduce the lesson by having students look at their value scales on page 2 of their Student Activity Books. Ask, “What do you notice about the colors on the very ends of your scale?” (*They are the lightest and darkest values.*) “What do you notice about the values in the middle of the scale?” (*They are midrange values and neither dark nor light.*)

Explain that the values on the ends of the scale have the greatest **contrast**, or difference between elements of art, because they are the most dissimilar. Meanwhile, the values in the middle of the scale have a much lower contrast because they are similar.

Explain that in the world around us, light—from the sun, a flashlight, a lamp, etc.—creates contrast by increasing or decreasing the amount of shadow. One way light creates contrast is by its angle, or its position relative to the object it is shining on. You can demonstrate this using a flashlight and an object in the room.

Say, “Notice what happens to the shadows and the contrast when I shine the flashlight directly from above. Now see what happens to the shadows and the contrast when I move the flashlight to the left and to the right.”

Explain that the intensity of the light, or how strong the light is, also impacts contrast and shadows. Say, “Notice what happens when I shine my flashlight a few inches away from the object. Now see what happens when I shine the flashlight from across the room.”

SUPPORT—Remind students of the connection between this unit and CKLA Grade 3 Domain 3: *The Human Body—Systems and Senses* and Domain 5: *Light and Sound*.



Display the “How To: Make Your Own Camera Obscura” web page. Invite volunteers to share what they recall about how camera obscuras work. Prompt students to remember that a camera obscura is a room or a box with a pinhole in one wall or side. Light passes through the pinhole and projects an image on the wall or side opposite the pinhole. The image is projected upside-down.

Artists (as shown, for example, in the work of Johannes Vermeer) use camera obscuras to help them see the effects of light and shadow that cannot be seen by the unaided eye. Artists then translate this information into their work by using a range of values.

Activity



Page 5

Have students open their Student Activity Books to page 5, Light Investigation. Tell students that they will explore how different angles and intensities of light impact contrast and shadows by building their own camera obscuras. Ensure that each student has the appropriate materials needed for this project, and specify whether students will be working independently or in groups.

Review the steps in the Student Activity Book. Model each step using your own camera obscura. Suggested pacing:

- Step 1: Box construction, 5 min
- Step 2: Pinhole + window cutting, 5 min
- Step 3: Observations and flashlight experiment, 10–15 min
- Step 4: Class discussion and reflection, 10 min

After students have built their camera obscuras, have them observe the images projected and reflect in their Student Activity Books. Prompt students with questions like the following:

- What shapes and shadows can you see?
- What surprised you most?
- How do light direction and brightness affect what you see?

Explain that a camera obscura works best when the light source is behind it. Distribute flashlights to pairs or groups. Model changing the angle of the light by moving the flashlight up and down and changing the intensity of the light by moving the flashlight closer to and farther away from the pinhole. Have students reflect on their observations in their Student Activity Books.

Check for Understanding

Conclude the session by having students share their observations with the class. Consider using a think-pair-share or turn-and-talk strategy first to encourage participation from all students.

Lead a brief discussion using the following questions: What did you find most interesting or surprising about the activity? Which angles of the flashlight increased the shadows and contrast in the image you were seeing? Do you think the camera obscura is a helpful tool for artists? Why or why not?

Unit 1 Lesson 5

LIGHT IN PHOTOGRAPHY

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will discuss the use of value in photography by participating in a four-corners activity.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• <i>Ohio Theatre, Ohio</i>• <i>Teatro Communale Masini, Faenza</i>• <i>Everett Square Theater, Boston</i>• Slide Deck slides 1–4 and Student Activity Book pages 37–43<ul style="list-style-type: none">• <i>Art 1, Ruby Green Singing</i>• <i>Art 2, The Milkmaid</i>• <i>Art 3, El jaleo</i>• <i>Art 4, Florida Mexicana</i>• Student Activity Book page 6, Reviewing Value and Light• Student photographs• Chart paper and marker for teacher• Timer• Pencils (1 per student)

Advance Preparation

- In advance of this lesson, assign students to bring in a favorite photograph from home. Encourage students to bring the photograph in a clear bag so that the image may be touched without damaging it. Alternatively, you may have students email you their images to put into a brief presentation that can be projected for the class.
- Prepare four posters on chart paper to support student conversation in the four-corners activity. Write the questions as headers on the paper, with the sentence starters underneath. Add to or modify the provided sentence starters for your students' needs.
 - o Poster 1: How does the artist use different values in his photograph?
 - The artist uses the darkest values in . . .
 - The artist uses the lightest values . . .
 - o Poster 2: What do you notice about the intensity of the light in the photograph?
 - I notice that the brightest light is . . .

- o Poster 3: What do you notice about contrast in the photograph?
The contrast in the photograph . . .
- o Poster 4: How do the light and dark values in the photograph make you feel?
The light values make me feel. . . .
The dark values make me feel . . .

Lesson Objective

- Discuss the use of value in the photographs of Hiroshi Sugimoto, and review how and why artists use value in their work.

What Students Have Learned

Remind students that in the last lesson, they learned about how the angle and intensity of light can impact shadows and contrast. They built their own camera obscuras and investigated how light can influence the image projected inside.

DAY 1: LIGHT IN PHOTOGRAPHY

Introduce the lesson by having a photo show-and-tell. Invite volunteers to share their favorite photographs with the class. Have students explain what is happening in the photograph and why it is their favorite.

As students observe the photographs, prompt them to identify the elements of art that they have learned so far: color, line, shape, texture, and light. Encourage students to make any connections between the elements of art and any emotions and ideas that are communicated or evoked by the photographs.

SUPPORT—If students are uncomfortable with public speaking or presenting in front of the class, allow students to share their photographs in a small-group setting.

Say, “So far in this unit, we have looked at the elements of light and value in paintings. But artists use value in other forms of art, too—including photography.”

Prompt students to recall how artists use light to create value in their work, including how the angle and intensity of light affect shadows and contrast, as they explored in their camera obscura activity and value drawings. Note that photographers also use light to create a range of values and contrast. They also use light and dark values to communicate different emotions.

Tell students that today they will study photographs by Hiroshi Sugimoto, a contemporary artist known for using dramatic lighting and long exposures to create haunting, still images that explore time and perception.

Born in 1948 in Tokyo, Japan, Hiroshi Sugimoto traveled the world after graduating from art school and eventually moved to the United States. He took photos of many different things

that he arranged into series, or groups, of photos that had something in common. Students will be studying photos that Hiroshi Sugimoto took of empty theaters around the world.



Display *Ohio Theatre, Ohio*, and encourage students to point out areas of light and shadow. Prompt them to refer to their value scales on page 2 of their Student Activity Books to identify where the strongest contrasts occur and describe the emotional effect.



Page 2

Four-Corners Activity

Divide the class into four groups, one for each corner of the room. Tell students that they will observe and discuss different photographs by Hiroshi Sugimoto using a different topic in each corner of the room.

In Corner 1, the group will discuss how the artist uses different values in his photograph.

In Corner 2, the group will discuss the intensity of the light in the image.

In Corner 3, the group will discuss the contrast in the image.

In Corner 4, the group will discuss how the light and/or dark values in the photograph make them feel.

SUPPORT—Model using the sentence starters you wrote on each poster to aid discussion, particularly for multilingual learners or students new to visual arts vocabulary.

Assign students to a group, and then assign each group to a corner to begin the activity.

Explain that you will set a timer for five minutes; students will discuss their topic during that time before circulating clockwise to the next corner.



Display *Teatro Communale Masini, Faenza* or *Everett Square Theater, Boston* for students to view. Help students begin their discussion at each respective corner. After students complete the activity, invite volunteers to share the highlights from their four discussions.

Looking Back



Slides 1–4

Remind students of the Big Idea statement for this unit: *Artists use the elements of light, value, and space to create artwork.*

Discuss with students how their past lessons and activities have added to their understanding of the Big Idea so far. Revisit the artworks students have observed so far: *Ruby Green Singing*, *The Milkmaid*, *El jaleo*, and *Florida Mexicana*. Discuss with students how and why each artist used value in their painting—to create areas of light and dark, to create contrast, and to evoke certain emotions.

Ask students to consider which painting they think uses value most effectively and why. How might the mood or emotions of each painting change if the artist increased or reduced the contrast? How would such changes affect the meaning of the artwork?

Activity



Page 6

Have students open their Student Activity Books to page 6, Reviewing Value and Light. Read each question aloud before having students complete the Student Activity Book page independently or with a partner. Consider pairing students with different perspectives to enrich the discussion.

Check for Understanding

Conclude the session by asking students to share one thing they now understand about light and value in artwork that they did not know at the beginning of the year.

Unit 1 Lesson 6

SPACE IN ART

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will sketch objects using positive and negative space.	<ul style="list-style-type: none">• Slide Deck slides 1, 10 and Student Activity Book pages 37, 55<ul style="list-style-type: none">• Art 1, <i>Ruby Green Singing</i>• Art 10, <i>Icarus</i>• Online Resource Document<ul style="list-style-type: none">• <i>Verde y Rojo for Studio</i>• <i>Green and Orange</i>• <i>Iberic</i>• Student Activity Book page 7, Positive and Negative Space• Chart paper and marker for teacher• Optional: three-dimensional manipulatives• Sketch paper (2 sheets per student)• Pencils (1 per student)• Crayons

Lesson Objective

- Identify positive and negative space in artworks, then apply this understanding by sketching both the positive and negative space of a classroom subject.

What Students Have Learned

Remind students that in the last lesson, they learned about the use of value in photography. They reviewed how artists use light and dark values and contrast in their works and how value can communicate and evoke emotions.

DAY 1: SPACE IN ART

Introduce the lesson by inviting students to share what they know about shape, an element of art they may have studied in Grades K–2 of CKVA.

Ask, “What are some shapes that you know?” (*Possible responses: square, rectangle, triangle, circle*) Record students’ responses on the board or on large chart paper.

Have students play a brief game of I Spy to identify examples of the shapes in the classroom.

Next, invite students to share what they know about related three-dimensional forms. Have students consider each of the shapes on their list to determine its reciprocal three-dimensional form. For example, a cube is the three-dimensional form of a square; a pyramid is the three-dimensional form of a triangle; and spheres, cylinders, and cones are all three-dimensional forms of a circle.

SUPPORT—If students are struggling to make the connection between two-dimensional shapes and their three-dimensional counterparts, encourage them to examine familiar classroom objects such as tissue boxes (cubes), balls (spheres), or cans (cylinders).

Have students identify flat shapes on the surfaces of each object. For example, on a cube, guide students to see that each side of the form is a square. Identify the length and width of one side (two dimensions) before guiding students to recognize the dimension of depth.

Tell students that in art, two- and three-dimensional shapes and forms work together with **space**, the element of art that they will be learning about today.

Positive and Negative Space

Explain that space describes the area in a work of art inside of, between, and around lines and shapes. Say, “We can think of space in terms of **positive space** and **negative space**. Positive space is made up of the shapes of the main subject of a work of art. Negative space is the area around the subject.”



Slide 10

Display *slide 10, Icarus*, by Henri Matisse, and have students turn to the corresponding page in their Student Activity Books. This bold collage of cut-paper shapes is a helpful example for identifying positive and negative space. Invite students to identify the shapes they see, and then guide them to recognize the areas of positive and negative space. Students will study this art more fully in Unit 2, Lesson 3.



Page 55

Teaching Idea



Slide 1

Display Art 1, *Ruby Green Singing*, and invite students to take another look at the artwork, asking them to identify the areas of positive and negative space. (*The singer is positive space; the background is negative space.*)



Ask, “How does the empty background help focus our attention on the singer or shape the mood of the painting?”

As a challenge, share with students Carmen Herrera’s *Verde y Rojo for Studio*, *Green and Orange*, and *Iberic*. Have students identify the shapes they see in each image.

Ask, “Which shapes in these artworks make up the positive space, and which make up the negative space? Why do you think this?”

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>

Activity



Page 7

Have students open their Student Activity Books to page 7, Positive and Negative Space. Tell students that they will create their own sketches using positive and negative space. Explain that they will choose a subject in the classroom to draw.

First, they’ll draw their subject focusing on the positive space. Then, they’ll draw their subject again, this time focusing on the negative space.

Ensure that each student has the appropriate materials they wish to work with for this project. You may choose to model each of the steps for students or provide exemplary sketches for students to use as a reference.

After finishing their work, students can answer the Reflection questions in their Student Activity Books. You may wish to provide sentence starters such as “I found it easier to draw the _____ because . . .” or “The difference between positive and negative space is . . .”

Check for Understanding

Conclude the session by inviting volunteers to share their sketches and their responses to the Reflection questions with the class. Then, have students discuss how positive space differs from negative space and how space is related to shape and form.

Unit 1 Lesson 7

ILLUSION OF DEPTH

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create a drawing with a foreground, middle ground, and background.	<ul style="list-style-type: none">• Slide Deck slide 5 and Student Activity Book page 45<ul style="list-style-type: none">• Art 5, <i>The Gleaners</i>• Student Activity Book page 8, Foreground, Middle Ground, and Background• Pencils (1 per student)

Lesson Objective

- Demonstrate understanding of the illusion of depth and space by creating a drawing with a foreground, middle ground, and background.

What Students Have Learned

Remind students that in the last lesson, they reviewed two- and three-dimensional shapes and forms. They were also introduced to the art element of space and learned about positive and negative space.

DAY 1: ILLUSION OF DEPTH

Introduce the lesson by inviting volunteers to share what they recall about space. Prompt students to remember that in art, space describes the area inside of, between, and around lines, shapes, and forms. Positive space is the area in a work of art taken up by the subject, and negative space is the area around the subject.

Explain to students that the element of space includes a second part: the illusion, or appearance, of **depth**. Depth is the distance from front to back; prompt students to recall that depth is the third dimension in three-dimensional objects. Sculptures are three-dimensional works of art that have length, width, and depth.

In two-dimensional art, such as paintings, depth is implied. This means that artists use techniques—such as varying the size of objects, overlapping shapes, or using lighter colors in the background—to make their artwork seem as if it has depth.

Demonstrate depth by bringing the class into the hallway or another long space. If a hallway is not available, create a marked area in the classroom using painter's tape or desks to simulate distance. Have the class sit at one end of the space. Invite three volunteers of approximately the same height to participate in a demonstration.

Have the first student stand at the far end of the space. Have the second student stand halfway between the far end of the room and the rest of the class. Have the third student stand directly in front of the class. Say, “We live in a three-dimensional world. That means that in actual space, objects have three dimensions. We can see depth and experience depth around us.”

Ask, “From where we are sitting, which of your classmates looks the smallest?” (*the student at the end of the hall*)” Which classmate looks the tallest from where we’re standing?” (*the student in front of us*)” Is the classmate right in front of us actually much taller than the classmate who is far away?” (*no*)

Prompt students to make a connection between depth and how we perceive space in the world. Explain that the student at the end of the hallway looks much smaller because they are farther away. This helps give us clues about the depth of the space.

Ask, “If you were to sketch this hallway, how might you show the depth of the space?” (*Possible response: I would draw the classmate at the end of the hall smallest, the one in the middle a little bigger, and the one closest to us biggest.*)

Bring students back to the classroom. Invite three different volunteers to participate in a second, similar demonstration. Stagger the students so that one is in the front, one is in the middle, and one is in the back; each should be visible to the rest of the class.

Explain that artists can create the illusion of depth by drawing or painting a **foreground**, a **middle ground**, and a **background**. This approach is used widely by artists and cultures around the world to create a sense of space.

Say, “The classmate closest to you is in the foreground. This is the part of a scene that appears to be nearest to the observer. The classmate in the very back is in the background. This is the part of the scene that appears to be farthest from the observer. The classmate between them is in the middle ground. This is the part of the scene that appears to be between objects in the foreground and the background.”

These terms—*foreground*, *middle ground*, and *background*—will be revisited in future units and should be reinforced regularly to support students’ spatial understanding.

Art in This Lesson

The Gleaners, Jean-François Millet



The Gleaners was painted in 1857, in the decade following the French Revolution of 1848, a popular uprising against the French monarchy that resulted in the adoption of universal suffrage for French men. The monarchy was reinstated in 1852, resulting in disillusionment among the middle and lower classes. Millet’s personal hardship during this time influenced his depiction of rural scenes and the peasantry.



The Gleaners conveys distance by depicting items in decreasing size as they appear farther back in space and by using atmospheric perspective—a technique where distant objects appear hazier and less detailed. The three women working in the foreground are large and clearly depicted; in reality, the women would be smaller than the wheat stacks in the middle ground and certainly smaller than the trees in the background. Yet because they are the largest images in the composition, our eyes automatically “read” the picture as depicting depth—or space.

Background for Teacher

French artist Jean-François Millet (/mill*ay/) (1814–1875) broke tradition by painting ordinary people rather than staid portraits of the well-to-do. Millet honored peasant work by showing these individuals as dignified and important through their scale and placement in the composition, giving them a sense of “heroic proportions” within a soft, atmospheric field. Millet left the women faceless, instead focusing our attention on the endless and exhausting task of gleaning—gathering the remains of the harvest. Jean-François Millet came by his subject naturally, having been born in a peasant family himself. As an adult, he settled with his wife in the town of Barbizon, France, where he painted the lives of peasants, depicting the backbreaking work of those he thought of as everyday heroes and heroines. Millet was part of the Barbizon school, a group of artists who focused on rural life and natural landscapes, influencing later realist and impressionist painters.



Slide 5

Display slide 5, *The Gleaners*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that the artist, Jean-François Millet, came from a peasant family. As a result, many of his paintings celebrated the hard work and lives of peasants.



Page 45

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

AN ARTIST’S QUESTIONS

What is taking place in Millet’s painting?

- o Three women are working in a wheat field.

SUPPORT—Share the title of the painting, *The Gleaners*, with students. Explain that a gleaner is a person who picks up the stalks of grain after they have been cut.

What did Millet place in the middle ground of the painting?

- o He placed trees and a haystack in the middle ground.

How does the artist show depth and distance in the painting?

- o Objects become smaller and smaller toward the horizon.

SUPPORT—Have students “take a walk” through the reproduction of the painting in their Student Activity Books, starting with the women in the foreground and then describing each subsequent object they encounter as they move back in space. Encourage them to trace this path with a finger on the artwork.

Prompt students to make connections between the size of the objects in the foreground, middle ground, and background in the painting relative to their real-life sizes. You might sketch a simple diagram on the board to help students visualize the scaling effect.

How do you think the artist felt about his subjects? What elements of art show this?

- o Possible response: The artist admired his subjects. He uses light values to make them stand out from the rest of the painting.

Activity



Page 8

Have students turn to page 8, Foreground, Middle Ground, and Background, in their Student Activity Books. Review the directions in the Student Activity Book, and have students complete the activity independently. Afterward, encourage them to compare their sketches with a partner and discuss how they each represented depth using a foreground, middle ground, and background.

Check for Understanding

Conclude the session by inviting volunteers to share their completed sketches. As they share their work, have students summarize their understanding of how a foreground, middle ground, and background create an illusion of depth and space in works of art. Prompt them to describe how they applied these ideas in their own drawings.

Unit 1 Lesson 8

SPACE AND DEPTH IN PAINTINGS

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will describe and compare the use of space and illusion of depth in paintings and plan for a painting using the illusion of depth.	<ul style="list-style-type: none">• Slide Deck slides 5–6 and Student Activity Book pages 45–47<ul style="list-style-type: none">• Art 5, <i>The Gleaners</i>• Art 6, <i>Peasant Wedding</i>• Student Activity Book page 9, Plan a Painting with Space and Depth• Chart paper or whiteboard and marker for teacher use• Pencils (1 per student)• Crayons or colored pencils in a variety of colors• Soft ball or plush item
DAY 2	Students will paint a picture using the illusion of depth.	<ul style="list-style-type: none">• Pencils (1 per student)• Watercolor paper (1 sheet per student)• Watercolors in a variety of colors• Paintbrushes (1 per student)• Water vessels

Lesson Objective

- Review and analyze the use of space and depth in paintings before creating an original painting using space and depth.

What Students Have Learned

Remind students that in the last lesson, they learned about the illusion, or appearance, of space and depth in two-dimensional artwork. They identified foreground, middle ground, and background and sketched these aspects of space and depth.

DAY 1: SPACE AND DEPTH IN PAINTINGS

Introduce the lesson by leading a brief, popcorn-style review game about what students have learned about the element of space in this unit. Randomly select a student to begin the review game by handing them a soft ball or other plush item. The student should share something they have learned about space.

Tell students that they are not limited to just definitions or facts; they may also share what they've observed, as well as space in works of art that were discussed in class.

After the first student has shared a fact or observation, have them gently toss the ball to another student. Encourage students not to repeat facts and instead offer their own unique interpretations of what they have learned or observed.

Art in This Lesson

Peasant Wedding, Pieter Bruegel the Elder



Peasant Wedding was painted in 1568 during the Renaissance, a period of cultural “rebirth” following the Middle Ages that lasted from the fourteenth century through the sixteenth century. The movement began in Italy before spreading to other parts of Europe. Bruegel’s work was inspired and influenced by Italian Renaissance artists.



Peasant Wedding creates an illusion of space for the viewer. The figures in the foreground are the largest, and the other figures recede in size as the viewer’s gaze travels to the doorway in the background. Pieter Bruegel the Elder chose the lightest value when painting the doorway, drawing the viewer’s eye from the foreground, through the middle ground, to the distant doorway. This gives viewers a sense of the comings and goings, sounds, chaos, smells, and tastes of this boisterous peasant wedding.

Background for Teacher

Pieter Bruegel (/broi*gul/) the Elder (c. 1525–1569) lived in northern Europe. Northern European artists in the sixteenth century typically painted landscapes and recognizable, everyday subjects (also referred to as genre scenes) that depicted ordinary activities. Bruegel’s paintings provide us with a “snapshot” of life many centuries ago.



Slide 6

Display slide 6, *Peasant Wedding*, 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

Tell students that this painting was made by Pieter Bruegel the Elder. He was a very influential painter known for depicting everyday life with dynamic compositions and clear use of space. His work shaped the way others painted in Europe for nearly two hundred years. He is called “the Elder” because his son, also named Pieter, was also a famous painter.

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

AN ARTIST’S QUESTIONS

What is happening in the foreground and middle ground of the painting?

- o In the foreground, men are serving bowls of food; a man is filling pitchers with liquid. In the middle ground, people are eating and musicians are playing.

What colors did Bruegel use throughout the painting? Why do you think he did this?

- o He used red, green, white, and black throughout the painting, such as on the people’s clothing. He may have done this so our eyes would move around the painting to see all the details and get a sense of the space.

SUPPORT—Direct students’ attention to the bride seated in the background of the painting in front of the dark green tapestry. Point out how the artist uses contrast and compositional lines to subtly draw attention to her, even though she is not the main focus of the bustling foreground scene. Note that even though this celebration is for her, Bruegel shows that other elements of the wedding—the food and the music—are commanding the attention of the attendees. They also command the attention of the viewer.

How does this painting make you feel? Why?

- o Possible response: This painting feels joyful. The artist used many warm colors, like reds, yellows, and browns, that create a happy feeling. He also put fun things in the center of the painting, like delicious-looking food and musicians.

Teaching Idea

Compare *Peasant Wedding* to the school’s cafeteria at lunchtime. You may even choose to take a picture of the students sitting and standing around lunch tables and compare the photo to the painting. First, discuss similarities and differences between the school cafeteria and the atmosphere of the painting. Then, discuss where students are sitting or standing to re-create the space (depth) that Bruegel paints in his composition.

Continue with a discussion of how a two-dimensional painting captures the depth of a real-life experience.

Compare and Contrast *The Gleaners* and *Peasant Wedding*

Have students compare and contrast *The Gleaners* and *Peasant Wedding*. Encourage students to consider how each artist uses changes in scale—such as the size of people or objects—and techniques like haziness in the distance to create a sense of depth.

Draw a Venn diagram on the board or on large chart paper. Write *The Gleaners* on one side and *Peasant Wedding* on the other.

Invite students to identify what is unique to each painting; for example, *The Gleaners* is an outdoor scene while *Peasant Wedding* is indoors. Write these unique characteristics under their respective headings.

Then, have students identify what the paintings have in common; for example, both paintings show people in action. Write shared characteristics where the circles overlap.

Encourage students to identify similarities and differences in how the artists use positive and negative space; how they create the illusion of depth and three-dimensional space; and how they incorporate a foreground, middle ground, and background.

Plan a Painting with Depth



Page 9

Have students turn to page 9, Plan a Painting with Space and Depth, in their Student Activity Books. Tell students that they will have the opportunity to make their own paintings that show the illusion of depth.

Review the directions with the class. Explain that students should sketch their plans for a painting that they will make during the next lesson. Students may re-create a painting they have studied in class, paint from a photograph, paint a scene from the classroom, or paint a scene from their imagination.

Their plan should include depicting a foreground, a middle ground, and a background. Encourage students to think about how they can use value or color contrast to make one area appear closer or farther away. Students should also color their sketches using crayons or colored pencils.

Check for Understanding

Conclude the session by inviting volunteers to share their plans for their paintings, including what they have chosen to paint and why. Encourage students to identify the foreground, middle ground, and background in their work. Prompt students to share other ways they can show depth when they begin their paintings during the next class period.

DAY 2: PAINT USING SPACE AND DEPTH



Pages 43,
45, 47

Introduce this part of the lesson by reminding students that over the past few lessons, they have been learning about the element of space in two-dimensional artwork. Revisit the paintings *Florida Mexicana*, *The Gleaners*, and *Peasant Wedding*, and have students identify how each artist used positive and negative space and created a foreground, middle ground, and background to establish the illusion of depth and space in their works.

Activity



Page 9

Tell students that they will use the remaining lesson time to paint their own works of art that create an illusion of space and show depth using the plans they sketched in their Student Activity Books. Have students open to page 9 and take a few minutes to remind themselves of their plans.

Ensure that each student has the appropriate materials for this project. Encourage students to sketch their images on the painting paper first before using the watercolors to complete their paintings. You may choose to show students an exemplary work of your own as inspiration. Allow sufficient time for students to clean up supplies.

Check for Understanding

Conclude the session by having students reflect on their paintings. Lead a brief discussion using the following questions: What did they find most interesting or enjoyable? What did they find most challenging? How did making their own paintings with the illusion of depth help them better understand the element of space?

Unit 1 Lesson 9

UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will demonstrate understanding of light and space in art.	<ul style="list-style-type: none">• Slide Deck slides 1–6 and Student Activity Book pages 37–47• Art 1, <i>Ruby Green Singing</i>• Art 2, <i>The Milkmaid</i>• Art 3, <i>El jaleo</i>• Art 4, <i>Florida Mexicana</i>• Art 5, <i>The Gleaners</i>• Art 6, <i>Peasant Wedding</i>• Student Activity Book page 10, Unit 1 Assessment• Pencils (1 per student)

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

Introduce the lesson by asking students to think about everything they have learned about light, value, and space in art. Discuss how artists use these elements of art to create visual effects such as realism, contrast, and emphasis and how they evoke emotions in the observer.

Ask students to describe the characteristics of light, value, and space. Create a comprehensive list as students share their ideas, and display this list where all students can see it.

Ask the following questions: How do artists use value in their work? (*They use value to create light and dark areas and contrast in their work.*) What are some ways artists create the illusion of space and depth in their work? (*Artists create the illusion of space and depth in their work by making objects that are supposed to be farther away smaller than objects that are supposed to be closer to the viewer. They draw or paint three areas of space—a foreground, middle ground, and background.*)

Review with students the main ideas from each lesson in Unit 1.

- Value refers to the lightness or darkness in a work of art.
- Artists use value to achieve contrast and to create the illusion of shadows, highlights, and sunlight.
- Artists use value to create emotional responses for viewers.
- Artists use a variety of tools—such as pencils, shading techniques, and even camera obscuras—to create values and contrast.
- Artists use value in photography to create contrast between light and dark.
- Negative space in an artwork is the empty space in and around a subject, and positive space is the area filled with the subject.
- Artists create the illusion of space and depth by using a foreground, middle ground, and background.
- Space and depth can be used to create realism and visual interest in two-dimensional artworks.

Revisit the Big Idea of this unit: *Artists use the elements of light, value, and space to create artwork.* Discuss with students the activities they did in this unit, including reflecting on artwork; drawing and shading shadows; building camera obscuras; sketching drawings with positive and negative space; sketching a foreground, middle ground, and background; and painting to create the illusion of depth.

Reviewing Light and Space



Slides 1–6

Display the following pieces from earlier in the unit: *Ruby Green Singing*, *The Milkmaid*, *El jaleo*, *Florida Mexicana*, *The Gleaners*, and *Peasant Wedding*. You may choose to guide students in filling out a graphic organizer such as a Venn diagram on the board to help them compare how each artist used light, value, and space.

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

AN ARTIST'S QUESTIONS

What do all these pieces have in common?

- o They all use values to create areas that are light and dark. They all create the illusion of depth or space in some way.

How do the artists use positive and negative space in their paintings?

- o Responses will vary. Possible response: In *The Milkmaid* and *The Gleaners*, the artists make the subjects in the positive space much crisper and more vivid. The negative space is much softer.

Assessment



Page 10

Ask students to turn to page 10 in their Student Activity Books. Students will complete the assessment activity for this unit, which includes questions focused on value, light, and space. Tell students they will show what they know about value, light, and space. Review the questions with students before having them complete the activity independently.

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.

- Choose one of the artworks from this section, and ask students to write the story behind it. First, share with the class some background about the artist's life, as well as the time period and place depicted in the artwork. Then, have students study the piece closely and write about what they think is going on in the life of the subject in the work of art. Encourage students to use paragraph structure—a topic sentence, supporting details, and a concluding sentence, if students have been taught these skills. Encourage students to use their imagination and to share their stories with the class.
- After studying the works of art in this section, display printed copies of the artworks around the room to create a “museum,” and assign pairs of students to be docents for that picture. Invite another class into the museum, and have the student docents give a presentation on the artwork. Before the museum tour, have students write up their presentation on index cards to practice. Be sure they include light, value, and space in their explanations.

Additional Recommended Resources

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

- Arnosky, Jim. *Wild & Swampy*. HarperCollins, 2000.
- Mühlberger, Richard. *What Makes a Rembrandt a Rembrandt?* Viking, 2002.
- Richardson, R. Sarah. *Come Look with Me: The Artist at Work*. Lickle Publishing, 2002.
- Ringgold, Faith. *Tar Beach*. Dragonfly Books, 1996.
- Venezia, Mike. *Henri Matisse*. Getting to Know the World's Greatest Artists. Children's Book Press, 1997.

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.

Design and the Elements of Art

Big Idea Design is the unique way artists combine elements of art, such as line, color, shape, and space, to create a complete work.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Design and the Elements of Art* unit. In this unit, you will introduce design as the application and arrangement of elements of art. The main idea throughout the unit is that artists combine the different elements of art in unique ways. Students will learn how elements of art work together, how design can evoke certain emotions, and how design is used in different media.

This unit contains five 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 Design
2–3	Lesson 2 Emotions and Design
4–5	Lesson 3 Design in Collage*

Day	Lesson
6–7	Lesson 4 Symmetry and Quilt Design
8	Lesson 5 Unit 2 Assessment

* Looking Back review

What Students Should Already Know

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

Grade 1 Unit 1: *Elements of Art*

- Color, line, shape, and texture

Grade 2 Unit 1: *Elements of Art*

- Lines, implied lines, guiding lines, and lines as movement

What Students Need to Learn

In this unit, students will:

- Review elements of art previously learned and explain how they work together;

- Explain how design evokes certain emotions and paint self-portraits using the elements of art to show emotion;
- Reflect on the use of design in collage; and
- Create a quilt design using the elements of art.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about design, further study the elements of art, and investigate more art masterpieces.

Grade 4 Unit 1: *Art and Architecture: Middle Ages in Europe*

- Identify the elements of art in a variety of artworks.

Vocabulary

collage, n. an artistic composition made by gluing different materials to a surface **(57)**

Example: The collage *The Block* uses different-colored paper and pictures from newspapers and magazines to show scenes from a city.

design, n. the way different elements of art work together to create a whole artwork **(47)**

Example: The artist used shades of blue, wavy lines, and wet-looking textures to make a design that made observers feel as if they were looking at the ocean.

folk artist, n. a self-taught artist who has not had formal artistic training **(62)**

Example: Despite having never gone to art school, Horace Pippin became a famous folk artist whose work is still celebrated around the world.

pattern, n. lines, colors, and/or shapes repeated again and again **(62)**

Example: The woman's dress had a striped pattern made up of thick green lines and thin purple lines.

symmetry, n. having both sides exactly the same **(62)**

Example: The butterfly had beautiful symmetry; its left wing looked just the same as its right one.

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 to enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK Math

Grade 3 Unit 7: *Two-Dimensional Shapes and Perimeter*

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:

- Artists use the elements of art—like color, line, shape, and space—together to create designs.
- Design can be used to evoke different emotions in the viewer.
- In collage artworks, artists use design to arrange different materials using shape, line, color, space, and value.
- Quilt design often relies on symmetry as well as elements of art.

What Teachers Need to Know

Design is how artists pull the elements of art together into a cohesive whole. Artists do not deal with elements—such as color, line, and value—separately when they create. Instead, they consider all these elements together, basing their decisions on how they want the final piece to appear and how they want it to affect the viewer.

Unit 2 Lesson 1

INTRODUCTION TO DESIGN

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will define design and observe its use in paintings.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• <i>The Horse Fair</i>• <i>Le monde</i>• CKMusic Grade 3 Spotify Playlist• Slide Deck slides 7–8 and Student Activity Book pages 49–51<ul style="list-style-type: none">• Art 7, <i>The Peaceable Kingdom</i>• Art 8, <i>The Child's Bath</i>• Student Activity Book page 11, Reflect on Design in Artwork• 8.5" x 11" white drawing paper (1 sheet per student)• Colored pencils or crayons in a variety of colors

Lesson Objective

- Discuss the use of design in paintings before reflecting on a painting of your choice.

What Students Have Learned

Remind students that in the last unit, they learned about two new elements of art: light and space. They learned that artists use light and dark values in their work to create contrast and show bright areas and areas with shadows. They also learned that space in an artwork can be positive or negative and that artists create the illusion of three-dimensional space in their work.

DAY 1: INTRODUCTION TO DESIGN

Introduce the lesson by telling students that they will participate in a collaborative free-drawing activity with classmates, using the elements of art that they have learned in the CKVA program: color, line, shape, texture, light, and space.

Explain that you will set a timer for two minutes. During that time, students should begin drawing, focusing on the element of color. After the timer goes off, they should switch papers with a classmate. Say, "I'm going to set the timer for two more minutes. This time, you will add to your classmate's drawing by focusing on the element of line."

Repeat this process four more times; students should exchange artwork with a different person each time.

After students complete the activity, invite students to share their finished products. Lead a brief discussion about the process, including what students found interesting or challenging and whether any factors influenced how or what they added to the collaborative drawings at each stage of the activity.

Explain that during this activity, whether they realized it or not, students demonstrated an important part of creating art: **design**. Design is the way different elements of art are purposefully arranged and combined to create a unified composition and convey mood or meaning.

Say, “When you pick an outfit to wear to school, that is design. When you move furniture around in your room, that is design. When you decorate a birthday card, that’s also design. Design is putting different pieces together to make a whole.

“So far, we have looked at many of the elements of art, such as line, color, shape, form, and space. We have studied each one to see the many ways artists use these elements in their work. But in reality, none of these elements works alone. Individual elements work together with one another.”

Tell students that today they will explore design in different works of art.

Art in This Lesson

The Peaceable Kingdom, Edward Hicks



The Peaceable Kingdom was painted in 1834, toward the end of the Second Great Awakening, a period of religious revival in the United States lasting from 1795 to 1835. The period was characterized by increased church attendance and ministering, camp meetings, and moral reform movements.



The Peaceable Kingdom uses warm and cool colors; a variety of lines, shapes, and textures; light and dark values; and the illusion of space and depth to depict an idyllic scene.

Background for Teacher

The words of Isaiah 11:6 (KJV) had a very important place in Edward Hicks’s (1780–1849) life. He painted more than sixty versions of the “peaceable kingdom” described in the Biblical verse as a form of spiritual reflection and expression of his Quaker beliefs: “The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and fating together; and a little child shall lead them.”

Hicks often placed a treaty agreement scene with William Penn and Native Americans in the background of these paintings. One might conclude that the artist believed Penn brought a peaceable kingdom to Hicks’s native Pennsylvania or that Penn’s insistence upon peaceful coexistence with Native Americans mirrored the future hope expressed in the Biblical passage. Trained as an artisan to paint coaches (a type of horse-drawn carriage), signs, and furniture, Hicks eventually began to paint portraits and inspirational images. At the same time, he became a more devoted Quaker and started to preach. He was a popular preacher and used his painting skills to support himself.



Slide 7

Display slide 7, *The Peaceable Kingdom*, 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

Tell students that this painting by Edward Hicks shows his interpretation of a Bible verse: “The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and fating together; and a child shall lead them.”

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

AN ARTIST’S QUESTIONS

Is there anything unusual about the fact that all of these animals are lying down together?

- o Possible response: Many of these animals do not get along. Some are predators, and some are prey.

What do you see in the middle ground of the painting?

- o Possible response: I see Native Americans and white settlers talking.



SUPPORT—Tell students that the Native Americans are making a peace treaty with William Penn, the Quaker who founded the state of Pennsylvania, along with some other settlers. Tell students that the Quakers were (and continue to be) pacifists—people who are opposed to war. Tell them that the painter, Edward Hicks, was a Quaker.

Why might the painter have included the treaty scene in the background along with the animals in the foreground? Do the two scenes have anything in common?

- o Possible response: Both scenes show peace and harmony. In the painting, people and animals all get along.

The Horse Fair



Display *The Horse Fair* by Rosa Bonheur, which you may access via the Online Resource Document.

Ask, “Can you see the geometric shape she used to tie her busy composition together?” Prompt students to recognize that Bonheur formed a loose circle through her placement of the horses.

Have students trace the circular path with their eyes or finger to see how one horse leads to the next. Say, “Start with any one of the horses, and notice the way each steed’s pose leads you to look in a circular path at the next animal.” Explain that Bonheur also alternated dark and light colors to emphasize the rhythm of the circular motion.

Furthermore, Bonheur created diagonal lines—with the horses’ legs and some of the men’s bodies—to increase the intensity of the action. (Diagonal lines create the illusion of action far more than horizontal lines.)

Say, “Bonheur left the foreground empty, inviting us to step right into her design.”

Explain that Bonheur successfully brought color, light, space, and line together to build an enormous, animated design of this all-male trade. The painting is huge—it's about eight feet tall and sixteen feet wide. That is about the same size as a large car! Her resulting work—a far cry from the typical small artworks of animals in idyllic settings—was hugely popular, especially in England, France, and the United States.

Teaching Idea

Animals are interesting to draw because they move. Bonheur described her horses in a manner that conveyed their wild spirit—untamed by humans.

Have students observe a group of live animals in the park, at a zoo, at pet stores, or by watching a video. After looking at the animals moving around, ask students to draw one animal in a variety of poses to show different types of movements.

Challenge students to add details to their favorite view to show the animal in motion. Ask students to discuss what makes depicting movement in two-dimensional pictures easy or difficult.

Art in This Lesson

The Child's Bath, Mary Cassatt



The Child's Bath was painted in 1893. It was influenced by the impressionist movement, an artistic movement that emerged in France during the latter half of the nineteenth century. The movement emphasized scenes from daily life and the ephemeral nature of color and light.



Cassatt combined many elements—color, shape, line, light, and shadow—to create a densely packed composition. Cassatt drew her design so tightly that the picture's surface becomes a patchwork of opposing patterns. This means that every part of the artwork is filled, with little open space, creating a sense of closeness and intimacy. She suffused various shades of green throughout the scene, using color to unify the variety within the composition. The cool hues lend a calm note to the vivid image and underscore the steady, loving relationship between mother and child. Her overall design is quite lively, providing a perfect foil or contrast to the quiet intensity of the calm, private mood between the mother and child.

Background for Teacher

Mary Cassatt (1844–1926) came from a conservative Victorian family. Her father was very opposed to Cassatt becoming a professional artist (which was usually considered unseemly for women at the time). However, he did eventually allow Mary to follow her dream to become an artist and study in Paris. Cassatt was the only American to exhibit with—and one of the few women working with—the French impressionists. Like many of the other impressionist painters, Cassatt developed striking compositions that included an elevated vantage point, a vivid palette, and unexpectedly cropped figures.



Slide 8

Display slide 8, *The Child's Bath*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that *The Child's Bath* uses many elements of art to create a cohesive design.



Page 51

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

AN ARTIST'S QUESTIONS

What color(s) did Mary Cassatt use to pull the scene together?

- o She used many different shades of green and blue.

What lines or shapes did the artist repeat in the painting to help unify the design?

- o Possible response: The repeating lines in the mother's dress stretch on either side of the child and help unify the left and right sides of the painting.

How does the artist show that the mother cares for the child?

- o The mother holds the child close and both mother and child appear to be calm.

Do you think the artist wants us to feel like a part of the scene? Why or why not?

- o Possible response: The artist most likely wants us to feel like a part of the scene because the figures take up all of the space. We are very near to them, and they are not paying attention to us.

Le monde



Display *Le monde* by Frank Romero. Explain that Romero is a contemporary artist based in Los Angeles, California. He created this art in 2006. Much of his work reflects both his hometown and his Mexican heritage. Give students a few moments to study the image, then lead a discussion using the following questions:

- Where does the left side of the painting take place? How can you tell? (*It takes place in Los Angeles. I can tell because of the Hollywood sign.*)
- Where do you think the right side of the painting takes place? How can you tell? (*The right side is in France. I can tell by the Eiffel Tower and the river with the bridge.*)

Now invite students to identify the different elements of art that they see in the painting and how they contribute to the overall design of the artwork. Encourage students to consider how balance, repetition, or contrast help tie the two scenes together.

Teaching Idea



Make a connection between design in art and music. For design in the visual arts, elements such as line, color, shape, form, and space work together.

Explore this concept in music by having students listen to music played by an orchestra, discerning how the individual instruments also work together to create the overall “design” of the musical composition.

You can also have students create artwork while listening to music. Select three songs of different genres from the Grade 3 CK Music Spotify Playlist, such as Tchaikovsky’s *Swan Lake*, Sousa’s “The Washington Post March,” and the folk song “This Little Light of Mine.”

Ask, “Does listening to classical music inspire a different type of artwork than listening to folk music? What colors, lines, or textures might you use to show how each type of music makes you feel? What type of music do you think of when you observe *Le monde*?”

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the Grade 3 CK Music Spotify Playlist may be found:

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

Activity



Page 11

Have students turn to page 11, Reflect on Design in Artwork, in their Student Activity Books. Students may choose any of the four artworks from this lesson for their reflection. Review the questions with students before having them complete the activity independently.

Check for Understanding

Conclude the session by having students compare and contrast the use of design in each of the artworks they observed today. Prompt students to make connections between the elements of art and how they work together to create a cohesive design in each artwork. Have students offer their own ideas first before offering your summary of the day’s learning.

Unit 2 Lesson 2

EMOTIONS AND DESIGN

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe how design communicates and evokes different emotions in Edvard Munch's <i>The Scream</i> .	<ul style="list-style-type: none">• Slide Deck slide 9 and Student Activity Book page 53<ul style="list-style-type: none">• Art 9, <i>The Scream</i>• Online Resource Document "10 Things You May Not Know About <i>The Scream</i>" web page from the British Museum• Student Activity Book page 12, Paint a Self-Portrait• Pencils (1 per student)• Erasers (1 per student)• Watercolor paints• Paintbrushes (1 per student)• Watercolor paper (1–2 sheets per student)• Water vessels• Hand mirrors (1 per student)
DAY 2	Students will paint a self-portrait using design to communicate and evoke different emotions.	<ul style="list-style-type: none">• Slide Deck slides 8–9 and Student Activity Book pages 51–53<ul style="list-style-type: none">• Art 8, <i>The Child's Bath</i>• Art 9, <i>The Scream</i>• Student Activity Book page 12, Paint a Self-Portrait• All art materials from Day 1

Lesson Objective

- Discuss how the design of *The Scream* by Edvard Munch evokes emotion before painting a self-portrait that shows emotion.

What Students Have Learned

Remind students that in the last lesson, they learned about how the elements of art work together to create design in art. They observed the use of design in four different paintings and reflected on a painting of their choice.

DAY 1: EMOTIONS AND DESIGN

Introduce the lesson by having students participate in a game of Emotions Charades. Invite five or six volunteers to act out different emotions for the class, using their body language and facial expressions as clues (no noises or words!). You may choose to provide the emotions to students to act out—for example, anger, sadness, joy, confusion, frustration, and silliness.

After the class has successfully identified the emotions, have them discuss how they would depict each emotion in a painting. Remind students that in earlier grades and in Unit 1, they learned about how artists communicate emotions or help observers feel different emotions with different elements of art. Artists use these elements together to make a design that communicates emotions, too.

Say, “One way to show sadness in a work of art might be to use cool colors, wavy lines, wet-looking textures, and dark values. But different artists may express emotions in different ways, so your choices might vary. I would also make the subject take up a small amount of space in the composition to show that they are alone.” Ask, “How would you use colors, lines, shapes, textures, values, and space to show the other emotions in a painting?”

Tell students that they will observe a very famous painting by a Norwegian artist named Edvard Munch, known for its powerful use of design to communicate intense emotion.

Art in This Lesson

The Scream, Edvard Munch



The Scream was painted in 1893. Munch was influenced by several artistic movements in Europe during the late nineteenth century, including the impressionist, postimpressionist, and symbolism movements. It was also during this time that psychology transitioned from a philosophical pursuit to a scientific one. Munch’s work is also heavily influenced by psychological themes.



In *The Scream*, Munch used color, line, shape, and space to create a captivating and unsettling painting that has become a symbol of modern alienation. The solitary figure in the foreground is surrounded by negative space. The only other figures in the painting are in the background, creating a sense of loneliness. Munch’s tightly woven design includes undulating lines, organic shapes, and vivid colors in the sky and landscape that surround the figure and build an increasing sense of tension.

Background for Teacher

Norwegian artist Edvard Munch (/moongk/) (1863–1944) experienced the death of both his mother and sister as a child, and he was often sick himself. Loss and suffering became a theme in much of Munch’s work. *The Scream* (also known as *The Cry*) was part of a larger series, *The Frieze of Life*, which Munch described as a “poem of life, love, and death.”



Slide 9

Display slide 9, *The Scream*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that Edvard Munch painted *The Scream* during a difficult time in his life. He, like many other artists, channeled his feelings into his artwork.



Page 53

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

AN ARTIST'S QUESTIONS

What is happening in this painting?

- o A man is standing on a bridge, holding his head with his mouth open.

Does this look like a happy scene? How does the painting make you feel?

- o Responses will vary. Possible response: This looks like a frightening scene. It makes me feel very uneasy.

SUPPORT—Tell students that Munch made several versions of *The Scream*—two paintings, two pastel drawings, and one through lithography printmaking. Ask students to consider why the artist may have made so many versions of the same artwork. What does this tell them about the emotions he was experiencing and the ideas he wanted to communicate to the viewer?

What kinds of colors and lines did the artist use? How do these contribute to the feeling the painting makes observers feel?

- o Responses will vary. Possible response: Thick lines swirling around the figure make the figure seem smaller and overwhelmed. They show his confusion and fear.

Teaching Idea



Share with students the British Museum web page that contains alternative versions of *The Scream* created by Edvard Munch. Ask, “How are these artworks similar and different? Is the overall design the same across the artworks? Do the differences in the elements of art change the emotions that the artist communicates or that the observer feels? Why?”

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

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

Activity



Page 12

Have students turn to page 12, Paint a Self-Portrait. Tell students that they will paint their own artwork using design that evokes emotion in the style of Edvard Munch. Ensure that each student has the appropriate materials required to complete the painting.

Review each step of the activity with students. You may want to provide your own exemplary painting that uses design to evoke emotion for students to use as a reference. Have students begin their paintings; let them know that they will continue to work on their projects during the next class period. Provide sufficient time to clean up supplies.

Check for Understanding

Conclude the session by inviting volunteers to share how they plan to communicate and/or evoke emotion using design in their paintings. Prompt students to identify the ways the different elements of art can work together to achieve their goal.

DAY 2: PAINTING EMOTIONS



Slide 8

Introduce this part of the lesson by briefly reviewing what students have learned about design so far, including how the elements of art work together to create design in artwork. Revisit *The Child's Bath* from Lesson 1 of this unit, and invite students to discuss the emotions they feel when they look at that painting. Ask: How do the elements of art work together to make you feel this way?



Slide 9

Then, revisit *The Scream* by Edvard Munch. Prompt students to recall their discussions about the artist's use of design to create emotion and compare how *The Child's Bath* evokes calm and intimacy while *The Scream* evokes fear and anxiety.

Activity



Page 12

Have students continue working on their paintings. If students complete their self-portraits early, have them paint a second self-portrait of a different emotion by changing the elements of art they use; for example, using different colors, using different types of lines, and changing the use of light and dark values. Once students have finished their paintings, have them reflect on their artwork in their Student Activity Books.

Check for Understanding

Conclude the session by inviting students to share their finished self-portraits with the class. Prompt students to explain how their designs communicate and evoke different feelings. Invite observers to share the feelings that they believe each artwork communicates.

Unit 2 Lesson 3

DESIGN IN COLLAGE

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe and discuss the use of design in collage.	<ul style="list-style-type: none">• Online Resource Document• “Collage” video from the Museum of Modern Art• “The Sounds of <i>The Block</i>” audio recording from the Metropolitan Museum of Art• Slide Deck slides 10–11 and Student Activity Book pages 55–57• Art 10, <i>Icarus</i>• Art 11, <i>The Block</i>• Student Activity Book page 13, <i>Icarus</i>• Pencils (1 per student)
DAY 2	Students will create a collage using paper, scissors, and glue.	<ul style="list-style-type: none">• Student Activity Book page 14, Create a Collage• Pencils (1 per student)• Construction paper in a variety of colors• Scissors (1 per student)• Glue sticks (1 per student)

Lesson Objective

- Discuss and reflect on the use of design in collage before creating paper collages of a favorite activity in the style of Henri Matisse.

What Students Have Learned

Remind students that in the last lesson, they learned about emotions and design. They discussed how the design in Edvard Munch’s *The Scream* evoked different emotions in the observer. Then they painted self-portraits in the style of *The Scream* to communicate and evoke different emotions before reflecting on the effects of their choices.

DAY 1: DESIGN IN COLLAGE

Introduce the lesson by briefly reviewing what students have learned so far about design in art. Ask students to think about which work of art in this unit has been their favorite so far.

Ask the following questions: Which design has sparked the biggest emotions or most interesting ideas? (*Responses will vary.*) Which part (or parts) of design do you find the most impactful? (*Responses will vary.*)

Looking Back

Remind students of the Big Idea statement for this unit: *Design is the unique way artists combine elements of art, such as line, color, shape, and space, to create a complete work.* Discuss with them how their past lessons and activities added to their understanding of the Big Idea. Remind students that elements of art work together to create a design.

Ask students to consider the artworks they have looked at so far in Units 1 and 2. Do all of the artworks use every element of art? Which ones only use a few of the elements? Are there any artworks we've observed that include all of the elements of art we've studied?

About Collage

Tell students that artists use design in all kinds of artwork. So far, they have observed design in paintings; however, artists also use design in other types of artwork, such as drawings, sculptures, and **collage**. Collage is a form of art made by gluing different materials—such as paper, cloth, or found objects—onto a surface. Artists often layer and arrange these materials to create rich textures and visual interest.



Play a clip from the “Collage” video from the Museum of Modern Art (02:39–10:00). Tell students that the name of the artist in the video is Helina Metaferia. Encourage students to find the ways Metaferia uses design as she plans her collage.

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 watch the video, lead a brief discussion using the following questions: What types of materials is Metaferia using in her collage? (*She is using different kinds of paper, photos, and pictures from magazines.*) How does she use design in her collage? (*She plans what shapes, forms, colors, and textures to use. She also uses positive and negative space, and she creates the illusion of depth and space by using images of different sizes.*)

Tell students that they will observe collages from two different artists, including Romare Bearden, an influential American artist whose work often depicted everyday life in Harlem and who was mentioned by Helina Metaferia in the video.

Art in This Lesson

Icarus, Henri Matisse



Icarus is part of a larger body of work, the illustrated book *Jazz*, which Matisse began in 1943 during the height of World War II. *Icarus* was created in 1947. While *Jazz* uses connotation to evoke mythology, actions, and places, the work is highly referential to the horrors and realities of war.



Icarus was created late in Matisse's career. It is a cutout. Using forms shaped with scissors and strikingly bold colors, Matisse presents us with his vision of the young man who dared to fly close to the sun. The clear, flat shapes and colors of *Icarus* play with our sense of space. Which area represents deep space—the blue area or the black figure and its distant “sun”?

Background for Teacher

In today's world, we are constantly bombarded with strong, bright colors, but when Matisse (/mah*tees/) (1869–1954) and a few other artists were creating artwork with bold colors at the beginning of the twentieth century, they became known as *les fauves* (/fov/), or the wild beasts. This style of art, with its bold use of color, became known as fauvism. Matisse's fascination with color, as well as shape and line, was a lifelong preoccupation. Matisse is considered one of the great colorists of the twentieth century.



Slide 10

Display slide 10, *Icarus*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the collage and think about what they see.



Page 55

Tell students that *Icarus* is part of a collection of twenty different collages. If students used the CKVA program in prior grades, they may recall Matisse's works *Purple Robe and Anemones*, *The Swan*, and/or *The Snail*. Note that the artist's style changed over time. In his later years, due to illness, Matisse began working with painted paper cutouts, creating some of his most iconic collages.

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

AN ARTIST'S QUESTIONS

What do you see?

- o Responses will vary. Possible response: There is a person flying or dancing.

SUPPORT—Explain that the Greek myth of Icarus is about a boy who built wings out of feathers and wax. When he flew too close to the sun, his wings melted, and he fell into the sea.

Based on what you now know about the myth of Icarus, do you think he is flying or falling in the collage? Why do you think so?

- o Responses will vary. Possible response: He is flying. The tilt of his arms and the curved edges of his body make it look like he's floating.

Activity



Page 13

Tell students that they will complete the reflection routine for *Icarus* on page 13 in their Student Activity Books. Prompt students to answer the Explore and Reflection questions independently. After students have finished their reflection, bring the class back together to explore another artwork.

Art in This Lesson

The Block, Romare Bearden



The Block was created in 1971, in the aftermath of the American Civil Rights Movement. This period, lasting from the 1950s through the 1960s, saw the expansion of civil rights for Black Americans, women, and other minority groups.



The Block uses bold colors, varied textures, geometric and organic shapes, and a careful balance of positive and negative space to guide the viewer's eye through the artwork and create a vibrant, rhythmic composition.

Background for Teacher

Romare Bearden (1911–1988) was an American visual artist known for his cartoons, illustrations, abstract paintings, and collages. Bearden was born in North Carolina; however, his family relocated to New York City during the First Great Migration. Bearden's hometown, the Black American experience, and the Civil Rights Movement factored heavily in his work. *The Block*, a six-panel collage, celebrates life in Harlem—the neighborhood that had been the center for the eponymous Harlem Renaissance, an artistic and cultural movement celebrating Black Americans' identity and heritage that flourished in the 1920s and 1930s.



Slide 11

Display slide 11, *The Block*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the collage and think about what they see.



Page 57

Tell students that this collage shows the Harlem neighborhood in New York City. Explain that the title of the painting, *The Block*, refers to a city block, or a section of a street. The artwork is made up of six different panels, each one showing a different building or part of life in the neighborhood.



As students view the collage, play “The Sounds of the Block,” an audio recording of street sounds that originally accompanied the installation of *The Block* in the Museum of Modern Art in New York City. Go to the website and scroll about halfway down the page to access the audio recording.

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

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

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

AN ARTIST'S QUESTIONS

What types of buildings do you see in the collage?

- o The collage depicts apartment buildings, a corner store, a barber shop, and a church.

Why do you think Bearden chose to show different types of buildings in each panel of the collage?

- o Possible response: The different buildings show different parts of life in Harlem.

How does Bearden use the elements of art to create a design in this collage?

- o Possible response: He uses bright colors throughout the collage, which makes each panel feel connected. He uses different textures to show what the buildings in Harlem actually feel like.

What does this collage make you feel, think, or wonder, and why?

- o This collage feels energetic. The neighborhood looks fun. It makes you wonder who lives in or is visiting each building and what they are doing. There is so much movement, and the colors and lines are very lively.

Check for Understanding

Conclude the session by leading a brief discussion comparing and contrasting *Icarus* with *The Block*. Ask students to consider how the collages are both similar and different. Prompt students to recognize that both artists use the elements of art to create very unique designs that carry different meaning for viewers.

DAY 2: CREATE A COLLAGE

Introduce this part of the lesson by briefly reviewing what students learned in the previous class period. Invite volunteers to share what they recall about collages and how they are made. Prompt students to share details about *Icarus* and *The Block* and the artists who made them.

Activity



Page 14

Have students turn to page 14, *Create a Collage*, in their Student Activity Books. Tell students that they will create their own collages using only colored paper, scissors, and glue. Explain that their collages should show themselves doing their favorite activity.

The collages should focus on the big ideas or overall impression of the activity—such as movement, emotion, or action—rather than small details, as seen in the simplified, expressive shapes in Henri Matisse’s cutouts.

Ensure that each student has the appropriate materials they need to complete the project. You may want to have an exemplary collage on hand for students to use as inspiration. After completing their artwork, students can answer the Reflection questions in their Student Activity Books.

Check for Understanding

Conclude the session by inviting volunteers to share their collages and their experiences. Ask students to consider how this project was similar to and different from other works of art they have made in the past. How did they think about design as they made their collages?

Unit 2 Lesson 4

SYMMETRY AND QUILT DESIGN

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will identify the characteristics of symmetry and patterns and compare and contrast design in quilts.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• <i>Victorian Interior I</i>• Pictorial quilt• <i>Quilting Time</i>• Student Activity Book page 15, A Symmetrical Whole• 8.5" × 11" paper (1 sheet)• Pencils (1 per student)• Erasers (1 per student)• Crayons in assorted colors
DAY 2	Students will design a quilt square using the elements of art and work collaboratively to design a classroom quilt.	<ul style="list-style-type: none">• Student Activity Book page 16, Design a Quilt Square• 7" × 7" square papers (1 per student)• Pencils (1 per student)• Erasers (1 per student)• Crayons or markers• Rulers (1 per student)• Kraft paper• Glue bottles

Lesson Objective

- Design a class quilt using the elements of art after comparing and contrasting the use of symmetry, pattern, and design in works of art.

What Students Have Learned

Remind students that in the last lesson, they learned about the use of design in collage. They watched a video featuring a contemporary collage artist who discussed how she uses different elements of art in her collage designs. Then they observed and discussed *Icarus* and *The Block* before making their own collages.

DAY 1: DISCUSS SYMMETRY IN QUILT DESIGN

Introduce the lesson by folding a piece of paper in half. Ask, “Which side of the paper is bigger?” (*They are the same size.*) Explain to students that the folded piece of paper is an example of **symmetry**. This means that the two sides are exactly the same.

Say, “There is symmetry all around us. The outsides of our bodies are symmetrical or are mostly symmetrical. What are some other living and nonliving things you can think of that have symmetry?” (*Possible responses: some furniture, butterflies and moths, snowflakes, honeycomb*) Have students play a brief game of I Spy to identify items with symmetry around the classroom.

SUPPORT—Students may have learned about two-dimensional shapes and perimeter in CK Math Grade 3 Unit 7: *Two-Dimensional Shapes and Perimeter*. Not only are two-dimensional shapes a part of design, but many geometric shapes are also symmetrical. Provide students with examples of symmetry in geometric shapes, such as circles, equilateral triangles, squares, rectangles, and pentagons.

Symmetry in Design

Explain that artists often use symmetry in their designs. This is because observers enjoy looking at symmetrical things. One reason for this is that symmetry is common in nature; another reason is that the human brain likes things that are orderly and organized. Artists may use symmetry in **patterns**, or lines, colors, and/or shapes that repeat again and again.

Note that students observed patterns in *The Child’s Bath*; the woman’s dress has a striped pattern, and the carpet has a geometric pattern. Artists may also create symmetry by making one side of an artwork the same as the other.



Display Horace Pippin’s *Victorian Interior I*, painted in 1945. Students may recall studying Pippin’s *Self-Portrait* in CKVA Grade 1. Explain that Pippin was a **folk artist**; he was completely self-taught and never attended art school.

Give students a few moments to observe the painting, then ask the following questions:

Where do you see symmetry in this painting? (*There is symmetry in the table, the two chairs on either side of the room, and the paintings on the wall.*)

Where do you see patterns in this painting? (*There are patterns in the rug and in the lace on the chairs and the table.*)

What are some ways this painting is not symmetrical? (*The picture frames and the art inside them are slightly different. There is a table on the left side and a cabinet on the right side.*)

Why do you think Pippin decided not to make the painting completely symmetrical? (*Possible response: Too much symmetry is boring. He didn’t make it completely symmetrical so that it is more interesting to look at.*)

Symmetry Activity



Page 15

Have students open their Student Activity Books to page 15, A Symmetrical Whole. Tell students that they will practice drawing across a line of symmetry. Review the directions with the class. Explain that while Pippin’s original painting is not completely symmetrical, students should try to make their artworks symmetrical by trying to draw exactly what they see on the left side of the image.

Quilt Design

Remind students that artists design their realistic and abstract pieces (whether in two or three dimensions) with more than one element of art in mind. This way, the elements come together to make an imaginative whole where nothing feels out of place. Ask, “Who do you think were some of the first artists in the United States? What trades or jobs might that have held?”
(Possible responses: people who made furniture or clothing, people who painted pictures)

Explain that in the country’s early years, when there were few professional painters and sculptors, women made their homes more beautiful with finely decorated, functional objects such as bedding, clothing, and quilts. This kind of creative work made many women important artists within their communities, even though their contributions were not always formally recognized.

Women often used bits of old clothing for quilts. They cut the fabric into squares and sewed them together to create a large rectangle. Women would often gather in groups to sew the large backing onto the quilt and to stitch a decorative quilted design. These gatherings were called quilting bees and were social gatherings that included work.

Throughout the centuries, many different people have demonstrated their design skills through quilting. Many of these designs were passed down from one generation to another.

Tell students that quilt designs are varied—some use symmetry and patterns, and others may depict entire scenes, similar to a drawing or painting.



Display the pictorial quilt by Harriet Powers and *Quilting Time* by Romare Bearden.

Explain that the pictorial quilt was made in the 1890s by Harriet Powers, an African American folk artist whose work is now considered foundational in American art history.

Quilting Time was created almost one hundred years later, in 1986. Prompt students to recall knowledge about Romare Bearden from the previous lesson. Note that *Quilting Time* is not an actual quilt; it is two-dimensional artwork made from little tiles that shows a quilt being made.

Give students a few moments to observe each of the artworks. Then lead a discussion around the following questions:

- How are these works of art similar, and how are they different? *(Both works of art use different shapes and patterns. Quilting Time shows people making a quilt and is made with tiles. The pictorial quilt is made from fabric and shows people and animals as part of the design.)*

- How does each artist use the elements of design? (*Romare Bearden uses bright colors, thin lines, and different shapes to create a cheerful design. Harriet Powers uses different shapes and repeats the same colors in different places to make her beautiful design.*)
- Do the artists use symmetry, and if so, where? (*Harriet Powers uses symmetry in some of the squares on her quilt. For example, the upper-right corner has two mirrored figures, and the lower-right corner is mostly symmetrical. Romare Bearden uses symmetry in the patterns on the young girl's skirt and on the quilt.*)

Check for Understanding

Conclude the session by inviting volunteers to summarize what they have learned about symmetry, patterns, and quilt design. Allow students to share what they recall first before offering your own input.

Advance Preparation

Prepare square papers with lines of symmetry for each student in advance of the Day 2 session. Using a pencil and a ruler, lightly draw a vertical line down the center of each square.

DAY 2: DESIGN A CLASS QUILT

Introduce this part of the lesson by briefly reviewing what students learned in the previous lesson. Prompt students to recall that symmetry means that two sides of an object, living thing, or artwork are the same. Artists use patterns as a part of their design, including in quilts. Quilting is an important art form that has existed in the United States for hundreds of years.

Design a Quilt Square Activity



Page 16

Tell students that they will design their own quilt square using the elements of art. Ensure that each student has the appropriate materials required to complete this project. Have students turn to page 16, Design a Quilt Square, in their Student Activity Books.

Review the directions with students. You may want to model each step for the class, have an exemplary quilt square available, and review student work before moving on to the next step.

After students have completed their artwork, invite them to work collaboratively to make a class quilt with their squares. Encourage them to use what they know about design—such as symmetry, pattern, and repetition—to organize the squares in an aesthetically pleasing way. Once consensus has been reached about the design, glue the quilt squares to kraft paper so it may be displayed in the classroom. Lastly, students should answer the Reflection questions.

Check for Understanding

Conclude the session by inviting volunteers to share their responses to the Reflection questions on page 16 of the Student Activity Book. Help students connect what they have learned about design throughout the unit to the activity they completed today.

Unit 2 Lesson 5

UNIT 2 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create an original artwork to demonstrate understanding of design principles.	<ul style="list-style-type: none">• Slide Deck slides 8, 9, 11 and Student Activity Book pages 51, 53, 57• Art 8, <i>The Child's Bath</i>• Art 9, <i>The Scream</i>• Art 11, <i>The Block</i>• Student Activity Book page 17, Show What You Know About Design• Pencils (1 per student)• Crayons or markers in a variety of colors

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

Introduce the lesson by asking students to think about everything they have learned about design. Review what makes a design and how artists use it in their artwork, citing examples they have observed during the unit. Create a comprehensive list of student ideas—including elements of art, ways artists use design, and emotional effects of design—and display this list where all students can see it.

Ask, “Why is design important in art?” (*Design helps artists bring together the elements of art to create a whole image that feels complete and expresses an idea or emotion clearly.*)

Review with students the main ideas from each lesson in Unit 2.

- Artists use the elements of art—like color, line, shape, and space—together to create designs.
- Design can be used to evoke different emotions in the viewer.

- In collage artworks, artists use design to arrange different materials using shape, line, color, space, and value.
- Quilt design often relies on symmetry as well as elements of art.

Revisit the Big Idea of this unit: *Design is the unique way artists combine elements of art, such as line, color, shape, and space, to create a complete work.* Discuss with students the activities they did in this unit, including reflecting on design in paintings, painting a self-portrait in the style of Edvard Munch using design, designing a paper collage, and designing a quilt square and a class quilt.

Reviewing Design



Display the following pieces from earlier in the unit: *The Child's Bath*, *The Scream*, and *The Block*. Have students turn to the corresponding art pages in their Student Activity Books.

Slides 8, 9, 11



Pages 51,
53, 57

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

AN ARTIST'S QUESTIONS

What do all these pieces have in common?

- o They all use different art elements to create a design.

How do these works of art make you feel? How does the artist use design to help you feel these emotions?

- o Responses will vary. Possible response: *The Child's Bath* feels calm and peaceful. The cool colors are very soothing, and the artist's decision to make the mother and child take up most of the positive space in the painting makes it seem as though the viewer is there with them. *The Scream* feels uneasy. The swirling lines and the bright colors convey the horror of the subject. *The Block* feels joyful. The artist's use of colors, lines, and textures invites the viewer onto a city street.

Do any of the works of art use symmetry or patterns? If so, where?

- o *The Child's Bath* uses patterns in the woman's dress, and it uses symmetry in the pattern on the rug. *The Scream* uses symmetry in the subject's face and where he has his hands.

Assessment



Page 17

Ask students to turn to page 17 in their Student Activity Books. Students will complete the assessment activity for this unit. Tell students that they will show what they know about design by creating an original artwork using at least three elements of art that help them share a certain feeling with the observer.

Review the directions in the Student Activity Book. After completing their artwork, students can answer the Reflection questions in their Student Activity Books.

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 a game where students make up a collaborative story about a work of art studied in this unit. Include descriptions of the artwork's design throughout the story. Invite a volunteer to start first by sharing the first sentence of the story. Then, have a second student contribute to the story with another sentence. Repeat this process until all students have had a chance to contribute.
- After studying the works of art in this unit, display the pictures around the room to create a "museum," and assign pairs of students to be docents for that picture. Invite another class into the museum, and have the student docents give a presentation on the picture. Before the museum tour, have students write up their presentation on index cards to practice. Be sure they include elements of art and the artist's use of design in their explanations.

Additional Recommended Resources

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

- Arnosky, Jim. *Wild & Swampy*. HarperCollins, 2000.
- Mühlberger, Richard. *What Makes a Rembrandt a Rembrandt?* Viking, 2002.
- Richardson, R. Sarah. *Come Look with Me: The Artist at Work*. Lickle Publishing, 2002.
- Ringgold, Faith. *Tar Beach*. Dragonfly Books, 1996.
- Venezia, Mike. *Henri Matisse*. Getting to Know the World's Greatest Artists. Children's Book Press, 1997.

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.

Art and Architecture: Roman and Byzantine Empires

Big Idea Ancient Roman art and architecture was famous for being practical and serving public worship, but Byzantine art was richly decorative and colorful.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Art and Architecture: Roman and Byzantine Empires* unit. In this unit, you will introduce the art and architecture of the Roman and the Byzantine civilizations. Students will learn about the artistic and architectural features characteristic of each civilization, including their impacts on later art and architecture, the role of the gods, art forms such as mosaics, and significant structures such as the Hagia Sophia.

This unit contains five lessons, split across six class days. There will be a half-day Looking Back review on Day 3 and a unit assessment on Day 6. 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 Roman Architecture
2	Lesson 2 Investigating the Pantheon
3–4	Lesson 3 Mosaics*

Day	Lesson
5	Lesson 4 Byzantine Architecture
6	Lesson 5 Unit 3 Assessment

* Looking Back

What Students Should Already Know

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

CKHG Grade 1 Unit 4: *Three World Religions*

- Judaism, Christianity, and Islam are three major religions that developed in the same part of the world and share a belief in one god. The background in symbols and figures may be useful background information for students for the study of Roman architecture honoring the gods.

CKVA Grade 2 Unit 5: *Architecture*

- Symmetry and asymmetry, line, shapes, and building features such columns, arches, and domes

What Students Need to Learn

In this unit, students will:

- Identify and discuss the use of three-dimensional forms in Roman architecture;
- Observe, design, and identify the characteristics of mosaics;
- Compare and contrast Roman and Byzantine architecture; and
- Apply knowledge of the elements of art to discuss the influence of Roman architecture on later buildings.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about art and architecture from other cultures and time periods.

Grade 4:

- Unit 1, *Art and Architecture: Middle Ages in Europe*
- Unit 2, *Islamic Art and Architecture*
- Unit 3, *The Art of Africa*
- Unit 4, *The Art of China*
- Unit 5, *Art and Architecture: Early United States*

Vocabulary

aqueduct, n. a structure, often in the form of a bridge, built for carrying water across long distances **(74)**

Example: The ancient Roman aqueduct, Pont du Gard, carried hundreds of gallons of fresh water to citizens each day.

Byzantine Empire, n. the Eastern Roman Empire **(83)**

Example: After the Roman Empire split in two, the culture of the Byzantine Empire flourished in the East.

forum, n. a public square used as a central gathering place for government and commercial business by people in ancient Roman cities **(74)**

Example: The citizens of Rome gathered in the forum each day to talk about politics and important business in the empire.

keystone, n. a wedge-shaped stone at the center of an arch **(75)**

Example: After the builder set the keystone at the top of the arch, she knew that the building would be able to hold a lot of weight.

lintel, n. a horizontal architectural element that spans an opening between two walls or posts (74)

Example: The student hung a bell above the lintel so she could hear when the front door opened.

mosaic, n. a picture or pattern made of small squares of colored marble or glass set in cement (82)

Example: The tiles that made up the mosaic of Emperor Justinian twinkled in the sunlight, making it seem like he was alive.

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 3 Unit 2: <i>Ancient Rome</i>
CK Language Arts (CKLA)
Grade 2 Domain 3: <i>The Ancient Greek Civilization</i>
Grade 3 Domain 4: <i>The Ancient Roman Civilization</i>

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

Most Important Ideas

The most important ideas in Unit 3 are as follows:

- Ancient Roman art and architecture spread throughout the empire and influenced other civilizations and cultures.
- Romans were famous for their use of applied, practical, and engineering art, including aqueducts, roads, and buildings.
- Ancient Roman architecture, such as the Pantheon, honored the Roman gods.
- Mosaics, artwork that frequently adorned Roman and Byzantine buildings, were made from small tiles.
- Much of Byzantine art is richly decorative, emphasizes strong colors, and uses a flat, linear style.

What Teachers Need to Know

The Roman Empire—beginning with the emergence of the Roman city-state in the eighth century BCE and ending with its decline in the 300s and 400s CE—dominated the Western world, spanning from present-day Great Britain to the Middle East. Romans unified their lands and diverse populations through their laws, engineering, art, architecture, and use of Latin as a language. Remnants of ancient Roman culture remain with us today, from the Latin-based Romance languages to the rounded arches evident in public and private architecture.

Christianity became the official religion of the Roman Empire in 313 CE. Emperor Constantine I transferred the capital from Rome to Constantinople in the east in 330 CE. Art, culture, and civilization flourished in the city after the division of the empire into east and west in 395 CE and the fall of the western Empire in the fifth century. The Eastern Roman Empire was known as the Byzantine Empire. Constantinople became the shining star while the west faded into what is sometimes called the Dark Ages. By the time of Emperor Justinian (527–565 CE), the city of Constantinople had grown to some five hundred thousand inhabitants.

In western Europe, ancient Roman and Byzantine cultures made their own contributions to the history of art. Roman architecture sometimes celebrated victorious battles or special events. Byzantine art, on the other hand, was designed primarily to spread the ideas of the Christian faith. The artworks of both empires had a lasting effect on art in other time periods.

Unit 3 Lesson 1

INTRODUCTION TO ROMAN ARCHITECTURE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will investigate the structure of Roman arches.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Keystone diagram• Roman arch blocks template• Slide Deck slide 12 and Student Activity Book page 59<ul style="list-style-type: none">• Art 12, Pont du Gard• Student Activity Book page 18, Roman Architecture Today• Card stock• Glue sticks (1 per group)• Scissors (1 per student)• Coins, stones, or small weights• Travel and architectural brochures, magazines, and/or books about major cities in the United States• Pencils (1 per student)

Advance Preparation



Prior to class, copy the Roman arch blocks template onto card stock. Make sufficient copies for pairs or small groups within the class to each have one copy. You may also wish to create an example Roman arch for students to view before doing the activity in class. Use coins, stones, or small weights to anchor the blocks on each side of the arch to prevent sliding.

Lesson Objective

- Discuss the architecture of Pont du Gard before identifying and describing modern structures influenced by Roman architecture.

What Students Have Learned

Remind students that in the previous units, they were introduced to two elements of art: value and space. Students also learned how artists use various elements of art together to create designs.

DAY 1: INTRODUCTION TO ROMAN ARCHITECTURE

Introduce the lesson by asking students to consider all the elements of art they have learned about so far—line, color, shape, texture, value, and space—in their Core Knowledge Visual Arts courses. Lead a brief discussion around the following question: Why do you think it was important to learn about the elements of art? (*Possible response: Knowing the elements of art helps us talk about things we observe in the world around us.*)

Explain that learning about the elements of art helps students build important knowledge that they will use moving forward in their visual arts studies. Say, “You are going to start learning about art in relation to different periods in time, often connected to what you are learning in history and geography, from now through Grade 8. You will be expected to apply all that you know about elements of art to the art we study. Today, we’ll start exploring the architecture of ancient Rome.”

Explain that you and their future teachers will continue to point out and ask about the elements of art during each lesson as students observe various artworks and structures.

Ancient Roman Art and Architecture

SUPPORT—Students may have background knowledge to draw on from CKLA Grade 3 Domain 4: *The Ancient Roman Civilization* and/or CKHG Grade 3 Unit 2: *Ancient Rome*.

Tell students that many ancient Roman sculptors and painters took their ideas from Greek artists. In fact, most famous ancient Greek sculptures, such as *The Discus Thrower*, survive only in Roman copies.

Ancient Romans were also great engineers, and they made unparalleled advances in architecture, including the invention and widespread use of arches, vaults, domes, and concrete. Their **forums** of stately public buildings were the center of government and commercial life in major Roman cities.

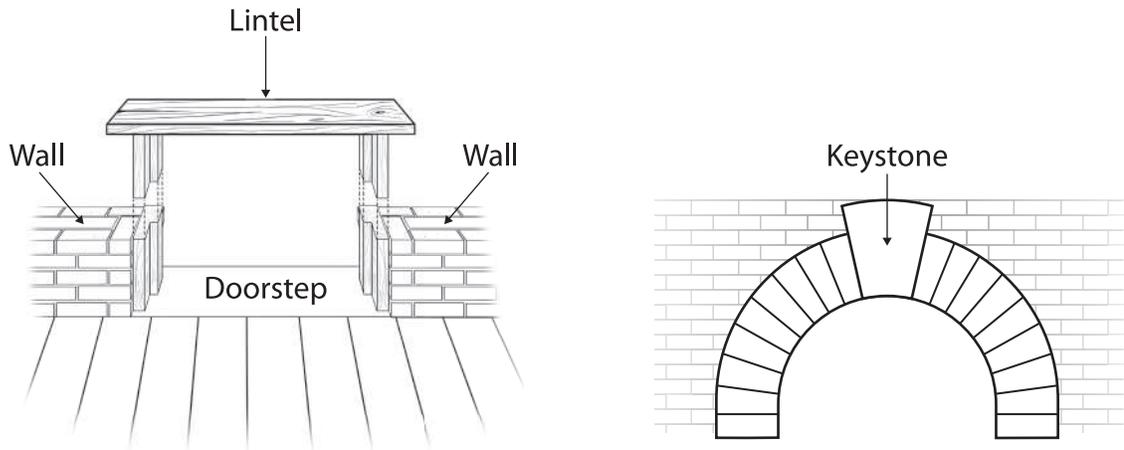
Architects and engineers also constructed bridges, harbors, sewer systems, public baths, racetracks, stadiums (such as the Roman Colosseum), and **aqueducts**—some of which are still visible throughout Europe. These monumental works were created by groups of people working together, not by individuals.

SUPPORT—Remind students that Roman cities typically had a forum. This was an open central marketplace or public square that contained shops and government buildings, such as law courts and temples to the city’s chief deities. In addition to being the center of commercial activity, the forum was the center of civic participation for a city.

Say, “Many Roman structures are still standing, including the majestic Pont du Gard (paw*do*gar/) (The Bridge of the Gard) Aqueduct in what is now France. We will study this ancient structure today. It is an important example of architecture and is recognized today as a UNESCO World Heritage Site.”

Pont du Gard Aqueduct shows the ancient Romans’ ability to combine architectural and engineering advances. The use of rounded arches made it possible for the Romans to build strong structures. Squared-off posts and **lintels** were not able to bear as much weight.

The Romans understood that the **keystone**—the central, topmost stone of an arch—could support the tremendous weight and stress of the entire arch. The Romans discovered that they could use rounded arches to create extremely sturdy spans of up to one hundred feet, compared to the maximum twenty-foot spans of a post-and-lintel structure.



SUPPORT—Illustrate the meaning of *lintel* by directing students’ attention to the area above the doorway or a window in the classroom. You may also choose to take students on a tour of the school to identify other areas with lintels, such as horizontal beams between columns or posts. Explain that the lintel is a horizontal beam that goes across the top of a door or window. Note that Roman arches are much stronger than lintels.

Art in This Lesson

Pont du Gard



Pont du Gard was completed about the year 19 BCE, during the Roman Empire (27 BCE to 476 CE). At its height, the Roman Empire stretched from the island of Britain to North Africa and Southwest Asia. Rome controlled most of the land surrounding the Mediterranean Sea, leading the Romans to call the great body of water *Mare Nostrum*, which means “Our Sea.”



Pont du Gard was built using simple lines and geometric shapes. Note the horizontal lines running across the top and center of the aqueduct and the semicircles that make up each arch. The aqueduct was constructed using stones, giving it a rough texture.

Background for Teacher

Designed by Marcus Agrippa, a close confidant of Augustus Caesar, around 19 BCE, Pont du Gard Aqueduct was completed over a century later during Trajan’s reign. The three levels of rounded arches created a strong base for the upper channel. Water flowed through the aqueduct for some twenty-eight miles (fifty kilometers) from faraway mountain springs to the nearby city of Nîmes. Imagine how urban life improved for residents when this aqueduct began supplying some 105 gallons (400 liters) of fresh water per person, per day, on a regular basis.

The three rounded-arch arcades sit elegantly on top of one another. The highest tier of densely packed small arches contains a channel on top in which the water traveled. Ancient Romans used nature’s gravitational pull, rather than the expensive and complicated process of building a pressure system, to move the water.



Slide 12

Display slide 12, the photograph of Pont du Gard, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the image and think about what they see. Tell students that this structure is an aqueduct; it provided fresh drinking water for people living in the area, similar to the way modern plumbing brings water to people today.



Page 59

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

AN ARTIST'S QUESTIONS

What shape repeats throughout this architecture?

- o A rounded arch, or semicircle, repeats.



SUPPORT—Point out the stone block in the center of each arch; explain that this is the keystone.

Display the keystone diagram, linked in the Online Resource Document. Note that the keystone is not completely square; its sides are angled. This helps keep the keystone and the other stones in place and distributes weight evenly around the arch, making it a very strong shape in Roman architecture.

How do the arches differ at each level of the aqueduct?

- o They are different sizes. The ones at the bottom and middle levels are roughly the same size, and the ones at the very top are much smaller.

SUPPORT—Guide students to determine the size of the aqueduct. What clues in the photograph tell us it is very big? (*It is large enough to cross a river.*) Note that Pont du Gard is as tall as a fifteen-story building and as long as two football fields.

Do the size and design suggest how long the Romans were convinced their civilization would last?

- o The aqueduct is very big, and it is very well made. This suggests the Romans thought their civilization would last hundreds, maybe thousands, of years.

Teaching Idea



Have students work in pairs or small groups to construct their own Roman-style arches. Using the templates you prepared prior to class and glue sticks, students can assemble their own “stones,” including the keystone. Have students work together to assemble their arches, noting what happens to the arch when the keystone is placed and when it is removed.

Lead a brief discussion about students' findings, including the shapes of the “stones” and how the keystone helped keep the structure together.

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

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

Activity



Page 18

Have students open their Student Activity Books to page 18, Roman Architecture Today. Remind students that ancient Romans built bridges, harbors, sewer systems, and more—and that their influence can still be seen today in places like stadiums, domed government buildings, and modern fountains.

Tell students that they will hunt for the “descendants” of these Roman architectural structures today using travel brochures, magazines, and/or books. Review the instructions with the class, and distribute supplies. Have students work independently or with a partner to complete the activity. Time permitting, invite students to share their findings.

Check for Understanding

Conclude the session by having students summarize what they have learned about Roman architecture so far, including the role of the keystone, the purpose of aqueducts, and the structure of Pont du Gard. Allow students to contribute their ideas and observations first before adding your own input.

Unit 3 Lesson 2

INVESTIGATING THE PANTHEON

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw a modern building inspired by the architecture of the Pantheon.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Photograph of the U.S. Capitol building• Virtual tour of the Pantheon• Slide Deck slide 13 and Student Activity Book page 61<ul style="list-style-type: none">• Art 13, The Pantheon• Student Activity Book page 19, Draw a Roman-Inspired Building• Pencils (1 per student)• Colored pencils in assorted colors

Lesson Objective

- Identify the shapes and forms used in the Pantheon before drawing a modern building inspired by Roman architecture.

What Students Have Learned

Remind students that in the last lesson, they were introduced to Roman architecture. They learned about how the Romans used keystones in their arches and identified and described “descendants” of Roman architecture in the world today.

DAY 1: INVESTIGATING THE PANTHEON

Explain to students that the Romans often showed what was important to them, such as their religion, their gods, and their civic pride, through their buildings.

The Romans adopted and adapted the deities, or gods, of the Greeks. The Greek god Zeus, the chief of the Greek deities, became the Roman god Jupiter, chief of the Roman deities. Hera, the wife of Zeus, became Juno, the wife of Jupiter. The Greek goddess Aphrodite became the Roman goddess Venus, and Hermes, the Greek messenger, became Mercury, the Roman messenger.

Like the Greek deities, the Roman deities had human forms and characteristics and played certain roles in various legends and myths.

Roman gods and goddesses typically had their own temples. In the 100s CE, the Roman emperor Hadrian built a place to worship all the Roman gods in one place, a temple called the Pantheon.

Art in This Lesson

The Pantheon, artist unknown



The version of the Pantheon that stands today was the third one built on the site, completed circa 125–128 CE.



The exterior of the building uses a variety of shapes, including triangles, rectangles, and squares, and a variety of forms, including cylinders and domes. The concrete and stones contain both smooth and rough textures. Vertical lines (on the columns) can be found on the lower half of the structure, and the upper part is composed of horizontal, diagonal, and curved lines.

Background for Teacher

The Pantheon, originally built by Roman general and architect Marcus Agrippa, was destroyed in a fire in the first century CE. Domitian, a Roman emperor, rebuilt it only to have it burn once more in 110 CE. The version that stands today was rebuilt during Hadrian's rule, which lasted from 117 to 138 CE. The building was renamed and converted to a Christian church in 609 CE. Over the centuries, some of Italy's greatest composers and artists have been buried inside the building.



Slide 13

Display slide 13, the photograph of the Pantheon, for students, and have them turn to the corresponding page in their Student Activity Books.



Page 61

Invite students to look carefully at the photo and think about what they see. Tell students that the original street level leading up to the Pantheon was much lower and that there were steps leading up to its front. Ask, “Why do you think Romans wanted buildings to look especially tall and impressive?”

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

AN ARTIST'S QUESTIONS

What do you think this building is made of? How can you tell?

- o The building is made of stone and concrete. I can tell by the colors, lines, and textures in the photograph.

What clues tell you that this building was important to the Romans?

- o Responses will vary. Possible response: The building is very detailed. It also has a dome, which makes it look important and special.

SUPPORT—Reiterate to students that this building is called the Pantheon. The word *pantheon* means “all the gods” in Latin, the language spoken by the ancient Romans, and the term is still used today to describe buildings or halls dedicated to important figures or deities. Note that the Pantheon was later used as a Christian church. Invite students to recall other details they may remember from their studies during CKHG Grade 3 Unit 2: *Ancient Rome*.

Have you ever seen any other buildings that look like the Pantheon?

- o Responses will vary. Possible responses: This building looks like the U.S. Capitol in Washington, D.C.



SUPPORT—Display the photograph of the U.S. Capitol. Help students understand that many American architects have been influenced by the Roman style of architecture in the Pantheon. Some buildings that reflect this influence include the U.S. Capitol; Thomas Jefferson’s Rotunda at the University of Virginia; many state government buildings; and many old, domed churches.

Teaching Idea



Guide students on a virtual tour of the Pantheon to explore the interior details of the building. Ask students to sketch or jot down one surprising or impressive detail they notice during the tour. They should note the following:

- The interior of the concrete dome is completely decorated with recessed trapezoids.
- Its top, 142 feet above the floor, is circular in shape with a 142-foot diameter.
- The perfect twenty-seven-foot oculus, or eye, at the top of the Pantheon provides the only source of light.
- The Romans designed an underground drainage system to carry away any rain that fell inside.

Invite students to share any other observations they may have.

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>

Activity



Page 19

Tell students that they will explore the shapes and forms used in the Pantheon to help them design a modern building of their own. Have students turn to page 19, *Draw a Roman-Inspired Building*. Review the directions with the class. Students may complete the first part of the activity with a partner before drawing their own buildings independently. Time permitting, students may choose to color their designs.

Check for Understanding

Conclude the session by inviting students to share their Roman-inspired building designs. Prompt observers to identify the different elements of art they see in each design, including those that are similar to and different from those in the Pantheon. Then lead a brief discussion summarizing the day’s learning, including the purpose of the Pantheon and its architectural details.

Unit 3 Lesson 3

MOSAICS

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will describe the characteristics of Byzantine mosaics.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Roman mosaics, from the Getty Center• Basilica di San Vitale panorama tour from the Columbia University Media Center for Art History• Slide Deck slide 14 and Student Activity Book page 63<ul style="list-style-type: none">• Art 14, <i>Emperor Justinian and Members of His Court</i>• Student Activity Book page 20, <i>Emperor Justinian and Members of His Court</i>• Pencils (1 per student)
DAY 2	Students will design and make a mosaic self-portrait.	<ul style="list-style-type: none">• Online Resource Document Roman mosaics, from the Getty Center• Slide Deck slide 14 and Student Activity Book page 63<ul style="list-style-type: none">• Art 14, <i>Emperor Justinian and Members of His Court</i>• Student Activity Book page 21, <i>Make a Mosaic</i>• Pencils (1 per student)• Sketch paper (1 sheet per student)• Hand mirrors (1 per student)• Construction paper (1 sheet per student)• ½" × ½" squares of colored card stock (yellow, red, blue, green, brown, white, black, gray, and colors in a variety of skin tones)• Glue sticks (1 per student)

Advance Preparation

Prior to the Day 2 class session, cut the colored card stock into ½" × ½" squares. You may also wish to create an example mosaic for students to view before doing the activity in class.

Lesson Objective

- Students will identify and discuss the elements of art in Byzantine mosaics before making mosaic self-portraits using squares of colored paper.

What Students Have Learned

Remind students that in the last lesson, they learned about how the ancient Romans built the Pantheon to honor all their gods and goddesses. They observed the shapes and forms used in the Pantheon and then designed modern buildings inspired by those shapes and forms.

DAY 1: ROMAN MOSAICS

Introduce the lesson by briefly reviewing what students have learned so far about art and architecture from the Roman and Byzantine Empires. Ask students to think about which Roman structure they found most impressive, Pont du Gard Aqueduct or the Pantheon.

Looking Back

Remind students of the Big Idea statement for this unit: *Ancient Roman art and architecture was famous for being practical and serving public worship, but Byzantine art was richly decorative and colorful.* Discuss with them how their past lessons and activities added to their understanding of the Big Idea.

Remind students that the ancient Romans built a variety of structures, including forums, bridges, harbors, sewer systems, public baths, racetracks, stadiums, and aqueducts. Also remind them that the Roman Empire was very large; at its height, the Roman Empire stretched from the island of Britain to North Africa and Southwest Asia.

Ask students to consider what might have happened if Rome's geographic influence had been much smaller, for example, just to the Italian Peninsula, where the city of Rome is located. Would places in Britain or North Africa have been influenced by Roman architecture? Why or why not? Do you think Roman architecture would be as influential around the world today?

Tell students that in addition to advances in architecture, the ancient Romans also became experts in the art form known as **mosaic**, artwork made of small colored tiles of marble or glass set in cement. Mosaics were used to decorate floors, walls, and ceilings in homes, public baths, and temples. Ancient Greek artists had created art with small stones in mortar, but Roman versions of the art form used vivid colors and detailed designs in new and innovative ways.

Teaching Idea



Share with students examples of ancient Roman mosaics from the Getty Center. Call attention to the individual tiles that make up each mosaic. Encourage students to describe the elements of art they see in each mosaic. Ask, “Who or what do you see in these mosaics? Which mosaics do you think tell a story, and what might that story be? What clues do the mosaics give us about what was important to the ancient Romans?”

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>

The Byzantine Empire

Tell students that Christianity became the official religion of the Roman Empire in 313 CE. Emperor Constantine I moved the capital from Rome to Constantinople in the east in 330 CE. Art, culture, and civilization grew in the city after the division of the empire into east and west in 395 CE and the fall of the western Empire in the fifth century. The Eastern Roman Empire is also known as the **Byzantine Empire**.

Many cultures, Roman, Greek, and Asian, flowed through Constantinople, influencing Byzantine art. Most importantly, Byzantine art was meant to celebrate the Christian religion and the sacredness of the Christian Church. Most of the Byzantine artwork that filled religious buildings tended to be rich and dazzling in color. These included paintings and mosaics. The figures are relatively flat, with strong outlines. These compositions could be viewed from a distance and be easily understood.

The religious images served as visual lessons that shared the teachings of the Church. Like the illustrated storybooks of today, people were meant to understand the messages and themes without being able to read.

SUPPORT—Students may have learned about the ancient Greek civilization in Grade 2 in CKLA Domain 3: *The Ancient Greek Civilization*. Note for them that the Byzantine Empire flourished hundreds of years after the ancient Greek civilization; nonetheless, the Byzantine Empire was influenced by ancient Greek culture.

Teaching Idea



Display the Basilica di San Vitale panorama tour from the Columbia University Media Center for Art History. Click around the website, allowing students to see the murals covering the floor, walls, and ceiling. Point out the architecture of the church (columns and arches) as well as the use of gold and natural light throughout the church.

The Emperor Justinian mural is high on a wall to the right and slightly behind where the virtual tour begins.

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>

Art in This Lesson

Emperor Justinian and Members of His Court



Emperor Justinian and Members of His Court was created in the 500s CE, during his reign over the Byzantine Empire.



Thousands of shimmering bits of glass create the colors, lines, and shapes in this mosaic. Light and dark values were used to create the illusion of three-dimensional forms (as in the faces and the folds of the clothing).

Background for Teacher

The mosaic is one of many located in the Basilica of San Vitale in Ravenna, Italy. It depicts Emperor Justinian and his court, with men of political power on one side of him and men of religious power on the other. Justinian is the central figure in the mosaic, with a halo surrounding his head. He is wearing a white tunic with gold decorations and a purple cloak. Purple was the color of royalty. The imagery drives home the idea that Justinian was both a Christian emperor and the person who carried on the Roman imperial traditions.



Slide 14

Display slide 14, *Emperor Justinian and Members of His Court*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the mosaic and think about what they see. Tell students that this mosaic was created during the Byzantine era.



Page 63

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

AN ARTIST'S QUESTIONS

Who in this mosaic is Emperor Justinian? What visual clues in the image suggest which person is Emperor Justinian?

- o The person in the center is Emperor Justinian. The fact that he is wearing a crown, has a halo around his head, and is wearing more decorative clothing than the others, along with his central placement, all signal his importance.

What effect do you think sunlight shining on this mosaic has?

- o The glass catches the light and makes it appear to glow or shimmer.

Activity



Page 20

Tell students they will now fill out the reflection routine for *Emperor Justinian and Members of His Court* in their Student Activity Books. Prompt students to answer the Explore and Reflection questions independently or with a partner.

Check for Understanding

Conclude the session by inviting students to share their responses to the reflection routine. Then, have students compare and contrast the Byzantine mosaics and the Roman architecture they studied in previous lessons.

DAY 2: MAKE A MOSAIC

Introduce this part of the lesson by reminding students that mosaics are artworks made of small squares of colored marble or glass set in cement. They were a very popular art form in the ancient Roman and Byzantine Empires. They were very bold and straightforward so that people could understand their meaning from a distance. They also told stories without words, much like illustrated storybooks do today.



Slide 14

Review with students the *Emperor Justinian and Members of His Court* image and the mosaics from the Getty Center. Draw students' attention to the way the artists used small, individual pieces of colored tile to create facial features and other details in the mosaics.



Activity



Page 21

Tell students that they will make mosaics of their own faces using squares of colored paper, helping them explore how artists used mosaics to tell visual stories with small tiles and stylized detail. Ensure that each student has the appropriate materials for this project.

Review the list of steps on Student Activity Book page 21, Make a Mosaic. You may want to model each step for the class beforehand, as well as provide an exemplary artwork for their reference.

Remind students that the purpose of the experience is to gain an appreciation for what it was like to create mosaics. Invite them to imagine the teamwork, planning, and patience required to work on a large-scale mosaic in a Byzantine church. After completing their mosaics, students can answer the Reflection questions in their Student Activity Books.

Check for Understanding

Conclude the session by inviting volunteers to share their responses to the Reflection questions in their Student Activity Books. Prompt students to use their own experiences to speculate about the amount of time and detail that went into creating Byzantine mosaics in the past.

Unit 3 Lesson 4

BYZANTINE ARCHITECTURE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe and discuss the architecture of the Hagia Sophia and create a travel brochure about the structure.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Hagia Sophia video from Britannica• Hagia Sophia virtual tour, from 360Cities• Slide Deck slide 15 and Student Activity Book page 65<ul style="list-style-type: none">• Art 15, Hagia Sophia• Student Activity Book page 22, Create a Travel Brochure• Globe or world map• 8.5" × 11" white paper, folded into thirds (1 sheet per student)• Pencils (1 per student)• Colored pencils, crayons, or markers in an assortment of colors

Advance Preparation

Before teaching this lesson, fold the white paper using a three-part letter fold to make brochures. Ensure you have enough for the class and a few extras.

Lesson Objective

- Describe the architectural features and elements of art used in the Hagia Sophia.

What Students Have Learned

Remind students that in the last lesson, they were introduced to Byzantine art. They learned the characteristics and purpose of Byzantine mosaics, then observed and discussed examples of the art form. They also made their own mosaics using pieces of colored paper.

DAY 1: BYZANTINE ARCHITECTURE

Introduce the lesson by revisiting the Roman architecture and Byzantine art students have studied so far: Pont du Gard, the Pantheon, and the mosaic of Emperor Justinian. Share each example, and prompt students for a list of adjectives that come to mind as they observe the image. For example, adjectives to describe Pont du Gard Aqueduct may include *solid*, *simple*, *strong*, and *functional*. Adjectives to describe *Emperor Justinian and Members of His Court* may include *detailed*, *ornate*, *beautiful*, and *shiny*.

Have students compare their three lists of adjectives, and ask, “What do these lists have in common? How are they different?” Prompt students to recognize that Roman architecture is much simpler and more functional in nature compared to Byzantine mosaics. Invite students to guess the reasons for these differences.

Say, “Today we are going to study the Hagia Sophia, a building built by the Byzantine Empire.” If students are already familiar with the Hagia Sophia from CKHG Grade 3 Unit 2: *Ancient Rome*, invite them to share what they know about the building.

If students have yet to study this structure, invite them to make a prediction about what the building looks like based on what they know about the differences between Roman and Byzantine art. For example, ask, “What colors, shapes, or decorations do you think you’ll see?”

Remind students that the Eastern Roman Empire was known as the Byzantine Empire. Constantinople became the shining star while the west faded into what is sometimes called the Dark Ages. By the time of Emperor Justinian (527–565 CE), the city of Constantinople had grown to some five hundred thousand inhabitants.

SUPPORT—Using a globe or world map, help students identify the location of Constantinople (present-day Istanbul, Turkey). Help students understand how the city sits between the Eastern and Western worlds. Invite students to predict how Constantinople’s location may have influenced Byzantine culture, art, and architecture.

Remind students of the characteristics of Byzantine mosaics, including that they were rich and dazzling in color. The religious buildings where the mosaics were hung were also very impressive and grand. Byzantine art and architecture flourished in the east, and western Europe emulated its accomplishments until the twelfth century.

Art in This Lesson

Hagia Sophia



The Hagia Sophia was commissioned by the Byzantine emperor Justinian as a Christian church in 537 CE. It took a crew of ten thousand workers almost six years to build the church. After the fall of the Byzantine Empire, the Hagia Sophia was used as a mosque. In the twentieth century, it was used as a museum as well as a mosque. As of 2020, it is no longer classified as a museum and functions solely as a mosque.



The exterior of the building features a variety of geometric shapes, including arches, circles, and rectangles. It also features different forms, such as cones, cylinders, and domes. The building is composed of straight and curved lines. The domes have a light gray-blue hue, and the center of the building is a rich orange.

Background for Teacher

A great dome dominates the interior of the Hagia Sophia, originally built as a church by Emperor Justinian. Two churches that had been built on the same spot had burned, so the Hagia Sophia was designed to be fireproof. Justinian employed two Greek mathematicians, Anthemius of Tralles and Isidorus of Miletus, to design the building.

Once inside, a visitor sees the dome seeming to float high above the ground. Unlike the massive dome of the Pantheon, which sits on a thick-walled concrete drum, the architects placed this dome on top of piers, or large support columns. This makes for a graceful transition from the ground to the dome space. Such engineering enabled the architects to use thin walls in which they built windows to let light into the interior space. This allowed the walls, covered with gold, silver, ivory, marble, and gems, to glisten.

The Christian mosaics were covered up or destroyed in later centuries, when the Hagia Sophia was turned into a mosque; traditional Islamic art does not show representations of people, so depictions of Jesus and other saints were removed. However, the light (meant to remind worshipers of spiritual light) still bounces off the remaining mosaics, evoking a sense of the divine.



Slide 15

Display slide 15, the photograph of the Hagia Sophia, for students, and have them turn to the corresponding page in their Student Activity Books.



Page 65

Invite students to look carefully at the image and think about what they see. Remind students that the Hagia Sophia was built by Emperor Justinian. It was a Christian church first, then later became a mosque. It stands as a powerful symbol of cultural exchange and architectural innovation.

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

AN ARTIST'S QUESTIONS

What architectural forms and shapes do you see?

- o Possible response: There are a large dome and a smaller dome, as well as the tall, thin towers on the right.

SUPPORT—Explain that the tall, thin towers in the photograph are called minarets.

In what other building have we seen a dome? How is that building similar to and different from the Hagia Sophia?

- o We saw a dome on the Pantheon. The Pantheon has less detail and color than the Hagia Sophia.

Teaching Idea



Play the Hagia Sophia video from Britannica to help students get a sense of the size and interior of the building. Read aloud important points as text is displayed during the video. Then, guide students through the virtual tour of the Hagia Sophia from 360Cities.

Invite students to compare the interior of the Hagia Sophia to the virtual tour they took of the Pantheon. Encourage them to consider elements of art such as color, light, space, and texture in their observations.

Lead a discussion using the following questions: How are the interiors similar and different? Do they see any mosaics in the Hagia Sophia, and if so, where? What might it feel like to stand inside, under the great dome of the Hagia Sophia?

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

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

Activity



Page 22

Tell students that they will create a travel brochure for the Hagia Sophia. Explain that their brochure should include a drawing of the Hagia Sophia on the front and that the inside should include facts and details about the building, how the architecture uses elements of art, and how it is similar to and different from Roman architecture.

Have students open their Student Activity Books to page 22, Create a Travel Brochure. Review the list of steps in the Student Activity Book. You may wish to orient students to the front cover and three interior panels of their brochures before they begin. You may also choose to provide an exemplary brochure for students to reference.

Ensure each student has access to reference imagery of the Hagia Sophia as well as the appropriate art supplies they need to work on the project.

SUPPORT—Provide students sentence starters for their brochures, such as “One feature that makes the Hagia Sophia unique is . . .” or “Unlike Roman buildings, the Hagia Sophia . . .”

After finishing their work, students can answer the Reflection question in their Student Activity Books.

Check for Understanding

Conclude the session by having students generate a list of adjectives for the Hagia Sophia. Then, have students compare this list to the other lists they created at the beginning of class. Prompt students to recognize that the art and architecture of the Byzantine Empire was much more ornate and decorative than Roman art and architecture. Invite students to offer their input first and record their ideas before offering your own summary of the day’s learning.

Unit 3 Lesson 5

UNIT 3 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will demonstrate their knowledge of Roman and Byzantine art and architecture.	<ul style="list-style-type: none">• Online Resource Document Roman mosaics, from the Getty Center• Slide Deck slides 12 and 15 and Student Activity Book pages 59 and 65<ul style="list-style-type: none">• Art 12, Pont du Gard• Art 15, Hagia Sophia• Student Activity Book page 23, Unit 3 Show What You Know• Chart paper or whiteboard and marker for teacher use• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 3.

Preparation for Assessment

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

Review

Introduce the lesson by asking students to think about everything they have learned about the art and architecture of the Roman and Byzantine Empires. Discuss the defining features, art elements, and purposes that they learned about during the unit.

Ask students to describe the characteristics of Roman and Byzantine art and architecture. Create a comprehensive Venn diagram (Roman Empire on one side and Byzantine Empire on the other) to record students' ideas. Display the list where students can see it.

Ask the following questions:

- What words would you use to describe Roman architecture? Provide sentence starters as needed, such as "Roman architecture is ____ because . . ." (*Possible response: Roman architecture is solid and strong because it has survived for thousands of years.*)
- How did Byzantine art and architecture differ from Roman art and architecture? (*It was more decorative and ornate.*)

- What features do they share in common? (Possible responses: domes, mosaics, arches, columns, buildings that were built and used for religious purposes)

Review with students the main ideas from each lesson in Unit 3.

- Ancient Roman art and architecture spread throughout the empire and influenced other civilizations and cultures.
- Romans were most famous for their applied, practical, and, engineering art, including aqueducts, roads, and buildings.
- Ancient Roman architecture, such as the Pantheon, honored the Roman gods.
- Mosaics, artwork that frequently adorned Roman and Byzantine buildings, were made from small tiles.
- Much of Byzantine art is richly decorative, emphasizes strong colors, and uses a flat, linear style.

Revisit the Big Idea of this unit: *Ancient Roman art and architecture was famous for being practical and serving public worship, but Byzantine art was richly decorative and colorful.* Discuss with students the activities they did in this unit, including identifying “descendants” of Roman architecture in the United States and around the world, designing a modern building with shapes and forms used by the ancient Romans, making a mosaic out of colored paper, and creating a travel brochure for the Hagia Sophia.

Reviewing Roman and Byzantine Art and Architecture



Display the following pieces from earlier in the unit: Art 12, Pont du Gard; Art 15, Hagia Sophia; Roman mosaics from the Getty Center.

Slides 12, 15



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

AN ARTIST’S QUESTIONS

What do all these pieces have in common?

- o They are examples of ancient Roman and Byzantine art and architecture.

Which artworks or buildings had a religious purpose?

- o The Pantheon was built to honor Roman gods. Some of the mosaics and the Hagia Sophia had a religious purpose.

How do you think viewers in the past felt while looking at these artworks or buildings? Do you think the people who created these artworks or buildings meant for others to feel this way? Why or why not?

- o Possible response: Viewers were probably in awe of these artworks or buildings. The people who created the Pantheon, the mosaics, and the Hagia Sophia probably wanted people to feel this way.

However, the people who built Pont du Gard were probably more focused on the purpose or function of the aqueduct—to carry water—rather than trying to make people feel a certain way.

Assessment



Page 23

Ask students to turn to page 23, Unit 3 Show What You Know, in their Student Activity Books. Students will complete the assessment activity for this unit. Tell students that they will show what they have learned in Unit 3. Review the directions with students before having them complete the activity independently.

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.

- Using a wooden block set or other manipulatives in different forms, have students build a structure using what they have learned about Roman architecture. Have students draw a sketch of their structures, including labels for different architectural elements, such as arches and lintels. Then, have them write up what they have learned about building with these pieces. Challenge groups of students to build the highest or sturdiest structure with the elements that they are given.
- Invite an architect from a local architecture firm to talk about the design of buildings. Before that person visits the class, you may want to talk with the architect about the classic features of architecture that the class has studied. The architect may be able to provide insight into local buildings that use these elements as well as talk about building design. Have the class follow up with thank-you letters sharing what they learned.
- Design a building that has both Roman and Byzantine features. Use colored pencils to color the Roman features with cool colors and the Byzantine features with warm colors. Optionally, have students write a brief reflection explaining their design choices using prompts such as “I used arches to represent . . .” or “My building shows Byzantine influence because . . .”

Additional Recommended Resources

Consider using the following trade books that discuss art and architecture of the Roman and Byzantine Empires for students:

- Gedacht, Daniel. *Art and Religion in Ancient Rome*. The Rosen Publishing Group, 2004.
- James, Simon. *DK Eyewitness Books: Ancient Rome*. DK Children, 2015.
- Macauley, David. *City: A Story of Roman Planning and Construction*. HMH Books for Young Readers, 1983.
- Mitton, Janet. *The Planet Gods: Myths & Facts About the Solar System*. Illustrated by Christina Ballit. National Geographic, 2008.
- Scollan, Margaret. *The Gods of Rome: Dei Romae*. Trafford Publishing, 2009.
- Van Vleet, Carmella. *Explore Ancient Rome! Explore Your World*. Illustrated by Alex Kim. Nomad Press, 2008.
- Weiss, Jim. *Julius Caesar and the Story of Rome*. The Well-Trained Mind Press, 2015. Audio recording.

Consider using the following resources for teachers and parents:

- Macaulay, David. *City: A Story of Roman Planning and Construction*. Clarion Books, 1983.

Architecture of the Earliest Peoples

Big Idea Early peoples built homes using local materials available to them.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Architecture of the Earliest Peoples* unit. In this unit, you will teach students about the architecture of prehistoric peoples around the world. Students will learn about the architectural features of Neolithic structures around the world and ancient houses in the Americas before designing and building their own shelters.

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 Ancient Houses
2	Lesson 2 Ancient Houses in the Americas

Day	Lesson
3	Lesson 3 Creating a Shelter
4	Lesson 4 Unit 4 Assessment

What Students Should Already Know

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

Grade 2 Unit 5: *Architecture*

- Symmetry and asymmetry, line, shapes, and building features such as columns and domes

What Students Need to Learn

In this unit, students will:

- Identify elements of art in a Neolithic longhouse and compare and contrast different types of ancient homes;
- Identify elements of art in ancient houses in the Americas and write stories about people living in ancient homes; and
- Design and build shelters using “local” materials.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about architecture from other cultures and time periods.

Grade 4

- Unit 1: *Art and Architecture: Middle Ages in Europe*
- Unit 2: *Islamic Art and Architecture*
- Unit 5: *Art and Architecture: Early United States*

Vocabulary

adobe, n. a type of brick made from sundried clay (104)

Example: Because there was much clay readily available in the area, the Ancestral Pueblo built their homes using adobe.

longhouse, n. a large, rectangular dwelling with doors located at each end and places for fires inside (99)

Example: The Neolithic longhouse was built using wooden timbers and straw for the roof.

pit house, n. a dwelling made by digging a large hole in the ground and then covering it with timber and straw (101)

Example: The family worked for many hours to dig a hole large enough for their pit house, before they started to build the walls and the roof.

tipi, n. a cone-shaped tent traditionally used by Indigenous people in the Great Plains region of North America (106)

Example: The Cheyenne family quickly built their tipi, first by tying the timbers together, then by tightly wrapping animal skins around the outside.

wattle and daub, n. a mixture of mud, clay, and straw that is used to cover the walls of a house (100)

Example: The builder scraped wattle and daub into all the cracks in the walls to keep the wind and water out of the house.

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 3 Unit 3: *The Vikings*
Grade 3 Unit 4: *The Earliest Americans*
Grade 3 Unit 6: *Exploration of North America*

CK Language Arts (CKLA)

Grade 3 Domain 6: *The Viking Age*
Grade 3 Domain 8: *Native Americans—Regions and Cultures*
Grade 3 Domain 11: *Ecology*

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:

- Prehistoric peoples built a variety of structures, including longhouses and pit houses, that are similar to and different from each other, and from modern homes.
- Early peoples in the Americas built homes that reflected their environment and way of life, such as Plains peoples using tipis and Ancestral Pueblo people building pueblos.
- We can build shelters using “local” materials—meaning natural or nearby materials that are easy to find, like wood, clay, or grass.

What Teachers Need to Know

The Neolithic period, or New Stone Age, dates from about 10,000 BCE, when humans first stopped wandering, began farming, and began creating permanent settlements. The Agricultural Revolution changed the way people lived. For the first time, large groups of people could live together without exhausting their food supply. Farmers could feed others beyond their own families. This abundance enabled some people to specialize in activities beyond food production, such as creating tools, clothing, and pottery and even building complex shelters.

The development of Native American cultures in North America is somewhat different from what occurred in other parts of the world. While some groups—such as the Ancestral Puebloans (also known historically as the Anasazi)—both hunted and farmed, many Native peoples in North America remained primarily hunters and gatherers, including on the Great Plains.

Prehistoric and ancient houses reflected the geography, available materials, and ways of life of the peoples who built them. For example, Neolithic longhouses in Europe were built using timber, an abundant resource in the area, while the Ancestral Puebloan people of the American Southwest built pueblos and cliff dwellings, reflecting the unique landscape where they lived. Meanwhile, some Plains peoples constructed tipis (also spelled *tepee* or *teepee*), structures that could be easily assembled and disassembled to accommodate the inhabitants’ nomadic lifestyle.

Unit 4 Lesson 1

ANCIENT HOUSES

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe and discuss ancient homes from around the world.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Neolithic longhouse videos from Jersey Heritage• Image of Jomon pit house• Image of Musgum (or Fali) compound in Cameroon• Slide Deck slide 16 and Student Activity Book page 67<ul style="list-style-type: none">• Art 16, Neolithic Longhouse• Student Activity Book page 24, Comparing Ancient Houses• World map or globe• Pencils (1 per student)• Drawing paper (1 sheet per student)• Crayons in assorted colors

Lesson Objective

- Describe the characteristics of ancient homes, then compare and contrast different types of ancient homes.

What Students Have Learned

Remind students that in the last unit, they learned about the art and architecture of the ancient Roman and Byzantine Empires. They studied Pont du Gard Aqueduct, the Pantheon, mosaics, and the Hagia Sophia.

DAY 1: ANCIENT HOUSES

Introduce the lesson by distributing drawing paper and pencils. Ask students to free-draw a house. Say, “Take a few minutes to draw a house—any kind of house you’d like. As you draw, think about how you might include elements we’ve studied, like lines, shapes, space, or form. Your drawing can be based on where you live or a place you have seen. It can also be from your imagination.”

After students have completed their drawings, invite volunteers to share their houses with the class. Encourage students to identify the elements of art and any features of architecture they have studied so far as they observe each drawing.

Then lead a brief discussion about what the houses have in common and how they are different. Are there any features that most or all the houses have? What features are unique? How are they similar to or different from the architecture they studied earlier this year?

Teaching About Ancient Houses

Explain to students that so far, they have studied monumental architecture; this means buildings and structures that are very large and that may honor a person or reflect the achievements of a culture or civilization. But other types of architecture, including the homes that people in the past and present live in, are very important, too.

Over tens of thousands of years, early humans spread from Africa to other parts of the world. At first, early humans were hunter-gatherers. They survived by hunting animals and gathering wild foods, such as seeds, nuts, plants, and fruits.

As they looked for food, early humans eventually noticed that some plants were more useful to them than others. They learned that if they planted the seeds of certain plants, they could gather more food more easily. They no longer had to wander over miles of land looking for berries or plants to pick. Once early humans discovered agriculture, or the planting and growing of food, they could stay and form communities in one place.

SUPPORT—Remind students of the connection between this unit and CKLA Grade 3 Domain 11: *Ecology*.

Staying in one place for all or most of the year meant that people started building permanent homes, or homes that stayed in one place and that lasted for a long period of time. People built homes using natural materials they had nearby.

The ways they built their homes were also influenced by the geography and the weather. This means that ancient houses were built in all shapes and sizes, including **longhouses**, which were large, rectangular dwellings with doors located at each end and places for fires inside.

Art in This Lesson

Neolithic Longhouse



The replica of the Neolithic longhouse in this image was completed in 2019. It is based on architecture that may have been found on the Isle of Jersey, in the English Channel in Europe, around 4000 BCE.



The structure features a variety of shapes and forms, including a rectangular roof, sides, and door and a triangular eave. A lintel can be seen across the opening to the longhouse. The texture of the main building appears mostly smooth, and the roof has a rough texture. The design is composed of straight lines (no curves or waves).

Background for Teacher

The Neolithic longhouse was constructed by Luke Winters, an expert on ancient technology, and a group of volunteers over a two-year period, with construction ending in 2019. Although the exact structure of Neolithic longhouses on the Isle of Jersey is unknown, the team used educated guesses—including the locations of Neolithic postholes—to create and evolve their building plans through the process. The structure was built using Neolithic tools and materials found in the area.

The longhouse was built using timber posts; volunteers used flint tools to remove the bark and to shape the wood. The posts were then set in postholes dug into the ground to add strength to the structure. The volunteers used homemade rope to hold the timbers together and to secure the rafters for the roof. They then layered thatch on the roof in thin layers to allow smoke to escape the structure. Finally, the team wove small sticks or reeds to give shape to the structure's walls before covering them with wattle and daub, a mixture of mud, clay, and straw that helps seal the building from the elements.



Slide 16

Display slide 16, the photograph of the Neolithic longhouse, for students, and have them turn to the corresponding page in their Student Activity Books.



Page 67

Invite students to look carefully at the photograph and think about what they see. Tell students that this longhouse replica is based on a house that people may have lived in during the Neolithic period, or the New Stone Age. During this time, people used stone tools, began farming, and started living in permanent settlements.

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

AN ARTIST'S QUESTIONS

What materials can you see that were used to build the longhouse?

- o Straw and wood were used to build the longhouse.

SUPPORT—Direct students' attention to the sides of the longhouse. Explain that the walls were made by weaving sticks and reeds together and covering them with a mixture of mud, clay, and straw called **wattle and daub**. Ask, "Why do you think the people who built this covered the walls with wattle and daub? What might that help with in bad weather or during cold seasons?" (Possible response: *The wattle and daub helps keep heat in and water out.*)

Neolithic people would have lit fires inside the longhouse for cooking and to stay warm. However, the longhouse does not have a fireplace or chimney. How do you think this type of roof would have helped the smoke leave the building?

- o Possible response: The roof is made out of straw. The smoke could pass through the gaps in the straw to leave the longhouse.

SUPPORT—Prompt students to describe the surroundings of the longhouse. Ask, “What materials from the environment were used? Do you think this kind of home was sustainable? Why might it be easy to repair over time? What do they notice about what the longhouse is made out of and the resources around it?” Guide students to recognize that the longhouse could be easily repaired over time by using materials that people had around them.

How is the longhouse different from the Pantheon and the Hagia Sophia?

- o The longhouse is much smaller. It does not have any decoration. It was built for shelter and for people to live in. It is made of wood and straw instead of stone.

SUPPORT—Use the globe or world map to help students locate the Channel Islands (of which Jersey is a part) between the coast of France and the southern coast of England. Explain that the Vikings raided and settled in the Channel Islands. Remind students of the connection between this unit and CKLA Grade 3 Domain 6: *The Viking Age* and CKHG Grade 3 Unit 3: *The Vikings*, including the types of homes and structures the Vikings built.

Teaching Idea



Share with students the videos showing how the Neolithic longhouses were constructed. Ask, “What types of tools and materials did the volunteers use? Are people likely to build modern homes with these tools and materials today? Why or why not?”

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

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

Ancient Homes in Other Forms



Tell students that ancient houses came in many shapes and sizes, just like they do today. Share with students the image of the **pit house** at Jomon Village in Japan. Explain that part of the house is belowground, in a large hole called a pit. The pit was then covered using timber and straw to make a roof. People lived in this type of home in Japan during the Neolithic period, from about 10,000 BCE to 300 BCE.

SUPPORT—Help students locate the island of Japan on a map or globe.

Next, share with students the image of the Musgum (or Fali) compound. Explain that the Musgum people live in present-day Chad and Cameroon, two countries in Africa. There is not much wood or stone in this part of the world, so the people who live there have adapted to their environment by making their homes using mud and straw that is dried in the sun. Explain that the Musgum people have made this type of home for hundreds of years and that they are still made today.

Call attention to the grooves on the sides of the building. Explain that the grooves have several purposes. Builders could stand on them to help reach the tops of the homes; they can also be climbed to repair the homes if they get damaged. They also help give the homes structure and help rainwater drain away.

SUPPORT—Help students locate the countries of Chad and Cameroon on a map or globe.

Lead students in a brief discussion of the ancient homes they have observed during the lesson using the questions below:

How are these buildings similar?

- o They are all made using materials found nearby. The longhouse and the pit house have roofs made from the same materials.

What stands out to you most about the houses?

- o Responses will vary. Possible response: The form and textures of the Musgum homes stand out the most. They have a very interesting form and textured designs that you do not see in other places.

Do you think these houses had more than one room? Why or why not?

- o Possible response: They have only one room. They are very simple buildings, and they do not look very big.

Which of these homes would you most like to live in, and why?

- o Responses will vary. Possible response: I would like to live in the pit house. I think it would be interesting to live in a house that is dug into the ground.

Activity



Page 24

Tell students that they will compare and contrast the ancient homes they learned about in class today. Review the instructions on page 24, Comparing Ancient Houses, in their Student Activity Books. Have students complete the activity independently or with a partner.

Check for Understanding

Conclude the session by leading students in a brief discussion summarizing what they learned about ancient houses. What were the structures made of? How were they similar to and different from each other? How are they similar to and different from modern homes? Invite students to offer their input first, recording their ideas before offering your own summary of the day's learning.

Unit 4 Lesson 2

ANCIENT HOUSES IN THE AMERICAS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will describe the features of ancient dwellings in the Americas and write a story about people living in ancient homes.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Ancestral Puebloan homes in Chaco Canyon• Thatched hut, Cahokia, Mississippian culture• “Wattle and Daub Houses” video from PBS LearningMedia• Slide Deck slide 17 and Student Activity Book page 69<ul style="list-style-type: none">• Art 17, Plains American Tipi• Student Activity Book page 25, Write a Story• Chart paper or whiteboard and marker for teacher use• World map or globe• Pencils (1 per student)

Lesson Objective

- Describe and discuss the features of ancient houses in the Americas before writing a story about a person who lives in an ancient house.

What Students Have Learned

Remind students that in the last lesson, they were introduced to ancient homes around the world. They learned about the Neolithic longhouse, the Jomon pit house, and the Musgum (or Fali) dwellings.

DAY 1: ANCIENT HOUSES IN THE AMERICAS

Introduce the lesson by having students reflect on what they may have learned in the CKLA and CKHG units about the Vikings, the earliest Americans and Native Americans, and the exploration of North America. What types of structures and houses did they learn about during these units? Create a comprehensive list of structures and houses on the board or on large chart paper.

Ask, “What do these different types of buildings have in common?” Prompt students to connect that these buildings are all made using local materials. Explain that students will study three more types of houses, this time all in the Americas, during today’s lesson.

SUPPORT—Remind students of the connection between this unit and CKLA Grade 3 Domain 8: *Native Americans—Regions*, and *Cultures* and CKHG Grade 3 Unit 4: *The Earliest Americans*.

The Ancestral Pueblo

Explain to students that the first peoples in the Americas arrived as early as 18,000 BCE, more than twenty thousand years ago. They traveled from north to south and settled across North America and South America. Like the cultures students studied in the previous lesson, the first peoples in the Americas adapted to their environments and used local materials to build their houses. They also developed their own distinct cultures.

Around two thousand years ago, the Ancestral Pueblo resided in a region of the United States called the Four Corners area; this is where the present-day states of Arizona, Colorado, New Mexico, and Utah meet. The Ancestral Pueblo hunted, gathered, and eventually farmed, settling in one area to grow maize, beans, and squash. The first houses the Ancestral Pueblo built were pit houses. Prompt students to recall the Jomon pit house they studied in the previous lesson.

By around 1100 CE, however, the Ancestral Pueblo were building cliff dwellings. These were large, shared, apartment-like buildings on the sides of cliffs. The Ancestral Pueblo built their cliff dwellings using nearby stones and **adobe**, a type of brick made from sun-dried clay. The cliff dwellings had many rooms, including rooms for sleeping, for cooking, and for storing food. Paths and trails connected Ancestral Pueblo settlements to each other.



Share with students the images of the homes of Ancestral Puebloans at Chaco Canyon in New Mexico. Invite volunteers to describe what they see in the photographs, including any elements of art or architectural details they have studied this year. Use the right and left arrows to scroll through the series of five images.

Ask, “Why do you think the Ancestral Pueblo began building their homes from stone and adobe?”

SUPPORT—Remind students that adobe is a sun-dried brick made from clay and straw.

(Possible response: Houses of stone and adobe could last a long time.) “What does this building tell you about the Ancestral Pueblo people?” *(Possible response: They were very organized. They worked together to build large apartment-like buildings.)* “Why do you think the Ancestral Pueblo built their homes on the sides of cliffs?” *(Possible response: It helped keep them safe from their enemies. The shade of the cliffs kept their homes cool.)*

SUPPORT—Help students locate the Four Corners area on the map or globe. Invite students to share any information they may know about this region. Explain that the Four Corners area is very dry and very hot during the summers. The Ancestral Pueblo built homes that helped them survive in their environment.

The Mississippian Culture

Another ancient group in the Americas was the Mississippian culture. The Mississippians lived between 1050 and 1700 CE, after the Ancestral Pueblo. The Mississippians were mound builders. The mounds were large structures made of dirt. Some of the mounds were huge and domed; others were long, narrow, and winding, like ribbons that twisted across the land. It took thousands of workers to build the domes. There are thousands of mounds across the United States.

Like the Ancestral Pueblo, the Mississippians were farmers; maize was their most important crop. The Mississippian culture developed and spread from Cahokia, a massive mound near present-day St. Louis, Missouri.

SUPPORT—Help students find present-day Missouri on a map or globe. Explain that the Mississippians lived all along the Mississippi River Valley.

The Mississippians, like the Ancestral Pueblo, used local materials to build their homes. They made the frames of their houses using saplings, or young trees. They covered the walls with wattle and daub, then covered the structures with prairie grasses to make a roof.



Share with students the image of the thatched hut from the Cahokia, Mississippian culture and the “Wattle and Daub Houses” video from PBS LearningMedia.

Invite volunteers to describe what they saw, including any elements of art or architectural details they have studied this year. Ask the following questions:

- How is this type of house similar to others we have observed? *(Possible responses: It has one room like the Jomon pit house and the Musgum dwellings. It has a roof made of grass or straw, like the Neolithic longhouse and the Jomon pit house. It is made with wattle and daub, like the Neolithic longhouse.)*
- How is this house different from the cliff dwelling built by the Ancestral Pueblo? *(Possible response: The Ancestral Pueblo dwelling was made of stone and adobe. This is made from trees, mud, and grasses.)*
- What does this tell you about the environment of the Mississippian culture? *(Possible response: They lived in an area with very few stones. They lived in an area with plenty of grasses and trees.)*

Art in This Lesson

Plains American Tipi



Tipis were used starting in the 1600s, following the introduction of horses and guns to the Americas by Spanish explorers.



The tipi takes the three-dimensional form of a cone. Poles, shown as vertical and diagonal lines in the photograph, make up the main frame of the structure. Light values distinguish the exterior of the tipi from the darkest value in the lower left side of the structure, indicating the shadowed interior.

Background for Teacher

Tipis are conical dwellings that were traditionally used by nomadic peoples living on the Great Plains, such as the Cheyenne, Comanche, Crow, and Kiowa. Tipis could be disassembled and reassembled quickly, making them convenient structures as groups followed the bison herds. While each tribe or nation developed its own unique tipi form, the basic structure is made by lashing wooden poles together to make a frame and tightly wrapping bison hides around the exterior. The interior of the tipi was covered by a dew cloth made of animal hide that helped keep the inside of the structure dry. The structure was then secured to the ground using stakes.

Depending on the season, the interior may also be lined with prairie grasses for insulation. Tipis include different vents and flaps to allow people to enter and exit the dwelling, to retain heat, to let in sunlight, and to allow smoke from fires to escape. Tipis consisted of a single room. The average tipi was designed to sleep four or five people; however, a chief's tipi could fit at least a dozen people. While few people live in tipis today, they are still used by Plains tribes for ceremonial purposes.



Slide 17

Display slide 17, the photograph of the Plains American tipi, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the photograph and think about what they see. Tell students that **tipis** were used by Native Americans who lived on the Great Plains. They built these houses from wooden poles and bison hides.



Page 69

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

AN ARTIST’S QUESTIONS

What elements of art do you see in the photograph?

- o I see diagonal lines. I see the primary color red on the flag at the top of the structure. I see the three-dimensional form of a cone.

What do you notice about the landscape in this photograph? How do you think this influenced the materials the Plains peoples selected to build their houses?

- o Possible response: There are no trees in the landscape. The Plains peoples had to use other materials, like bison hides, to make their houses instead.

SUPPORT—Explain to students that some Native Americans on the Great Plains were nomadic; this means they moved from place to place instead of living in permanent settlements all year. Have students consider the structure of the tipi. How might this type of house be useful for nomadic peoples? Prompt students to recognize that the tipi could be easily taken apart and put back together and that it was made of lightweight materials so Plains peoples could easily travel with them.

How is this house different from other houses we have observed so far?

- o This house is made using animal skins, and the others were made of other materials. Its form is a cone, which is different from other homes we have seen.

Activity



Page 25

Tell students they will connect what they have learned in their history and geography studies and in this unit to write a story about people living in ancient homes.

Review the directions on page 25, Write a Story, in their Student Activity Books. Have students work independently to write a story based on one of the ancient houses they have studied today. Time permitting, have students share their stories in small groups or with the class.

Check for Understanding

Conclude the session by inviting students to summarize the day’s learning, including the types of houses they observed and how the houses were made using materials local to the people who lived in them. Invite students to offer their input first, recording their ideas before offering your own summary of the day’s learning.

Unit 4 Lesson 3

CREATING A SHELTER

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will collaboratively build a shelter using “local” materials.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Image of Jomon pit house• Image of Musgum or (Fali) compound in Cameroon• Thatched hut, Cahokia, Mississippian culture• Ancestral Puebloan homes in Chaco Canyon• Slide Deck slides 16–17 and Student Activity Book pages 67–69<ul style="list-style-type: none">• Art 16, Neolithic Longhouse• Art 17, Plains American Tipi• Student Activity Book page 26, Build a Shelter Inspired by Ancient Homes• Chart paper or whiteboard and marker for teacher use• Pencils (1 per student)• Drawing paper (1 sheet per student)• Scissors (1 per student)• Glue (2–3 per group)• Duct tape (1 roll per group)• Cardboard for mounting houses (1 sheet per group)• Cardboard or heavy card stock cut into strips of varying widths/lengths• Twigs, small sticks, and/or toothpicks• Straw or other dried grasses• Twine or rope• Air-dry clay• Neutral-colored fabric or kraft paper

Lesson Objective

- Design and build a shelter using “local” building materials—such as twigs, cardboard, or grasses available in your classroom and the outside of your school—and explain what was made and why.

What Students Have Learned

Remind students that in the last lesson, they learned about ancient homes in the Americas, including shelters built by the Ancestral Pueblo, the Mississippians, and peoples of the Great Plains. Students used knowledge from the lesson and from other classes to write a story about the people who live in ancient shelters.

DAY 1: CREATING A SHELTER



Slides 16–17

Introduce the lesson by reviewing with students the shelters they have observed and discussed so far in Unit 4. Prompt students to recall what they know about each shelter, including where it was found, what materials were used, how it was built, and the elements of art they observe in it.



SUPPORT—Create a graphic organizer on chart paper or a whiteboard to help students compare and contrast features across regions.

Next, say, “We have studied many different architectural structures during this unit. Think about the different elements of art we observed—such as shape, texture, and line—and the different materials each structure was made from. How would you use those elements of art and materials to make your own structure?” Allow students to free-draw their structures for a few minutes before inviting volunteers to share their work.

Activity



Page 26

Tell students that they will use the remaining lesson time to design and build their own shelters inspired by ancient peoples using “local” materials. Have students open their Student Activity Books to page 26, Build a Shelter Inspired by Ancient Homes. Review the directions for the activity.

You may wish to assign or let students choose a specific climate or “local” material as their design inspiration. Divide the class into groups of three or four students. Ensure that each student group has the appropriate materials for this project.

Check for Understanding

Conclude the session by leading a brief discussion using the following questions: What did you find most interesting about this activity? What was most difficult? What challenges do you think ancient people faced when making their own shelters? How might building modern shelters be different from building ancient shelters? Encourage students to connect these questions to their experiences from today's building activity.

Unit 4 Lesson 4

UNIT 4 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will reflect on the shelters created by classmates.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Image of Jomon pit house• Image of Musgum (or Fali) compound in Cameroon• Thatched hut, Cahokia, Mississippian culture• Ancestral Puebloan homes in Chaco Canyon• Slide Deck slides 16–17 and Student Activity Book pages 67–69<ul style="list-style-type: none">• Art 16, Neolithic Longhouse• Art 17, Plains American Tipi• Student Activity Book page 27, Reflect on My Classmates' Structures• 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.

- Prehistoric peoples built a variety of structures, including longhouses and pit houses that are similar to and different from each other, and from modern homes.
- Early peoples in the Americas built homes that reflected their environment and way of life, such as Plains peoples using tipis and Ancestral Pueblo people building pueblos.
- We can build shelters using “local” materials—meaning natural or nearby materials that are easy to find, like wood, clay, or grass.

Revisit the Big Idea of this unit: *Early peoples built homes using local materials available to them.* Discuss with students the activities they did in this unit, including comparing and contrasting different types of ancient homes, writing a story about people who lived in an ancient home, and building an ancient shelter using “local” materials.

Reviewing Architecture of the Earliest Peoples



Slides 16–17

Display the following images from the unit: the Neolithic longhouse, the Plains American tipi, the Jomon pit house, the Musgum (or Fali) compound in Cameroon, the Ancestral Puebloan homes in Chaco Canyon, and the Cahokia thatched house.



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

AN ARTIST’S QUESTIONS

What do these houses have in common?

- o They were all built using local and natural materials.

Which house is most similar to the one built by the Ancestral Pueblo? Why?

- o The Musgum home is most similar. It is made from clay and mud, like the adobe bricks used to make the Ancestral Pueblo dwelling.

How is the Plains American tipi different from the other houses?

- o It was made to be taken down and put back together easily. It is made using animal skins.

Assessment



Page 27

Ask students to turn to page 27, Reflect on My Classmates’ Structures, in their Student Activity Books. Students will complete the reflection routine for an ancient shelter built by another group during the previous class period.

You may also invite students to share their observations with each group to provide feedback and deepen the discussion. They will be asked to consider the elements of art and features of architecture they see, the materials that were used, and what these details may tell them about the people who might have lived in such a shelter.

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.

- Host a museum exhibit for parents or another class. Have students display their collaborative shelters and their stories. Students should act as museum docents to explain their shelters and share their stories with their visitors.

- Play a game where students observe other examples of shelters built by early peoples, such as igloos, earthen houses, and wigwams. Students should guess what type of environment the people who built the shelter lived in based on the materials they used and the structure of the house.
- Encourage students to research examples of early Indigenous shelters that were used in the state or region where they live. This could lead to an enrichment project such as a regional art study, a comparison chart, or a creative writing activity imagining life in such a shelter. How are these early shelters similar to and different from the shelters they learned about during Unit 4? How are they similar to and different from the types of shelters people live in today?

Additional Recommended Resources

Consider using the following trade books that discuss ancient architecture for students:

- Kalman, Bobbie. *Nations of the Plains*. Crabtree Publishing, 2001.
- Murdoch, David. *DK Eyewitness Books: North American Indian*. DK Children, 2005.
- Weber, EdNah New Rider. *Rattlesnake Mesa: Stories from a Native American Childhood*. Photographs by Richela Renkun. Lee & Low Books, 2011.

Native American Art

Big Idea Native American art is often created to serve both functional and spiritual purposes.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Native American Art* unit. In this unit, you will teach students about Native American art and its functions. The main idea throughout the unit is that Native American art is made for functional and for spiritual purposes. Students will learn about Hopi and Zuni art and culture and explore Navajo (Diné) art and culture. The unit also introduces students to the design and symbolism found in Native American jewelry and beadwork.

This unit contains four lessons, split across five class days. There will be a half-day Looking Back review on Day 3 and 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 Hopi and Zuni Art and Culture
2	Lesson 2 Navajo (Diné) Art and Culture

Day	Lesson
3–4	Lesson 3 Jewelry and Beadwork*
5	Lesson 4 Unit 5 Assessment

*Looking Back

What Students Should Already Know

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

Grade 1 Unit 2: *Ancient Art and Architecture*

- Northwest American Indian totem pole
- Cave paintings
- Art and architecture of ancient Egypt

What Students Need to Learn

In this unit, students will:

- Describe the characteristics of Hopi and Zuni art and culture and reflect on the elements of art in Hopi and Zuni artwork;
- Describe the use of design in Navajo (Diné) art, then design a blanket; and
- Describe the use of design in Native American jewelry and beadwork, then design beaded artwork.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about Native American art, further study the elements of art, and investigate more artworks from other cultures.

Grade 4:

- Unit 5: *Art and Architecture: Early United States*

Vocabulary

kachina, n. a supernatural being believed to represent the spirit of living and nonliving objects, such as plants, animals, and ancient ancestors **(119)**

Example: The Hopi mother gave her daughter a kachina doll to help her learn about the connection between the spirit world and nature.

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 3 Unit 4: <i>The Earliest Americans</i> Grade 3 Unit 6: <i>Exploration of North America</i>
CK Language Arts (CKLA)
Grade 3 Domain 8: <i>Native Americans—Regions and Cultures</i> Grade 3 Unit 8: <i>Third Grade Skills—Native American Stories</i>

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

Most Important Ideas

The most important ideas in Unit 5 are as follows:

- There is no single Native American artistic style or tradition. Each nation produces art that is representative of its own culture.
- Much traditional Native American art has both functional and spiritual purposes that are often deeply integrated with the design and aesthetic of the artwork.
- Historically, Native American artists used natural resources as materials, then incorporated other materials after contact with Europeans.
- Native Americans use elements of art and design in their artwork.

What Teachers Need to Know

Native American art offers some wonderful examples of elegant design. For the most part, these works differ from western European pieces in one significant way. Native American objects were and are traditionally part of everyday life—playing a role in ceremonies and rituals or as adornments to display status or power. Even purely “functional” objects—like carved spoons from the Northwest Coast or painted pottery from the Southwest—are decorated with designs that reference each tribe’s specific spiritual and cultural beliefs. Native artists historically used the materials around them or those they acquired through trade with other native peoples, until European contact introduced new materials—including beads, metal, and manufactured fabrics.

Native Americans are both citizens of the United States and of their own sovereign nations (tribes). As sovereign nations, Native American tribes can negotiate treaties with the U.S. government and establish tribal laws that are distinct from local, state, and federal laws. Each of the hundreds of Native American nations (tribes) has its own language, culture, and traditions. Thus, it is important not to generalize about Native American people and culture.

Unit 5 Lesson 1

HOPI AND ZUNI ART AND CULTURE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe and describe examples of Hopi and Zuni artwork.	<ul style="list-style-type: none">• Online Resource Document• “Hopi Reservation ” web page from Google Arts and Culture• “A:shiwi A:wam Museum & Heritage Center” web page from Google Arts and Culture• Slide Deck slide 18 and Student Activity Book page 71• Art 18, Hopi Kachina Doll• Student Activity Book page 28, Hopi Kachina Doll• Pencils (1 per student)

Lesson Objective

- Discuss how Hopi and Zuni artwork has useful and spiritual purposes, and analyze an artifact from the Hopi culture.

What Students Have Learned

Remind students that in the last unit, they learned about the architecture of the earliest peoples, including the Neolithic longhouse, the Plains American tipi, and Ancestral Puebloan homes. They also worked together to build shelters out of “local” materials.

DAY 1: HOPI AND ZUNI ART AND CULTURE

Introduce the lesson by leading a discussion around the following questions: What role does art play in your life? Where do you encounter art in your daily routines or surroundings? Then, think about our community: What kinds of artwork do you see around you? How are those artworks similar to or different from the ones you create?

Students may recognize that they make art in school or at home and that there is artwork in their school, in their home, and in other buildings in their community. Depending on your region, students may also recognize that the artwork they interact with has a distinctive, unifying style. Students may also note that the artworks they make and see are all unique.

Native American Art and Life

Remind students that in Unit 4, they learned about architecture created by the earliest peoples around the world, including in the Americas. Native American nations today are descended from the earliest peoples who lived in the Americas.

Prompt students to recall that the earliest peoples adapted to their surroundings. Native American peoples have done the same. Explain that there is no single style of Native American art. Each nation produces art that is representative of its own culture. Each nation developed its own artistic language—a unique way of using shapes, colors, patterns, and symbols—that reflected its traditions, beliefs, and way of life.

However, artists from all nations traditionally created objects that were closely connected to their belief in spirits; showed their reliance on and respect for natural materials; and used different shapes, abstract designs, and figures instead of giving the illusion of depth.

There was no separation between art and life in historical Native American communities. In fact, traditional Native American languages do not have a word for *art* because creating beautiful, meaningful objects was a part of everyday life—not something separate from it. For Native Americans, all objects—bowls, beaded moccasins, or painted shields—have always mixed artistic, useful, and spiritual qualities together.

One way to think about this is that Native Americans in the past did not make art to look at; instead, they made art that they could use in their daily lives. Emphasize that Native peoples still make art in traditional styles today.

Tell students that in this lesson, they will observe different artworks made by the Hopi and Zuni people.

Teaching Idea



Share with students images of Native American objects in the Hopi Reservation and A:shiwi A:wana Museum & Heritage Center web pages. As students look at each image, invite them to identify (or make educated guesses about) what they are observing and what it may have been used for.

Then, have students describe the elements of art and design that they see. Ask, “What do you notice about each of these items?” (*Possible response: They are all useful items. They are beautiful to look at, and they were used in everyday life by the people who made them.*)

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

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

Cross-Curricular Connection

Students may have learned about Native American peoples in CKHG Grade 3 Unit 4: *The Earliest Americans* and Unit 6: *Exploration of North America*, as well as CKLA Grade 3 Domain 8: *Native Americans—Regions and Cultures* and Unit 8: *Third Grade Skills—Native American Stories*.

About two thousand years ago, the Ancestral Pueblo (100–1300 CE) began settling in what is known today as the Four Corners area of the Southwest, that is, where Arizona, New Mexico, Colorado, and Utah meet. The Ancestral Pueblo are also known by the name *Anasazi*.

By the mid-1500s CE, when the Spanish arrived in the Southwest, they found that people in the region lived in villages of adobe houses. The Spanish called these houses pueblos and applied the name to the villagers as well; hence, the Zuni, the Hopi, and nineteen other tribes became known as the Pueblo peoples.

The name *Hopi* means “behaving one; one who adheres to the Hopi Way.” The Hopi were historically farmers and later also became shepherders. They wove cotton clothing and are known for fine basketry and pottery. The Hopi have many deities, some associated with nature.

The Hopi also believe in **kachinas**, spirits who are messengers of the deities and visited a community for six months each year. The Hopi men represent kachinas by wearing masks during ceremonies.

The Zuni were traditionally farmers and artisans; they are especially noted for their silver and turquoise jewelry, pottery, and baskets. Like the Hopi, many Zuni deities are tied to nature.

Art in This Lesson

Hopi Kachina Doll



The Hopi and Zuni peoples are descended from the Ancestral Pueblo who settled in the Four Corners area of the Southwest between 100 and 1300 CE. During the 1800s, the U.S. government forced peoples of the Southwest to relocate to reservations and abandon their traditional ways of life. Despite this, Hopi and Zuni culture persists today.



The artist who created the kachina doll used bold colors, including red, blue, black, white, and yellow, to define the features and clothing. They also used primarily straight lines, both as decoration and to create the facial features of the doll.

Background for Teacher

Kachina dolls have never been used as children’s toys. Rather, they are learning tools that Hopi adults give children to help them remember the different kachina spirits—supernatural beings believed to embody the spirit essence of all living and inanimate objects in the real world (including plants, animals, cosmic forces, and ancient ancestors). Kachinas take the form of gods, past heroes, ancestors, and supernatural assistants. Specially initiated Hopi men take on the spirit of the kachinas when adorned in the appropriate costumes and dancing in the annual cycle of ceremonies that take place in the pueblo. When dancers wear kachina masks, they believe they become the spirits. The Hopi honor the many kachinas, who have special powers that allow them to act as go-betweens or messengers between the people and the forces of nature, something they believe to be a crucial element in their agricultural society.



Slide 18

Display slide 18, the image of the Hopi kachina doll, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the photograph and think about what they see. Tell students that this doll is not meant for playing. Instead, the Hopi use kachina dolls as a way to help children learn about the different spirits that are an important part of their cultural belief system.



Page 71

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

AN ARTIST'S QUESTIONS

What kind of animal does the kachina doll look like? How can you tell?

- o Possible response: It looks like an eagle. It has a yellow beak and feathers.

In what ways does the kachina doll not look like an animal?

- o The doll is wearing clothing. It is standing on two legs.

SUPPORT—Explain that kachinas are not animals. However, they may represent animal spirits. They can also represent the spirits of things in nature, such as plants, as well as the spirits of Native American ancestors.

How has the artist used the color teal to help you notice certain parts on the kachina doll?

- o The color teal makes the face and the belt of the kachina doll stand out.

Activity



Page 28

Tell students that they will now complete the Hopi Kachina Doll page in their Student Activity Books. Review each question on the page. Then, prompt students to answer the Explore and Reflection sections independently or with a partner.

Check for Understanding

Conclude the session by engaging in a short discussion that summarizes the role of art in traditional Native American cultures. Prompt students to recognize that historically, Native American peoples did not make artwork just for viewing; the objects they made were both beautiful and functional. Invite students to offer their input first, recording their ideas before offering your own summary of the day's learning.

Unit 5 Lesson 2

NAVAJO (DINÉ) ART AND CULTURE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe and discuss Navajo (Diné) blankets and create a new blanket design.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• Arizona State Museum exhibit of nineteenth-century Navajo weaving• Images of Diné sandpaintings• Slide Deck slide 19 and Student Activity Book page 73<ul style="list-style-type: none">• Art 19, Navajo (Diné) Saddle Blanket• Student Activity Book page 29, Design a Blanket• Chart paper or whiteboard and marker for teacher use• Pencils (1 per student)• Crayons, colored pencils, or markers in assorted colors

Lesson Objective

- Discuss the use of elements of art and design in Navajo (Diné) blankets and sand art before designing an original blanket.

What Students Have Learned

Remind students that in the last lesson, they learned about how historically, Native Americans have not created art to look at; instead, artistic objects have useful and spiritual purposes. Review how students observed and reflected on Hopi and Zuni art, including a Hopi kachina doll.

DAY 1: NAVAJO (DINÉ) ART AND CULTURE

Introduce the lesson by helping students understand that not all art is seen in museums. Invite students to brainstorm a list of items they have seen (at home, in school, etc.) that are beautiful, finely decorated, and functional. Examples include ornate silverware, decorated serving dishes, fancy picture frames, and handmade rugs or clothing.

Have students share their examples with the class, making a list on the board or large chart paper that identifies the item and describes its function. Conclude by discussing how art and life are intertwined, even in our contemporary society.

Cross-Curricular Connection

Students may have learned about Native American peoples in CKHG Grade 3 Unit 4: *The Earliest Americans* and Unit 6: *Exploration of North America*, as well as CKLA Grade 3 Domain 8: *Native Americans—Regions and Cultures* and Unit 8: *Third Grade Skills—Native American Stories*.

The Diné people came to the Southwest, along with the Apache, before the disappearance of the Ancestral Pueblo around 1300 CE. Although many people are more familiar with the word *Navajo* to describe them, they prefer the word *Diné*, which is their own word for themselves. After clashing with the United States, the Diné formed a formal government system that today is the largest of all Native American nations.

Historically, the Navajo organized themselves by family groups called clans. Today, they organize themselves by chapters based on geographic area rather than family ties. Government representatives are elected. The Navajo Nation Council is the major decision-making body.

Navajo (Diné) Art and Culture

Explain that Native American art is an ongoing, living tradition. We use two terms—*historically* and *traditionally*—to distinguish between art made prior to the twentieth century and work created by Native Americans today (whether these pieces are visually linked to the past or part of mainstream Western art styles).

Tell students that the art they are examining today was made in the past but that Native American artists today continue this tradition, invent new ones, and/or participate in wider contemporary cultural trends.

Navajo (Diné) women originally wove blankets. Today, we may think of blankets as being used for sleeping. But to the Navajo (Diné), blankets had many purposes. The blankets, which were woven on looms, were worn over the shoulders of both men and women. Blankets were also used for sleep, trade, and ceremonial gift giving.

Explain that trade, both with Native American peoples and others, has long been part of Native American art. Through trade, Native American groups share their artwork with others. At the same time, trade has helped Native American artwork constantly change over time. This is because they were exposed to new designs, styles, and techniques.

Trade also shaped the types of items that Native American peoples made. In the past, the Navajo (Diné) people wove traditional blankets that were worn by chiefs and/or by other important tribal men. During the early 1900s, Navajo (Diné) weavers used their traditional skills to make saddle blankets—or blankets that were placed on a horse's back to protect it from the hard leather saddle—that they could trade with and sell to settlers.

Tell students that today they will observe a Navajo (Diné) saddle blanket.

Art in This Lesson

Navajo (Diné) Saddle Blanket



This blanket was created about 1890. During the 1860s, the U.S. government forced the Navajo (Diné) from their ancestral lands in the Southwest to make room for western expansion and white settlement. This event was known as the Navajo Long Walk. The tribe was eventually allowed to return to a reservation in Arizona and New Mexico, though their traditional way of life was significantly undermined.



The blanket is made up of warm colors, including reds, oranges, and browns. Invite students to explain how these colors differ from cool colors and how the use of warm colors might influence the mood of the artwork. The design is made up of thin and thick straight lines that move horizontally, left to right, across the blanket. The texture of the blanket appears soft.

Background for Teacher

Starting in the 1870s, Diné women began incorporating aniline-dyed wool into their rugs, seen in the deep, rich red. As in virtually all Native American art, shapes and lines do more than just establish an engaging visual design. Whatever the images' particular meaning, they represent the Navajo (Diné) perspective of a harmonious, interrelated universe in which everything—plants, rocks, insects, animals, and the forces of nature—is alive. These woven images honor the importance of elemental forces to Diné life.



Slide 19

Display slide 19, the image of the saddle blanket, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the saddle blanket and think about what they see. Tell students that Navajo (Diné) women made this blanket over 130 years ago. Note that many Navajo (Diné) blankets and saddle blankets from the past still exist today.



Page 73

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

AN ARTIST'S QUESTIONS

What colors did the weaver use in this blanket?

- o The weaver used red, brown, orange, and yellow.

What words would you use to describe the design?

- o Possible responses: It is warm, bold, and geometric.

Is the saddle blanket symmetrical? Why or why not?

- o It is symmetrical because it is the same on both sides when folded in half lengthwise.



SUPPORT—Prompt students to recall the quilts they observed in Unit 2. Explain that a quilt is made by sewing together smaller pieces of fabric. This is different from the Navajo (Diné) saddle blankets that were made by weaving yarn or threads together on a loom.

Display the image of the loom from the Arizona State Museum’s “Navajo Weaving Methods” web page. Explain that yarn or thread is stretched from top to bottom on the loom. Then the weaver uses a special tool called a shuttle stick to weave yarn in and out of the threads to make different patterns in the body of the blanket.

Teaching Idea



Display the images of Navajo (Diné) sandpaintings from the Old Jail Art Center and further examples of weavings from the Arizona State Museum. As students observe each artwork, invite them to describe the elements of art that they see.

Ask, “How are the sandpaintings different from and similar to the blankets?” (*Possible response: Both the sandpaintings and the blankets use bright colors, shapes, and straight lines. The designs of the sandpaintings are more detailed than the designs of the blankets.*)

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>

Activity



Page 29

Have students turn to page 29, Design a Blanket, in their Student Activity Books. Tell students that they will design their own blanket that includes symbols that are important to them. Ask, “What shapes or images represent your family, your interests, or your community? How can you use lines and colors to show these ideas visually?”

Encourage students to use the elements of art and design they learned earlier in the year as they design their blankets.

Ask students to consider the following questions as they design their blanket:

- Will your design be symmetrical?
- Will you flip or rotate any of the symbols?
- How will you use positive and negative space in your design?

Ensure that each student has the appropriate materials needed for this activity. Review all instructions before having students complete the activity independently.

Check for Understanding

Conclude the session by leading a brief discussion reviewing what students learned about Navajo (Diné) art and culture. Then, invite students to share their blanket designs. They should discuss what symbols they included and why, as well as the different elements of art they used and design decisions they made.

Unit 5 Lesson 3

JEWELRY AND BEADWORK

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe and discuss the use of beads in Native American artwork.	<ul style="list-style-type: none">• Online Resource Document Images of Native American jewelry• Slide Deck slide 20 and Student Activity Book page 75<ul style="list-style-type: none">• Art 20, <i>Valise</i>• Student Activity Book page 30, Native American Beadwork• Pencils (1 per student)
DAY 2	Students will create an original beaded artwork.	<ul style="list-style-type: none">• Student Activity Book page 31, Beading Workshop• Pencils (1 per student)• Card stock cut into 8" × 8" squares (1 per student)• Glue (1 per student)• Pony beads in a variety of colors• Containers for beads, such as paper bowls (1 per group)• Teacher-created example beaded artwork

Lesson Objective

- Observe, discuss, and reflect on the use of beading in Native American artwork before designing an original beaded artwork.

What Students Have Learned

Remind students that in the last lesson, they learned about Navajo (Diné) art and culture. They observed and discussed Navajo (Diné) blankets and sand art before designing their own original blanket using symbols that represent them.

DAY 1: JEWELRY AND BEADWORK

Introduce the lesson by briefly reviewing what students have learned so far about Native American art. Ask students to think about which artwork is the most interesting and why.

Looking Back

Remind students of the Big Idea statement for this unit: *Native American art is often created to serve both functional and spiritual purposes.* Discuss with them how the activities they've done so far have added to their understanding of the Big Idea. Prompt students to list the types of items they have observed so far, including baskets, pottery, dolls, and blankets.

Ask, "What sorts of materials have we observed in Native American artwork so far?" (*Possible responses: grasses, clay, wood, feathers, yarn*) "Why do you think Native Americans used these materials?" (*Possible response: They used the materials they could easily find.*)

Remind students that trade was a way for Native Americans to share their distinct artistic styles with other groups. Long before Europeans arrived, Native American groups traded with one another across vast regions. And through trade, they were influenced by the work and ideas of others. But Native Americans did not just trade with each other. Starting in the 1500s, they also began to trade with European explorers and settlers who came to the Americas.

Explain that Native American artists used the materials around them or those they gained by trading with other Indigenous peoples. After European contact, they began to incorporate new materials—such as metal and glass beads—into their designs, adapting their traditional artistry in innovative ways.

Cross Curricular Connection

Students may have learned about Native American peoples in CKHG Grade 3 Unit 4: *The Earliest Americans* and Unit 6: *Exploration of North America*, as well as CKLA Grade 3 Domain 8: *Native Americans—Regions and Cultures* and Unit 8: *Third Grade Skills—Native American Stories*.

The Great Plains stretch from Canada to central Texas and from the Rocky Mountains to the Mississippi River. The area is temperate and experiences all changes of season with heavy to moderate precipitation. The peoples of the Plains were generally either nomadic hunters and gatherers or sedentary agriculturalists. The nomads hunted bison and small game, and they also gathered plants.

Their dwellings were tipis—cone-shaped structures made of poles covered with bison hides. These structures were easy to put up and take down and were lightweight, making it possible to move them easily as people migrated. The agriculturalists farmed corn and other crops. They lived close to rivers and built permanent houses known as earth lodges. These lodges were partially subterranean and made of wooden frames and packed earth.

The horse, introduced to Indigenous American communities in the sixteenth century, made it possible for a number of tribes living as agriculturalists along the rivers and fringes of the Plains to venture out onto the Plains, following the bison herds. For example, some groups of the Shoshone (Sacagawea's people) moved from the Great Basin onto the Plains, where they became bison hunters and gave up farming.

The Sioux, who were living near the Great Lakes, also acquired horses and moved onto the Plains to become bison hunters. By 1750 CE, horses had become widespread on the Great Plains, changing much about Plains peoples' lives.

In the nineteenth century, as the United States expanded westward, a series of wars resulted in most of the Plains groups being restricted to reservations.

Art in This Lesson

Valise, Nellie Two Bears Gates



This beaded artwork was created circa 1880–1910. Beginning in the second half of the nineteenth century and through the early twentieth century, the federal government attempted to force Native American children to assimilate into mainstream American culture by sending them to boarding schools away from their tribes and families. These schools aimed to separate Native American children from their cultures and traditions by cutting their hair, prohibiting them from using their native languages and practicing their religions, and teaching them English and vocational skills. Children at these schools were often punished if they showed any sign of practicing Native culture.



The valise, which is a word for suitcase, is made of a blue beaded background with figures, horses, and objects beaded with darker blue, orange, yellow, black, white, and red shades. The artist uses a combination of straight and curved lines to create the design. Recognizable shapes include rectangles, squares, diamonds, and triangles. The form of the valise is similar to a rectangular prism but with rounded corners and a top.

Background for Teacher

Nellie Two Bears Gates was a member of the Dakota, a band of the Sioux people native to present-day North Dakota, South Dakota, and Minneapolis. As a child, Gates was forced to leave her family on the Standing Rock Reservation in the Dakotas to attend a boarding school in Missouri. After returning home, Gates rejected what she had learned at the school and immersed herself in her native culture, including Dakota arts and language.

The valise, made as a wedding gift for a relative, reflects the customs of the Dakota people. The bride's parents appear in the center of the valise; the five kettles between them represent food offerings for the celebration. The bride stands at the bottom center; to the right of her are traditional Dakota gifts and a tipi. The opposite side of the valise (not shown) shows symbols of the groom's family, including cattle and cowboys.



Slide 20

Display slide 20, *Valise*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the photograph and think about what they see. Tell students that what they are looking at is called a valise—a small suitcase meant to be carried in your hand, similar to a travel bag or case someone might use today.



Page 75

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

AN ARTIST'S QUESTIONS

What different materials is the valise made from?

- o Possible response: It is made from wood, leather, fabric, and tiny beads.

How do you think the artist created this work?

- o Possible response: She may have drawn what she wanted it to look like and then stitched the tiny beads into the design.

SUPPORT—Draw students’ attention to the tipi in the lower-right corner of the valise. Prompt students to recall that tipis are a type of structure built by Native Americans who live on the Great Plains. Encourage students to connect what they learned in Unit 4 about the architecture of early peoples with the figures and objects they see on the valise. Invite students to compare this with other homes studied in earlier lessons, such as pit houses, longhouses, or pueblos.

SUPPORT—Draw students’ attention to the name in the upper-right corner. Explain that it says “Ida Claymore.” This is the name of the relative that the artist, Nellie Two Bears Gates, made the valise for.



Share with students the image of the Native American bracelet. Give students a few moments to observe the object before asking the following questions:

- What materials do you think the bracelet is made from? (*Possible responses: metal, stones, glass*)
- What elements of art do you see? (*Possible response: I see the colors blue and silver. I see shapes such as ovals and circles. The metal has a bumpy-looking texture. Shadows around the blue ovals tell me that the decorations on the bracelet are not flat; they have depth.*)

Activity



Page 30

Tell students that they will now fill out the reflection routine for Native American beadwork on page 30 in their Student Activity Books. Review each question on the page. Then, prompt students to answer the Explore and Reflection sections independently or with a partner.

Check for Understanding

Conclude the session by having students share their responses to the reflection routine. Then, have students compare and contrast the artwork they observed in this session with the Hopi, Zuni, and Navajo (Diné) art they studied earlier in the unit.

Advance Preparation

Prior to the activity in Day 2, cut the card stock into 8” × 8” squares. You may also choose to make your own beaded artwork to display for students as an example.

DAY 2: BEADING WORKSHOP

Introduce this part of the lesson by briefly reviewing what students learned during the previous class period. Prompt students to recall that Native Americans began using glass beads in their artwork after Europeans came to the Americas during the 1500s. Students should recall that *Valise* by Nellie Two Bears Gates was made by sewing many tiny glass beads onto a surface to make a beautiful and meaningful design.

Tell students that today they will have the chance to make their own artwork using beads.

Activity



Page 31

Tell students to think about the different designs they have observed on Native American artworks during this unit. Prompt students to recall that some of the designs were made of shapes and lines while others showed different figures, animals, and objects. Today, students will make their own design using beads.

Show students the materials they will be using for this craft: pony beads, card stock, glue, and pencils. Clearly explain your expectations for how students will use them.

Have students open their Student Activity Books to page 31, Beading Workshop. Review the list of steps in the Student Activity Book. Ensure that each student has the appropriate materials needed for this project. You may want to model each step for the class beforehand and have an exemplary finished piece of beaded artwork for students to use as a reference.

Encourage students to include shapes, colors, or symbols that represent something meaningful to them, just as Native American artists often used and continue to use beadwork to reflect histories, stories, values, and celebrations.

After completing their artwork, students can answer the Reflection question in their Student Activity Books.

Check for Understanding

Conclude the session by inviting students to share their original beaded artworks. Have students identify the elements of art they used, design choices they made, any inspiration they drew from Native American artworks they observed, and any other details that are relevant to them.

Unit 5 Lesson 4

UNIT 5 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will complete the assessment activity for Unit 5.	<ul style="list-style-type: none">• Slide Deck slides 18–20 and Student Activity Book pages 71–75• Art 18, Hopi Kachina Doll• Art 19, Navajo (Diné) Saddle Blanket• Art 20, <i>Valise</i>• Student Activity Book page 32, Unit 5 Show What You Know• Pencils (1 per student)• Crayons, markers, or colored pencils in a variety of colors

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

Introduce the lesson by asking students to think about everything they have learned about Native American cultures and artworks. Discuss some of the defining features, functions, and designs of the various types of artwork they have observed during the unit.

Ask students to describe the characteristics of the Native American art they viewed and learned about. Encourage them to use vocabulary related to the elements of art (e.g., line, color, texture). Create a comprehensive list as students share their ideas, and display this list where all students can see it.

Review with students the main ideas from each lesson in Unit 5:

- There is no single Native American artistic style or tradition. Each nation produces art that is representative of its own culture.
- Much traditional Native American art has both functional and spiritual purposes that are often deeply integrated with the design and aesthetic of the artwork.

- Historically, Native American artists used natural resources as materials, then incorporated other materials after contact with Europeans.
- Native Americans use elements of art and design in their artwork.

Revisit the Big Idea of this unit: *Native American art is often created to serve both functional and spiritual purposes.* Discuss with students the activities they did in this unit, including observing and reflecting on a Hopi kachina doll, designing an original blanket, and making beaded artwork.

Reviewing Native American Art



Display the following pieces from earlier in the unit: the Hopi kachina doll, the Navajo (Diné) saddle blanket, and *Valise*.

Slides 18–20

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

AN ARTIST'S QUESTIONS

What do all these pieces have in common?

- o They are all examples of Native American art. They are beautiful to look at, but they also have other uses or purposes.

How is the Hopi kachina doll different from the other two artworks? How is it like *Valise*?

- o The Hopi kachina doll has religious purposes; it was used for teaching. It is like *Valise* because both of them show figures and animals.

Assessment



Page 32

Ask students to turn to page 32 in their Student Activity Books. Students will complete the assessment activity for this unit, which includes creating a visual artwork and answering written reflection questions about Native American art and design. Tell students that they will show what they have learned in Unit 5. Review the directions with students before having them complete the activity independently.

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.

- Organize a class visit to a local museum or center for Native American art and culture. Have students write about their visit and describe items that they saw in the museum that are similar to and different from the artwork they observed during the unit.
- Encourage students to research other examples of Native American artworks from different regions of North America. Have students give a short presentation about their findings.

- Have students write a story based on their study of Native American artwork and culture. Practice generating ideas as a class. Ask students to use correct paragraph structure in their stories. Then have students design a piece of art to accompany their writing. For example, students might choose to design a blanket that reflects their story, or they might design a piece of jewelry. Make sure that students make a connection between what they have written and their artwork.
- Encourage students to research a contemporary Native American artist (e.g., Wendy Red Star, Jeffrey Gibson, or Dyani White Hawk). Have students give a short presentation on what kind of artwork the artist creates and how they are influenced by traditional Native American art forms.

Additional Recommended Resources

Consider using the following trade books that discuss Native American art for students:

- Blood, Charles L. *The Goat in the Rug*. Aladdin Library, 1990.

Consider using the following resources for teachers and parents:

- Kent, Kate Peck. *Navajo Weaving: Three Centuries of Change*. School of American Research Press, 1985.
- Horse Capture, George P. *Robes of Splendor: Native American Painted Buffalo Hides*. New Press, 1995.

Culminating Activity

VISUAL ARTS IN GRADE 3

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will demonstrate cumulative knowledge of the elements of art and design discussed in Units 1 and 2.	<ul style="list-style-type: none">• Slide Deck slides 1, 5, 9 and Student Activity Book pages 37, 45, 53• Art 1, <i>Ruby Green Singing</i>• Art 5, <i>The Gleaners</i>• Art 9, <i>The Scream</i>• Student Activity Book page 33, A Year in Review• Pencils (1 per student)• Markers, crayons, or colored pencils• Blank booklets (1 per student)
DAY 2	Students will discuss original artwork and architecture inspired by peoples of the past from Units 3, 4, and 5.	<ul style="list-style-type: none">• Student artwork from Units 3, 4, and 5• Materials to display student artwork

Lesson Objective

- Summarize the use of value and design in art, and display and discuss the art and architecture of peoples of the past.

DAY 1: CULMINATING ACTIVITY: ELEMENTS OF ART

Introduce the lesson by explaining the student objectives or activities selected from the two options below. Then, use the provided rubric to assess student work or performance.

Review of the Year



Pages 37, 45, 53

Provide students with a brief summary of the concepts they covered during the course. Have students turn to the corresponding pages in their Student Activity Books as you display the artwork. Ask the following questions as you review and display each piece of art:



Slide 1

Art 1, *Ruby Green Singing* Unit 1: Why do artists use light and dark values in their paintings? (*Artists use light and dark values to depict areas of lightness and areas with shadows. Light and dark values can create contrast and realism. They can create emphasis and help the viewer know what is most important to look at in artwork. They can also be used to create different feelings or moods.*)



Slide 5

Art 5, *The Gleaners* Unit 1: How do artists create the illusion of space and depth in their artwork? (One way that artists create the illusion of space and depth is by drawing or painting a foreground, a middle ground, and a background. This makes it look like some people or objects are closer to the viewer than others.)



Slide 9

Art 9, *The Scream* Unit 2: How do artists use design to communicate different emotions? (Artists use different elements of art together to make a design. In *The Scream*, the artist uses bold, wavy lines and vivid colors to help the viewer feel how upset the subject is.)

Options for Assessing

Choose one or more of the following activities to assess your students. The booklet activity should be assessed with the Culminating Activity Scoring Rubric on page 143.

- Create a booklet titled “What I Learned About the Elements of Art and Design.” In advance of the activity, create a blank booklet for each student by folding two sheets of white drawing paper and stapling them together along the fold. Tell students to design a cover as well as one page to represent each of the five units in this course. Each page should highlight a key concept or favorite project from the unit. On each page, they should write one or two sentences describing what they learned from the unit and then provide an illustration of an artwork or artistic concept.
- Reflect on what they learned throughout the course by completing the A Year in Review activity in their Student Activity Books.

Activity



Page 33

Have students turn to page 33 of their Student Activity Books to complete the A Year in Review activity. Prompt students to answer the Explore and Reflection questions independently.

Check Understanding

Conclude the session by having students discuss what they found most interesting about the elements of art and design they studied during the year.

DAY 2: HISTORICAL ART

Introduce this part of the lesson by explaining that students will display a gallery of their artwork inspired by art and architecture from the past, then present it to an audience.

A Year in Review

Students should display the artworks they have created during Units 3, 4, and 5. If there is adequate wall space, paintings and drawings can be displayed on walls, and sculptures can be presented on tables or desks.

Then, have students walk around the room to observe each collection of student artwork. You may provide a simple gallery walk reflection sheet or scavenger hunt (e.g., “Find a work that shows symmetry,” or “Find a work that uses warm colors”) to guide their observations.

As you get to each collection, have the student artist step forward, stand next to their work, and present each of their art pieces to their audience. Students should explain what they learned about each time period and culture as they present the associated artworks. After each presentation, you can give the rest of the group an opportunity to ask the student artist questions about their original artworks. For artworks that were created collaboratively, encourage all members of the group to offer their reflections.

SUPPORT—For students who are uncomfortable with public speaking, frame the gallery walk activity as an opportunity for show-and-tell.

Yearlong Wrap-Up

Conclude the session by inviting volunteers to discuss the artwork that they found most interesting to create. They should explain why they thought the piece was successful, both in terms of the elements of art and design choices and in the way it showcases learning about a particular culture or time. Consider providing sentence starters such as “One design choice I made was . . .” or “This artwork helped me understand . . .”

Glossary for Core Knowledge Visual Arts: Grade 3

A

adobe, n. a type of brick made from sundried clay

aqueduct, n. a structure, often in the form of a bridge, built for carrying water across long distances

B

background, n. the part of a scene that appears to be farthest from the viewer

Byzantine Empire, n. the Eastern Roman Empire

C

camera obscura, n. a large dark box or room in which a pinhole creates a projection of the world outside in reverse and upside down

collage, n. an artistic composition made by gluing different materials to a surface

contrast, n. the degree of difference between elements of art

D

depth, n. the distance from front to back

design, n. the way different elements of art work together to create a whole artwork

F

folk artist, n. a self-taught artist who has not had formal artistic training

foreground, n. the part of a scene that appears to be nearest to the viewer

forum, n. a public square used as a central gathering place for government and commercial business by people in ancient Roman cities

K

kachina, n. a supernatural being believed to represent the spirit of living and nonliving objects, such as plants, animals, and ancient ancestors

keystone, n. a wedge-shaped stone at the center of an arch

L

lintel, n. a horizontal architectural element that spans an opening between two walls or posts

longhouse, n. a large, rectangular dwelling with doors located at each end and places for fires inside

M

middle ground, n. the part of a scene that is neither very far nor very close; it appears to be between objects in the foreground and background

mosaic, n. a picture or pattern made of small squares of colored marble or glass set in cement

N

negative space, n. the area around the subject of a work of art

P

pattern, n. lines, colors, and/or shapes repeated again and again

pit house, n. a dwelling made by digging a large hole in the ground and then covering it with timber and straw

positive space, n. the shapes and forms that make up the main subject of a work of art

S

space, n. the area inside of, between, and around lines, shapes, and forms

symmetry, n. having both sides exactly the same

T

tipi, n. a cone-shaped tent traditionally used by Indigenous people in the Great Plains region of North America

V

value, n. the lightness or darkness in a work of art

W

wattle and daub, n. a mixture of mud, clay, and straw that is used to cover the walls of a house

Talking to Students About Works of Art

Talking to students about works of art is a vital part of building their knowledge and confidence about the subject. Structured discussions will help students become comfortable talking about art and will encourage them to develop and share their own interpretations.

When talking to students about works of art, it is important to bear in mind the following:

- Use descriptive, appropriate vocabulary, in context. Explain terms, and give examples.
- Refer to works of art by the title of the piece and the artist's name, to build familiarity.
- Ask questions that will encourage critical thinking about art. The best time to ask these questions is while viewing a piece of art together.

You can find supporting resources, including a list of vocabulary to use, on the first page of the Online Resource Document for this book: <https://www.coreknowledge.org/visual-arts>

Talking to Students About Their Own Art

The aim of talking to students about their own art is to encourage reflection about the creative process and to build confidence in expressing themselves. When talking to students about their own art, it is important to bear in mind the following:

- Encourage them to use their own words and express their own opinions about what they have made and how they made it.
- Encourage reflection with supporting questions and prompts, bearing in mind students may not remember exactly what they did. Older students can be guided to recount a process in chronological steps.
- Encourage students to think about the type of art they have created.
- Provide descriptive feedback about the basic elements of art.
- Avoid making judgmental comments.

You can find supporting resources to help guide these discussions on the first page of 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: Light and Space*

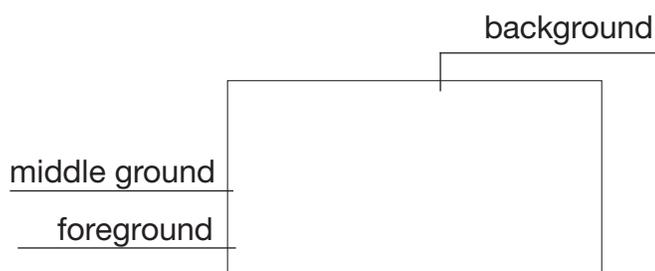
The Milkmaid p. 3

1. Possible response: The kitchen maid and the table are painted in bold primary and secondary colors. This helps the subject of the painting stand out from the rest of the room, which is shades of gray, tan, and brown.
2. Possible response: The light falls on a table of food, baskets, clay jugs, and the milk being poured by the woman. This tells us the woman's work is preparing food.

Reviewing Value and Light p. 6

1. Possible response: The colors in the painting are warm. The light makes the singer look like an angel.
2. Possible response: The dark values show shadows on the woman's face and in the mountains.
3. Possible response: The light is coming from the window. The direction of the light highlights the action of pouring the milk.
4. Possible response: The camera obscura helped artists see how light created shadows. This helped them create light and dark values in their paintings.

Foreground, Middle Ground, and Background p. 8



Unit 1 Assessment p. 10

1. Possible response: Artists use light values to direct the viewer's attention. They use light and dark values to create different moods and feelings.
2. Possible response: They can create contrast by using very light and very dark values next to each other.
3. Positive space is the part of a work of art that is filled by the subject.
4. Artists can create depth in a painting by making it seem like there are objects close up and some far in the distance.
5. The three terms are *foreground*, *middle ground*, and *background*.

Unit 2 *Design and the Elements of Art*

Reflect on Design in Artwork p. 11

1. Possible response for *Le monde*: The artist uses blue on both sides of the painting. The artist also uses light and dark values to show the difference between day and night.
2. Possible response for *Le monde*: The design is joyful and energetic. The colors are very bright, and the artist uses many warm colors. There are also lots of lines and shapes that make the painting feel like it is moving.

Reflection: Possible response for *Le monde*: Changing the element of space to make some of the subjects bigger, like the girl and the older couple, would change the painting. Making them bigger would make it feel like they are in the foreground and much closer to the observer. It would also make them more important compared to other parts of the painting.

Icarus p. 13

1. Possible response: The red dot might be Icarus's heart, or it could show how he is feeling.

2. Possible response: He might be feeling excited or joyful because he is flying.

Possible response: *Icarus* would create different feelings if it were made with different materials. You can see where the paper is layered in the collage. This makes it feel like Icarus and the stars are floating. This makes the artwork feel very light. Using paint and pencil would not have the same effect.

Unit 3 Art and Architecture: Roman and Byzantine Empires

Draw a Roman-Inspired Building p. 19

1. Possible response: There are triangles, squares, and rectangles.

2. Possible response: There are cylinders and a dome.

Emperor Justinian and Members of His Court p. 20

1. Possible response: I see different shapes, such as ovals, rectangles, triangles, and circles. I see vertical and horizontal lines. I see that the artist used different values to make some areas look like they are in the light and others like they are in shadow. I also see that the artist used many warm colors, like orange, gold, red, and brown.

2. Possible response: I like the artist's use of value best. The dark values and light values make it look like the mosaic has depth, even though it is flat. This makes me feel like I am actually in the mosaic.

Reflection: Possible response: I would make a mosaic in the Byzantine style. I would do this to show how Byzantine art actually looked. I would want to use bold lines in my

mosaic like the Byzantines to tell a story about the past.

Unit 3 Show What You Know p. 23

1. arch
2. keystone
3. mosaic
4. Hagia Sophia
5. Pantheon
6. aqueduct

Unit 4 Architecture of the Earliest Peoples

Reflect on My Classmates' Structures p. 27

1. Responses should specially mention elements of art and architectural features.

Unit 5 Native American Art

Hopi Kachina Doll p. 28

1. Possible response: The doll is of an eagle or other bird. This tells me that this kind of animal was important to the Hopi people.

2. Possible response: serious, decorated, colorful

Possible response: The kachina doll is similar to the other artwork because it uses thin and thick straight lines. Like the woven bowls and pottery, the kachina doll is an object that can be used.

Native American Beadwork p. 30

1. Possible response: Both artworks use beads. They also use the colors red, orange, and blue. The bracelet is meant to be worn, but the valise is meant to be carried. The valise uses much smaller beads.

2. Possible response: The valise took longer to make. It is much bigger than the bracelet. The decorations are also very detailed and use more beads.

Possible response: I feel joyful because the colors are very bright. I think the artist's relative was surprised. The valise has so many details and shows the artist loved her relative very much.

Unit 5 Show What You Know p. 32

1. Possible response: Each nation has its own traditions that changed over time.
2. Possible response: The art has a spiritual connection. It uses natural materials. It can have abstract designs.

Grade 3 Culminating Activity

A Year in Review p. 33

1. Possible response: Artists throughout history have used elements of art and designs to put their emotions into their work.

Reflection: Possible response: People in the past had to use the materials they could find or trade for. This meant they were limited in what they could make and build. I think artists today are able to get different materials more easily than in the past.

Different types of art and architecture showed what it was like to live in a certain place and time. People were also influenced by their beliefs and what was important to them. For example, the Byzantines built the Hagia Sofia, which had many religious images. And the Hopi made kachina dolls because they believed kachinas were important spirits. I think artists today are still making art that is influenced by their beliefs.

Culminating Activity Scoring Rubric

Note: Students should be evaluated on the accuracy of their completed works or discussions during the culminating activity and how their artwork displays knowledge gained throughout the course, using the rubric.

Exemplary	<p>Response is accurate and detailed. Student demonstrates strong understanding of value and design in art and/or of art and architecture created by people in the past by including three correct details, which may include the following:</p> <ul style="list-style-type: none">• Masterful uses or descriptions of the elements of art and design• Providing accurate verbal descriptions of how and why peoples of the past created particular types of artwork or buildings• Answering written questions thoughtfully and accurately and using critical thinking
Accomplished	<p>Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding of value and design in art and/or architecture, noting at least two correct details.</p>
Developing	<p>Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of value or design in art or architecture, noting one or two correct details.</p>
Limited	<p>Response is incomplete and demonstrates a minimal understanding of the content.</p>



Core Knowledge[®]

Editorial Director

Linda Bevilacqua

Editorial Staff

Sue Herndon

Design Manager

Ivan Pesic

Subject Matter Expert

Jessica Doyle

PhD, IDOVA

MFA, University of Pennsylvania

BFA, Tyler School of Art

Illustration and Photo Credits

Dorling Kindersley Ltd / Alamy Stock Photo: Cover C

Eichinger Hannes / Alamy Stock Photo: Cover D

IanDagnall Computing / Alamy Stock Photo: Cover A

Peaceable Kingdom, c.1834 (oil on canvas)/Hicks, Edward (1780–1849) / American/National Gallery of Art, Washington DC, USA/Bridgeman Images: Cover B

Pictures Now / Alamy Stock Photo: i, iii

Within this publication, the Core Knowledge Foundation has provided hyperlinks to independently owned and operated sites whose content we have determined to be of possible interest to you. At the time of publication, all links were valid and operational and the content accessed by the links provided additional information that supported the Core Knowledge curricular content and/or lessons. Please note that we do not monitor the links or the content on such sites on an ongoing basis and both may be constantly changing. We have no control over the links, the content or the policies, information-gathering or otherwise, of such linked sites.

By accessing these third-party sites and the content provided therein, you acknowledge and agree that the Core Knowledge Foundation makes no claims, promises, or guarantees about the accuracy, completeness, or adequacy of the content of such third-party websites, and expressly disclaims liability for errors and omissions in the either the links themselves, or the contents of such sites.

If you experience any difficulties when attempting to access one of the linked resources found within these materials, please contact the Core Knowledge Foundation:

Core Knowledge Foundation

801 E. High St.

Charlottesville, VA 22902

Email: coreknow@coreknowledge.org

CKVA™
Core Knowledge **VISUAL ARTS™** **GRADE 3**

**Core Knowledge Visual Arts (CKVA) and Core Knowledge Music (CKMusic)
Instructional Materials, K–8**

A comprehensive program in visual arts and music: integrating topics in theory and performance, encouraging creativity, and exploring different cultural expressions and concepts specified at each grade level in the *Core Knowledge Sequence* (Content and Skill Guidelines for Grades K–8)

Core Knowledge **GRADE 3**

units in this volume include:

Elements of Art: Light and Space
Design and the Elements of Art
Art and Architecture: Roman and Byzantine Empires
Architecture of the Earliest Peoples
Native American Art

See **Core Knowledge Music Grade 3** for more
information about Grade 3 Music units.

www.coreknowledge.org

Core Knowledge Curriculum Series™