



# Visual Arts

Student Activity Book



*The Dancing Class (The Dance Class), Edgar Degas*

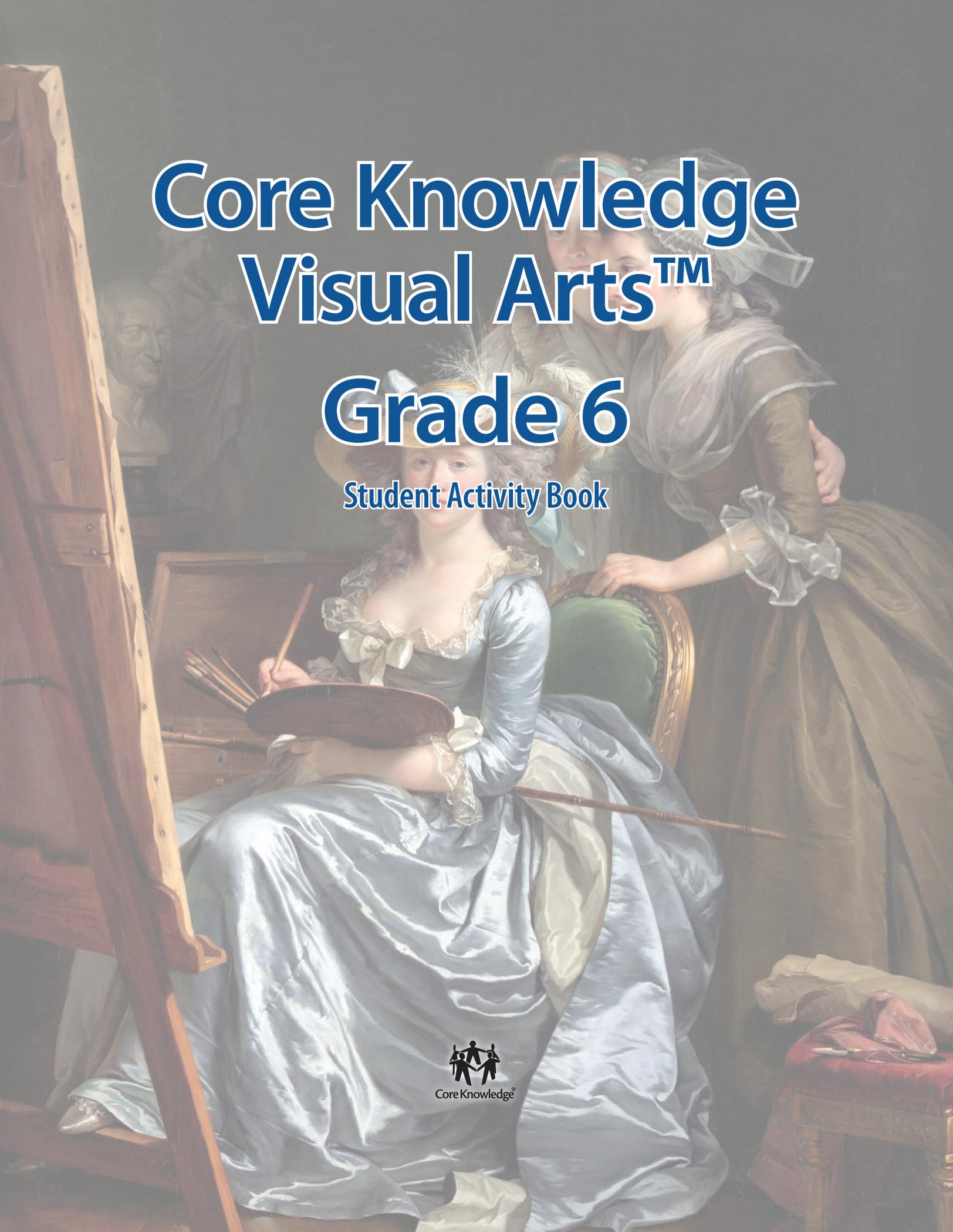


*The Banjo Lesson, Henry O. Tanner*

Students creating clay sculptures







# Core Knowledge Visual Arts™

## Grade 6

Student Activity Book



Core Knowledge®

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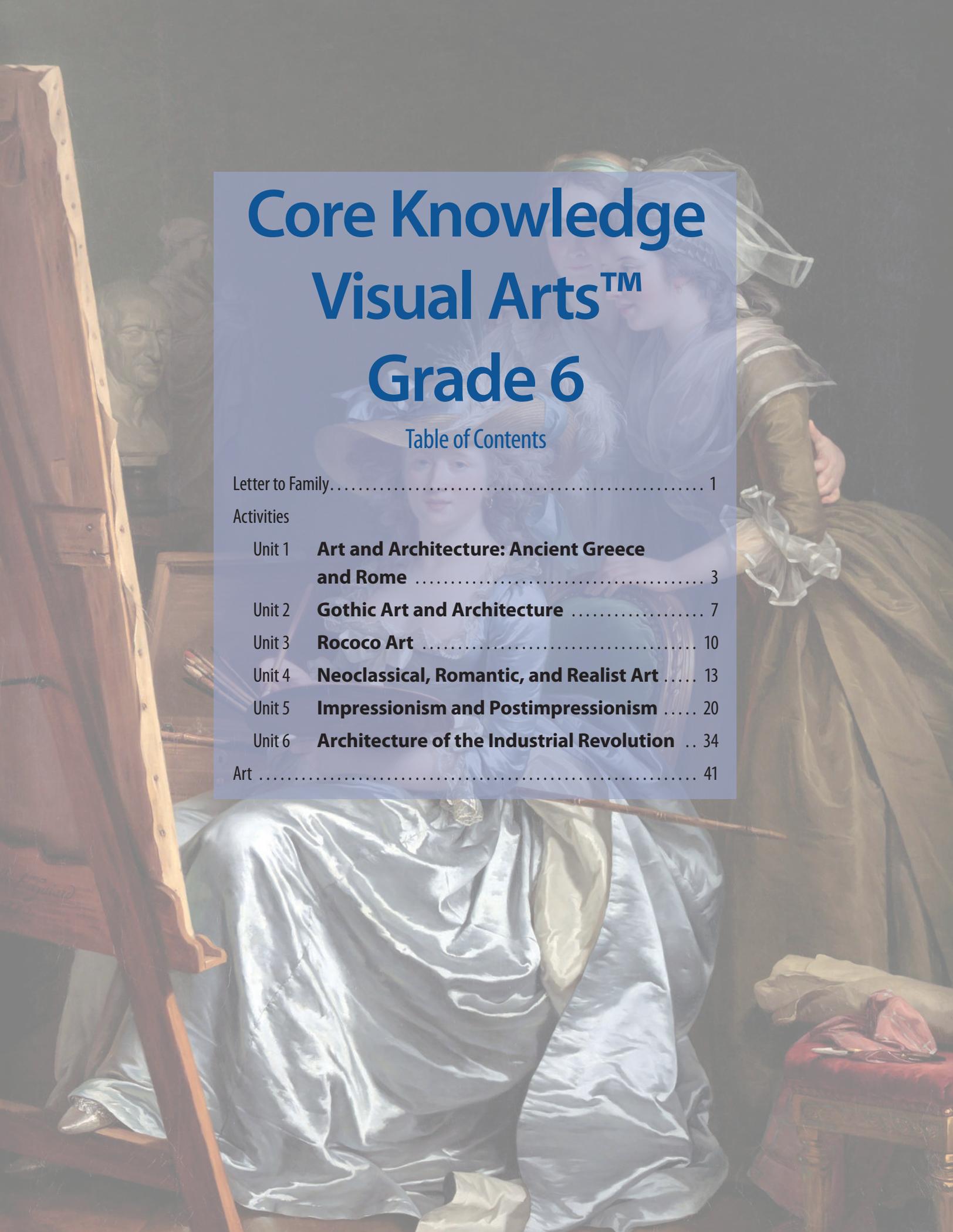
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# Core Knowledge Visual Arts™ Grade 6

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Dear Family Member,

We warmly welcome your student and you to the Grade 6 Core Knowledge Visual Arts (CKVA) program. This Student Activity Book is part of a K–8 curriculum that will help your student learn about and create art in the classroom. Here's what your student will learn throughout the year during our six units of study:

**Unit 1 *Art and Architecture: Ancient Greece and Rome***

Through their exploration of Greek architecture and sculpture, students will learn about forms that were integral to this artistic era. Students will design their own buildings using what they learned about these unique styles of architecture.

**Unit 2 *Gothic Art and Architecture***

Students will learn about characteristics of Gothic architecture and explore iconic cathedrals from this period. They will deepen their knowledge by creating their own Gothic sculptures.

**Unit 3 *Rococo Art***

While learning about the elements of this eighteenth-century style of art, students will try their hand at creating portraits using what they have learned about lighting and its importance.

**Unit 4 *Neoclassical, Romantic, and Realist Art***

Students will discover the neoclassical, Romantic, and realism movements through exploration of important figures and themes from these genres. They will dive into these movements by creating works using new mediums such as charcoal and watercolor.

**Unit 5 *Impressionism and Postimpressionism***

While learning about the history surrounding these movements of art, students will create artwork using pencils, pastels, and tempera paint.

**Unit 6 *Architecture of the Industrial Revolution***

Through exploration of iconic architecture of the Industrial Revolution, such as the Statue of Liberty and the Eiffel Tower, students will learn about the cornerstones of this era of art. Students will create their own architecture designs based on their discoveries.

Check in with your student throughout the year to see what they're learning about the world of art! If you should have any concerns about your student's participation in these art units, please feel free to address them directly with your student's teacher.



## Explore Greek Architecture and Sculpture

Read the passage about Greek architecture and sculpture. Then, answer the questions.

The era of ancient Greece (1200 BCE–323 BCE) was a remarkable time. The ancient Greeks made lasting contributions to architecture and sculpture that are still felt today. They emphasized balance, proportion, harmony, beauty, and the idealized human form. They valued excellence in both thought and art.

Ancient Greeks created much of their art to worship their gods and goddesses. The Parthenon, one of the finest examples of Greek architecture, was built to honor the Greek goddess Athena. The rectangular temple was constructed of white marble and supported by large **Doric columns**. The columns were arranged so that each side of the building was proportional. **Friezes** are horizontal bands of decoration on buildings, often with relief sculptures. They depicted mythological scenes of gods and goddesses on the interior and exterior walls.

Ancient Greek sculptures were often of their gods and goddesses. Some showcased nude figures in realistic poses. These poses were stylized to become more proportional and balanced. Artists sought to represent perfect images of human anatomy and athleticism. They also wanted to show the divine beauty of their gods and goddesses.



The U.S. Capitol Building in Washington, D.C., was built in a Greek style, reflecting the nation's founders' admiration for ancient Greek democracy and architecture.

1. Why do you think it was important to ancient Greek artists to create architecture and sculpture that was “perfect” in form?

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2. Why do you think so many cities have modeled their buildings after ancient Greek temples?

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NAME: \_\_\_\_\_

## *The School of Athens*

Raphael, 1511

### Explore

1. Examine the painting. What features demonstrate that this artwork idealizes ancient Greece?

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2. How would describe Raphael's subject, painting style, and composition in this famous fresco?

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### Reflection

Imagine you are present at the School of Athens on the day of the scene in the painting. Write a journal entry or letter from the point of view of one of the philosophers in the painting. Be sure to write about elements that are visible in the painting.

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## Explore Roman Architecture and Sculpture

Read the passage about Roman architecture and sculpture. Then, answer the questions.

Roman architecture and sculpture borrowed much from ancient Greece. Roman architecture and sculpture were created to honor and worship gods and goddesses, as were ancient Greek architecture and sculpture. Roman architects also used marble and columns to construct temples and city buildings. Roman sculptors depicted gods and goddesses in idealized forms, though their sculptures were often more realistic than those of ancient Greece. In addition to gods and goddesses, Roman sculptors depicted generals, emperors, and other real-life public figures.

One important example of Roman architecture is the Pantheon. The Pantheon was a temple dedicated to Rome’s gods and goddesses. It featured a large **dome** and an **oculus**, or hole, in the center of the ceiling. The oculus allowed light and air to stream into the **rotunda**. It was also thought to allow a greater connection to the gods and goddesses. Outside the Parthenon is a **portico**, or porch, with sixteen granite columns.

1. Creating a sculpture takes time, skill, and resources. Knowing this, why do you think Roman sculptors featured generals, emperors, and other real-life figures?

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2. Look at the photo of the Pantheon. Identify three elements of the Pantheon in the photo, and describe them using art and architecture terms.

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NAME: \_\_\_\_\_

## Design a Greek or Roman Building

**What You Will Do** You will design an original building that includes characteristics of Greek and/or Roman architecture.

### What You Need

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|--|---|--|
| <ul style="list-style-type: none"><li>• One sheet of white paper or graph paper, 8 ½" × 11"</li><li>• Pencil</li></ul> | <ul style="list-style-type: none"><li>• Eraser</li><li>• Ruler</li><li>• Black ink pen (optional)</li></ul> | <ul style="list-style-type: none"><li>• Colored pencils, colored pens, fine-tipped markers, crayons, and/or watercolor paint sets (optional)</li></ul> |
|--|---|--|

### What to Do

1. Think about the purpose of your building. Whom is it for? What will people do there? Think about the ancient Greek and Roman features you would like your building to have and how they will serve your building's purpose.
2. Which Greek or Roman elements will you include in your building? How can you use balance, proportion, and harmony?
3. Using your pencil, lightly sketch an outline of the front view of your building. Add decorative details.
4. Optional: Once you finish your sketch, trace over your pencil lines with a pen.
5. Add color to decorate the entire page.

### Reflection

What characteristics of Greek and/or Roman architecture have you chosen to use for your building? Why did you choose these characteristics?

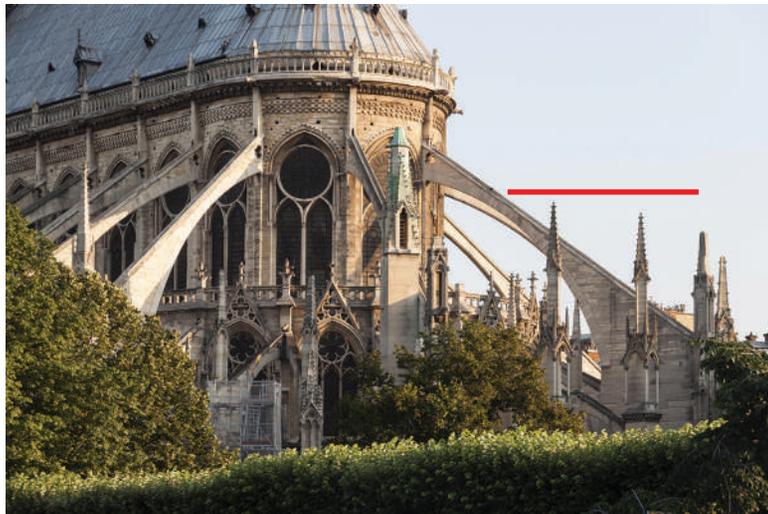
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## Features of Gothic Architecture

Label the Gothic features in the pictures with the words in the box below.

flying buttress      pointed arch      ribbed vault      spire



1. How do the photos help you understand how flying buttresses work?

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## Create Your Own Gargoyle

**What You Will Do** You will create a decorative Gothic feature.

### What You Need

- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>• Modeling clay</li><li>• Modeling tools</li></ul> | <ul style="list-style-type: none"><li>• Cup of water</li><li>• Paper towels</li></ul> |
|--|---|



### What to Do

1. Think of all the decorative features and types of animals used in gargoyles that you have seen. Choose one animal or creature to model using clay.
2. How is your sculpture similar to and different from Gothic versions?
3. Use the modeling tools to shape your clay. You can use the tools to flatten, shape, incise, and make impressions in the clay.

### Reflection

How did shaping your sculpture help you understand how the feature was designed and the purposes it served?

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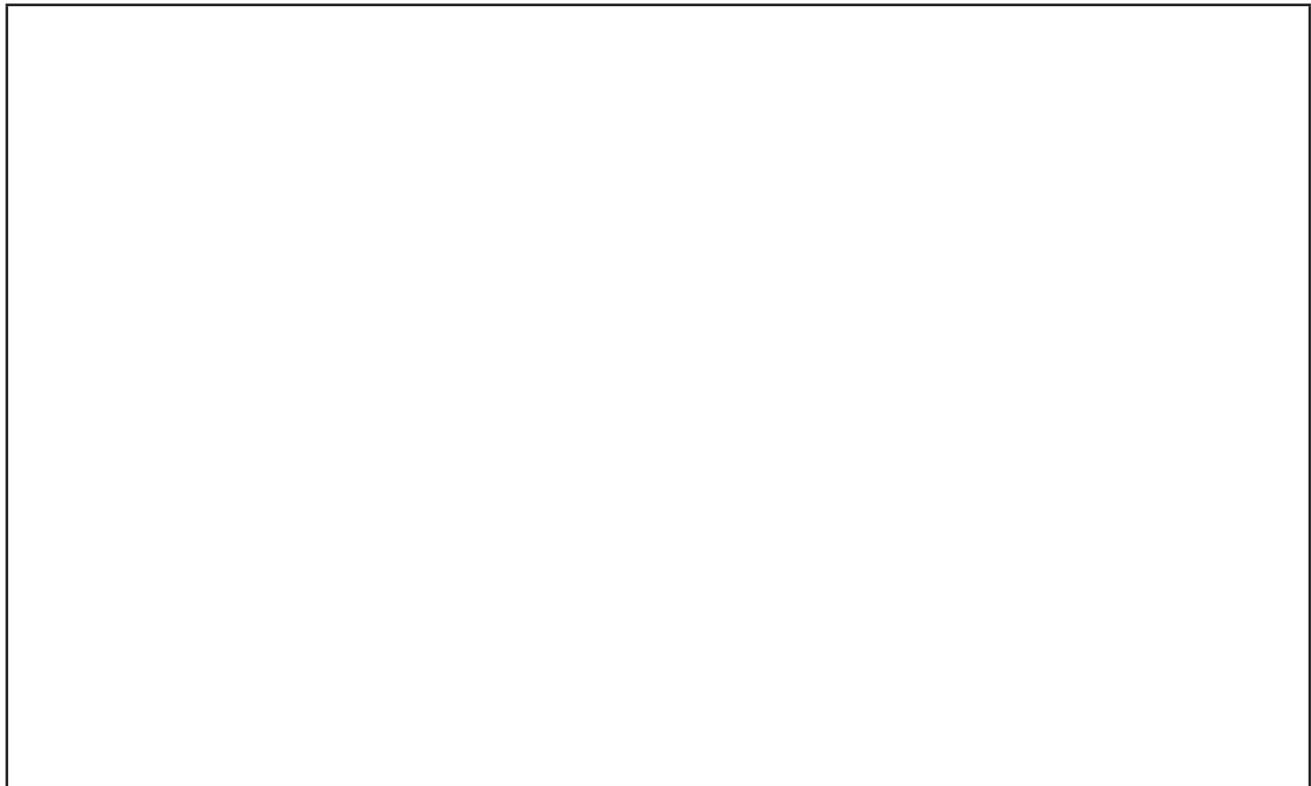
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## A Gothic Review

In the boxes below, draw an example of each Gothic feature you learned about in this unit.

<b>spire</b>	<b>pointed arch</b>
<b>flying buttress</b>	<b>ribbed vault</b>

Make a brief sketch of a Gothic building that includes two or more of these architectural features in an original design.



## Explore Rococo Art

Read the passage about rococo art. Then, look at the photos and answer the questions.

The rococo period in art developed in France in the early 1700s. The rococo movement was known for its shimmering, soft colors; curved shapes; and gold-laden decoration. It celebrated leisure, wealth, play, and youthfulness. Painters of the rococo period used **pastels**, or soft and delicate colors, and plenty of contrast between light and dark. They often portrayed lush natural scenes. The period also emphasized **asymmetrical** shapes, like ovals, instead of perfect lines or circles. Artists decorated furniture and other objects with large, curling **scrollwork** in gold and hidden nature **motifs**. They would often incorporate natural objects in their artwork, like leaves, animals, and suns.



Shell Grotto of Palazzo Borromeo



Example of a rococo clock

1. What elements in the photo of the Shell Grotto of Palazzo Borromeo are typical of the style of the rococo period?

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2. What features of the clock indicate that it is from the rococo period? Describe them.

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## Create a Portrait

**What You Will Do** You will create a rococo-style portrait or self-portrait in which the light source only illuminates one side of the subject.

### What You Need

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|---|---|------------------------------|
| • Thick paper, such as watercolor or canvas paper | • Vinyl eraser  | • Paintbrush                 |
| • Soft graphite pencil                            | • Blending tool (tortillon, stump, or suitable substitute such as tissue) | • Cardboard or paint palette |
| • Kneaded eraser                                  | • Acrylic paints  | • Water                      |
|   |   | • paper towels               |

### What to Do

1. Choose your subject. You can draw yourself or another person.
2. Begin to outline your subject. Think about where the light is coming from in the portrait.
3. Use dark lines and shadows to define the shape and form of your subject's features. Use lighter areas to show where the light is falling on the figure.
4. Use shading to show the volume of the subject's features, such as their nose or eyes.
5. Begin to add color to your portrait using acrylic paints. Think about the characteristics of rococo art, such as pastel colors and nature motifs, and how adding them to your portrait creates mood and effect.

### Reflection

What choices did you make in your portrait that reflect the rococo style? Why did you include these elements?

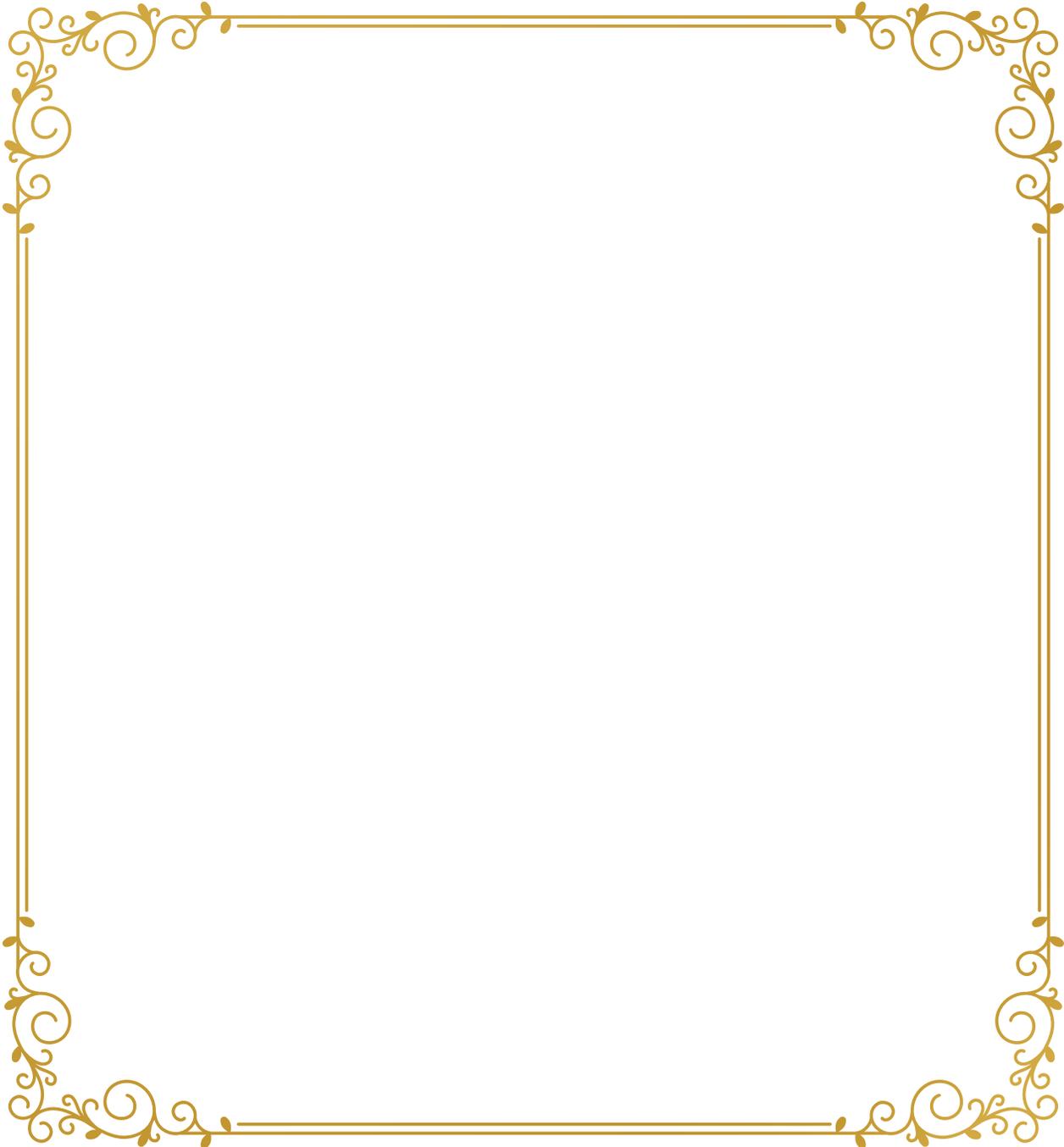
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NAME: \_\_\_\_\_

## My Rococo Design

Draw an example of an object you use every day—a shoe, a clock, a table or other furniture, etc.—in the rococo style. Your object should have at least three characteristics of rococo art.



List the characteristics of rococo art that your drawing shows.

***Marie-Antoinette de Lorraine-Habsbourg, Queen of France,  
and Her Children; Oath of the Horatii***

**Élisabeth Louise Vigée-Lebrun, 1787; Jacques-Louis David, 1785**

1. How do the colors in the painting *Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children* indicate that it is an example of neoclassical art?

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2. Why might the artist have shown Marie-Antoinette with all of her children?

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3. How does the painting *Oath of the Horatii* show symmetry?

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**Reflect**

When you look at *Oath of the Horatii*, how do you think the artist wanted you to feel? What qualities of David’s artwork make you feel this way?

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NAME: \_\_\_\_\_

## The Art of Planning

**What You Will Do** You will make your own plan for a building or monument to a person or idea of your choice.

### What You Need

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|---|--|
| <ul style="list-style-type: none"><li>• One sheet of white paper, 8½" × 11"</li></ul> | <ul style="list-style-type: none"><li>• Pencil</li></ul> |
|---|--|

### What to Do

1. Think about the purpose of your building or monument. Whom or what is it for? Consider the neoclassical features you can use to support your building's purpose.
2. Using your pencil, lightly sketch an outline of your building. Include decorative details.
3. Optional: Once you finish your sketch, you can trace over your pencil lines with a pen.

### Reflection

What characteristics of neoclassical architecture have you chosen to use for your building or monument? Describe them. Why did you choose to include these characteristics in your building or monument?

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NAME: \_\_\_\_\_

## *The Bullfight*

Francisco Goya, 1824

1. How would you describe the mood of the painting *The Bullfight*?

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2. How is the painting *The Bullfight* a good example of Romantic art?

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### **Reflection**

How does the heroism depicted in this painting differ from neoclassical art?

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NAME: \_\_\_\_\_

## Create Romantic Art

**What You Will Do** You will create a drawing or painting in the Romantic style to express individualism and emotion.

### What You Need

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|--|--|--|
| <ul style="list-style-type: none"><li>• One sheet of heavy white paper<br/>8½" × 11"</li></ul> | <ul style="list-style-type: none"><li>• Pencil or black pen</li><li>• Eraser</li></ul> | <ul style="list-style-type: none"><li>• Colored pencils, colored pens, fine-tipped markers, crayons, and/or watercolor or acrylic paint sets</li></ul> |
|--|--|--|

### What to Do

1. Choose your subject. Remember: You are trying to express emotion and individualism. Think of a dramatic moment in a story or in history or the power of nature.
2. Using your pencil, lightly sketch contour shapes and basic forms for your drawing. Use your eraser to make any changes.
3. Using your colored pens or paints, add color to your drawing. Consider adding only two or three colors. What will these colors represent? Will they be light or dark?

### Reflection

What characteristics of Romantic art have you chosen to include in your drawing or painting? Describe them. Why did you choose to include these characteristics?

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## *The Gleaners; The Stone Breakers; The Banjo Lesson*

Jean-François Millet, 1857; Gustave Courbet, 1849; Henry Ossawa Tanner, 1893

1. How would you describe the colors in the painting *The Gleaners*?

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2. How are the figures in *The Stone Breakers* different from those in *The Gleaners*?

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3. How does the painting *The Banjo Lesson* use light and shading? What effect does this create?

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### **Reflection**

Which painting is most reflective of the realist movement? Explain why.

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NAME: \_\_\_\_\_

## Create a Realism Scene

**What You Will Do** You will depict a scene from everyday life using charcoal.

### What You Need

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| <ul style="list-style-type: none"><li>• Heavy paper</li><li>• Charcoal pencil</li></ul> | <ul style="list-style-type: none"><li>• Kneaded eraser</li><li>• Blending tool</li></ul> |
|---|--|

### What to Do

1. Choose your everyday scene.
2. Begin to outline your subject. Think about where the light is coming from so you can think about which areas will be lighter or darker than others. Start by drawing the most important light shapes and dark shapes.
3. Fill in dark lines and shadows to define the shape and form of your scene.
4. Use shading to show the volume of the features in the scene.
5. You may want to use the kneaded eraser to lighten areas or the blending tool to blend parts of the scene.

NAME: \_\_\_\_\_

## The Road to Realism

In the each box, tell why realist artists used each feature in their art.

<b>muted colors</b> _____ _____ _____	<b>scenes from everyday life</b> _____ _____ _____
<b>focus on the working class</b> _____ _____ _____	<b>imperfect details</b> _____ _____ _____

Choose a realist painting and a painting from another period you studied in this unit. Then, answer the questions below.

1. Compare how each painting makes you feel. Describe how each painter made you feel this way.

\_\_\_\_\_  
\_\_\_\_\_

2. What did the artist want to achieve in each painting?

\_\_\_\_\_  
\_\_\_\_\_

***Luncheon of the Boating Party; The Boating Party;  
Bridge Over a Pool of Lilies***

**Pierre-Auguste Renoir, 1881; Mary Cassatt, 1893; Claude Monet, 1899**

1. What scene is depicted in *Luncheon of the Boating Party*? How is it typical of scenes in impressionist paintings?

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2. What time of day do you think it is in *The Boating Party*? How do you know?

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3. What features of impressionism are shown in *Bridge Over a Pool of Lilies*?

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**Reflection**

What do the paintings have in common? What elements of impressionism do they contain? How do impressionist paintings make you feel?

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## Studies in Charcoal

Read the passage about creating charcoal studies. Then, answer the questions.

Impressionist painters often created a study in pencil or charcoal before beginning a work. A study is a quick sketch that an artist does before they begin the final work. By working on studies, artists could focus on the fundamental aspects of their pieces, like form and composition, without being distracted by color. They could also work out technical aspects of the piece, such as how light and shadow would interact with their subject. Because pencil and charcoal are easily erasable and blended, they were ideal tools for these quick works.

1. Which one of the pieces below by Berthe Morisot is a study? How do you know?

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2. Which areas of the study will be in shadow in the final painting? How do you know?

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## Create a Portrait Using Pastels

**What You Will Do** You will use pastels to create a portrait.

### What You Need

- Heavy paper
- Chalk pastels of various colors
- Photo of a portrait subject (optional)
- Small mirror (optional)



### What to Do

1. Choose your portrait subject. It can be yourself or another person. You can use a photo of your subject if you have one available. If drawing yourself, you can use a small mirror.
2. Choose a pastel color to start with. It may help to start with a darker color first and layer to the lighter colors.
3. Begin to draw the most important shapes of the face and the body, depending on how close-up your portrait will be. Use quick, loose strokes to create a sketch.
4. Use the tip of the pastel to create thin lines. Use the side of the pastel to shade in larger areas. Remember that your work does not have to be precise.

## Create a Study

**What You Will Do** You will use charcoal pencils or pastels to create a study that captures an everyday event.

### What You Need

- Heavy paper
- Charcoal pencil
- Kneaded eraser
- Vinyl eraser
- Blending stump
- Pastels
- Small mirror



### What to Do

1. Choose your everyday scene. Recall that in impressionism, artists are drawing from observation. You can do quick studies of a classmate or of yourself using a small mirror.
2. Begin to roughly sketch your subject. Think about where the light is coming from.
3. Use dark lines and shadows to define the shape and form of your scene.
4. Use shading to show the volume of the features in the scene.
5. If you'd like, use pastels to add color and shading.

### Reflection

How does creating a study help you improve your work as an artist?

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## Color Mixing

Read the passage about color mixing. Then, answer the questions.

Color mixing is a way to create different **shades**, **tints**, and **tones** of color in painting.

- Primary colors: red, yellow, blue
- Secondary colors: orange, green, purple
- Tertiary colors: colors formed by mixing primary and secondary colors

You can mix tones, tints, and shades to create **mood** and effect in your painting. To create a lighter shade, add white. To create a darker shade, add black. To create a different tone, add gray.

Complementary colors are colors that are opposite each other on the color wheel. Painters often use complementary colors together in their paintings to make them pop.



1. What is the complementary color of red? Why?

\_\_\_\_\_

2. What colors might you want to use together to create mood in your study?

\_\_\_\_\_

## Create Your Final Work

**What You Will Do** You will use tempera paints to create a final version of your study.

### What You Need

- Tempera paints
- Paintbrushes
- Palette
- Heavy paper
- Water
- Paper towels



### What to Do

1. Review the study you created in the Create a Study activity on page 23. Think about what colors you want to add to create mood in your finished artwork.
2. Where is the study darkest? Lightest? What colors/tints/shades will you put in those areas?
3. Mix and blend your paints to create the colors you want. Use the information on the Color Mixing activity on page 24 to help you. Remember that you are not painting over the top of your study but are making a new painting based on it.
4. Add the colors to your painting using your paintbrush.

### Reflection

Compare your study with your finished work. Which do you prefer and why?

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NAME: \_\_\_\_\_

## *Hail Mary (la Orana Maria)*

Paul Gauguin, 1891

1. Does the setting of the painting look like a place you would find in real life? Why or why not?

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2. How would you describe the colors in the painting? What do you notice about them? How are they different from those in the impressionist paintings you've seen?

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3. What do you notice about how the bananas are painted?

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### **Reflection**

How would you describe the mood of the painting? Explain your answer.

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## Create a Still Life

**What You Will Do** You will create a still-life drawing or painting of fruit in a bowl or another arrangement of objects.

### What You Need

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|--|--|--|
| <ul style="list-style-type: none"><li>• Drawing paper (if using charcoal/pastels) or heavy paper like watercolor paper (if painting)</li></ul> | <ul style="list-style-type: none"><li>• Pencil</li><li>• Charcoal pencil</li><li>• Kneaded eraser</li><li>• Vinyl eraser</li></ul> | <ul style="list-style-type: none"><li>• Blending tool</li><li>• Pastels (optional)</li><li>• Paints (optional)</li><li>• Objects to arrange in a still life (optional)</li></ul> |
|--|--|--|

### What to Do

1. Examine the bowl of fruit your teacher provides or think about how you can arrange your own objects for a still life.
2. Create a brief outline of your still life by drawing lightly with a pencil. Think of at least two ways that postimpressionist artists would have created the scene. Include those ideas in your work.
3. Using charcoal or pastels, use shading to show volume and remove shading to show light.

### Reflection

How does your still life show traits of a postimpressionist painting?

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NAME: \_\_\_\_\_

## Mood in Postimpressionism

Answer the questions about the painting *At the Moulin Rouge, The Dance* by Henri de Toulouse-Lautrec.



1. What scene does the painting depict? What seems to be happening in this scene? Describe what you see.

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2. How would you describe the composition of the painting? What is unique or different about the way the artist organized the people in the painting?

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3. How would you describe the mood of the painting? Think of the colors, scene, and composition of the painting.

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*The Starry Night; A Sunday Afternoon on the  
Island of La Grande Jatte*

Vincent van Gogh, 1889; Georges Seurat, 1886

Answer the questions about the postimpressionist paintings.

1. How would you describe the painting techniques used in *The Starry Night*?

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2. Which technique do you think was used in *A Sunday Afternoon on the Island of La Grande Jatte*? How do you know?

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3. What kind of mood does each of these techniques create?

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**Reflection**

How do these paintings make you feel? Why do you think they make you feel this way?

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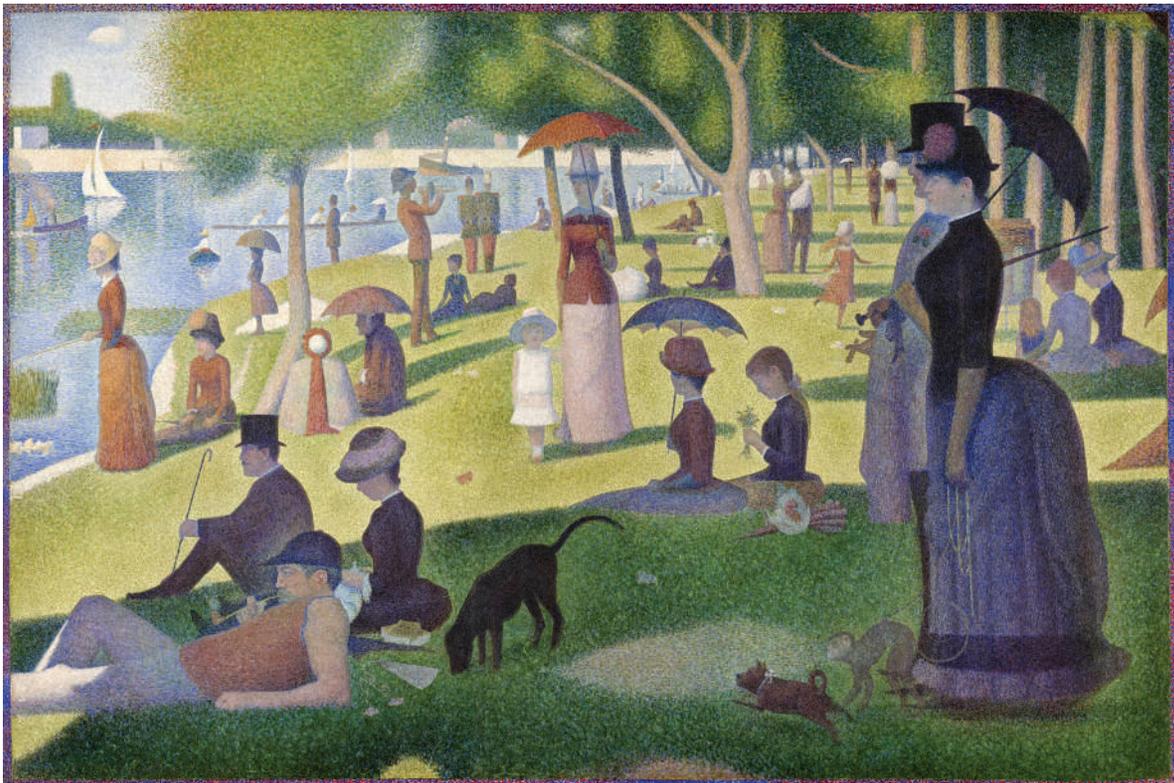
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## Pointillism in Practice

Read the passage about how to create paintings using pointillism. Then, complete the activity.

Pointillism involves painting with dots instead of brushstrokes. Darker areas are created by placing dots closer together. Lighter areas are created by placing dots farther apart. New colors can be created by placing primary colors next to each other. For example, if you place blue dots next to yellow dots, you can create green since the eye will see green.



1. Circle the areas where the artist placed the dots close together.
2. Circle the areas where the dots are placed farther apart.
3. Draw a rectangle around areas where there is more shading.
4. Draw a triangle around lighter areas.

## Create a Work Using Pointillism

**What You Will Do** You will create a simple drawing using the pointillism technique.

### What You Need

- Heavy paper
- Pencil
- Tempera paints
- Paintbrush
- Palette
- Paper towels
- Water

### What to Do

1. Choose the subject you want to draw.
2. Begin to outline your subject with a pencil. Think about what colors you need to use to create your painting.
3. Begin to add dots of color to fill in your outline. Remember to use large or small dots instead of brushstrokes.
4. Periodically step back from your painting to make sure the image is clear.

### Reflection

What was easy or difficult about the pointillism technique?

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NAME: \_\_\_\_\_

## Thinking About Postimpressionism

Answer the questions about the art you've explored in the lesson.

1. Choose the piece that you liked the most. Describe why you liked it.

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2. What is the mood of the piece that you chose? How does it make you feel?

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3. What techniques and colors did the artist use to make you feel this way?

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## Create Like the Masters

**What You Will Do** You will create a drawing or painting that reflects what you have learned about the impressionist or postimpressionist movement.

### What You Need

- |   |  |  |
|---|--|--|
| <ul style="list-style-type: none"><li>• Heavy paper</li><li>• Kneaded eraser</li><li>• Vinyl eraser</li></ul> | <ul style="list-style-type: none"><li>• Blending tool</li><li>• Pastels</li><li>• Tempera paints</li></ul> | <ul style="list-style-type: none"><li>• Paintbrush</li><li>• Palette</li></ul> |
|---|--|--|

### What to Do

1. Choose the movement you'd like to represent. What are the characteristics of impressionist or postimpressionist painting?
2. Outline your drawing. Think about how you will use shading and light.
3. Next, add color. Think about which colors will express the mood of your painting.

### Reflection

Write a short description of the **subject**, **medium**, and **techniques** you used to make your art. Then, write about how they each reflect the movement you chose.

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NAME: \_\_\_\_\_

## The Statue of Liberty; The Brooklyn Bridge; The Eiffel Tower

Frédéric-Auguste Bartholdi, 1886; John A. Roebling, 1883; Stephen Sauvestre, 1889

1. How does the Statue of Liberty resemble ancient Greek and Roman statues?

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2. In which architectural era have you seen arches like those on the Brooklyn Bridge?

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3. The Eiffel Tower is made of iron. How does this make it an example of industrial architecture?

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### Reflection

Why might architects have wanted to build such grand structures for cities during the Industrial Revolution?

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## Design a Structure

**What You Will Do** You will create an architectural design for a building or structure on paper based on what you have learned about architecture and design of the Industrial Revolution.

### What You Need

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|--|--|--|
| <ul style="list-style-type: none"><li>• Scrap paper</li><li>• Heavy paper</li><li>• Pencil or fine-point pen</li></ul> | <ul style="list-style-type: none"><li>• Kneaded eraser</li><li>• Vinyl eraser</li><li>• Blending stool</li></ul> | <ul style="list-style-type: none"><li>• Watercolor paints (optional)</li></ul> |
|--|--|--|

### What to Do

1. Imagine your building or structure. What is the building for? What happens in this space?
2. Begin to lightly sketch the building you have chosen. Draw the architectural and design elements that you are most interested in (columns, domes, etc.). How can you combine them? How are you using repetition, balance, or symmetry in the features you've chosen?
3. Use shading to show the volume of the subject's features.
4. If you'd like, add color using watercolor paints.
5. When you are satisfied with the main design, add architectural details and decoration. You might like to go over your pencil lines with pen.

### Reflection

How does your design reflect architectural styles of the Industrial Revolution?

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NAME: \_\_\_\_\_

## Architecture Review

On the lines below, describe the features of the architecture and design of the Industrial Revolution.

1. What were common materials used in building and construction during the Industrial Revolution?

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2. What does the design principle “form follows function” mean?

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3. What types of structures were commonly built during the Industrial Revolution?

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4. How did the Eiffel Tower influence modern design?

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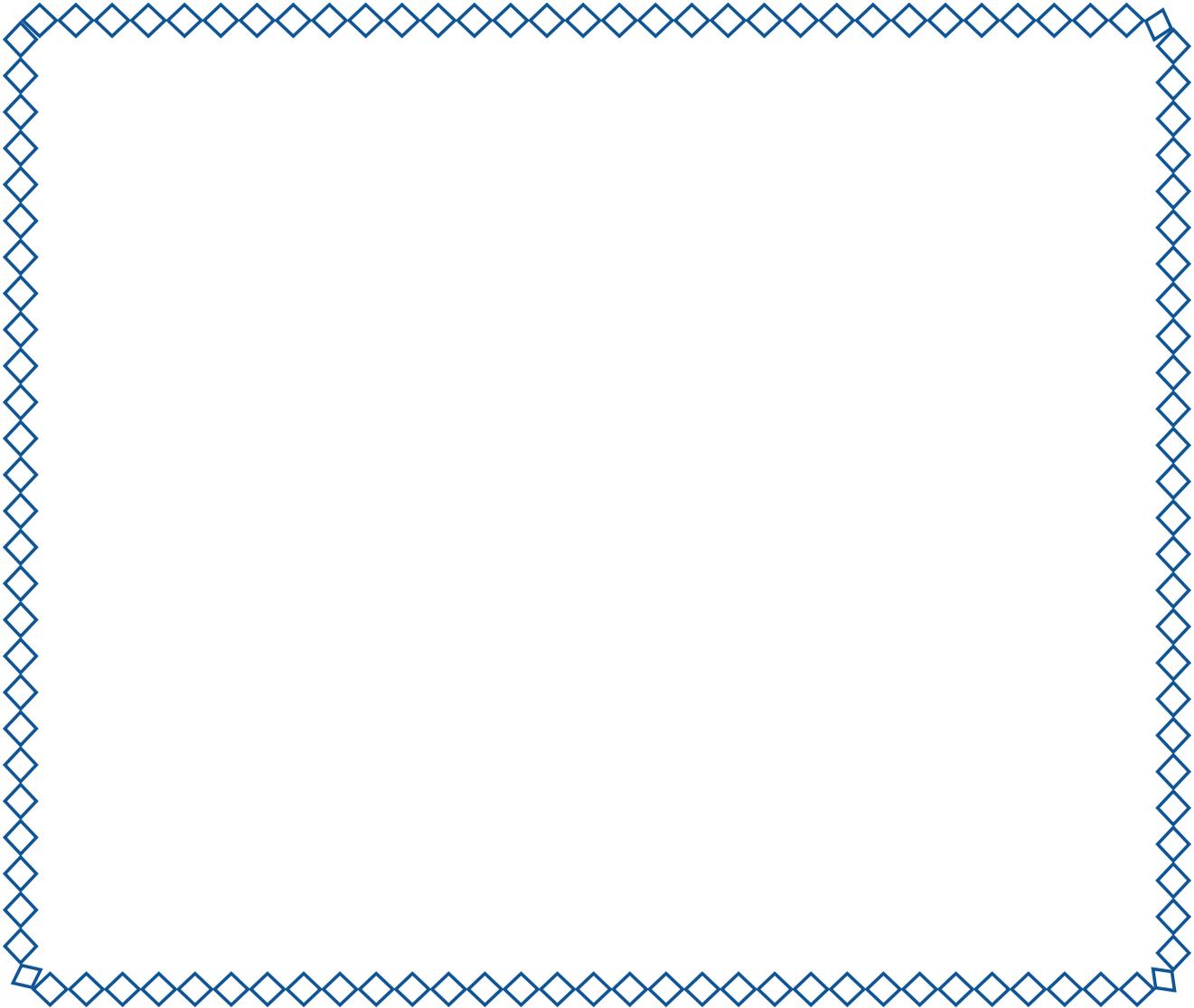
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## Final Monument

Draw an original sketch of a building, monument, statue, or other object that combines elements from two or more of the periods or movements you studied.



### Reflection

Which two periods or movements did your work represent? How?

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## Gallery Walk

**What You Will Do** You will participate in a gallery walk and explain how one of your pieces incorporates features from a period or movement in art.

### What You Need

- Small notebook or journal
- Pencil or pen

### What to Do

1. Write a summary (three to five sentences) about your piece. Describe the features of the period or movement that inspired you to create your piece.
2. **If you are presenting your piece:** Explain to your classmates how you incorporated the features of this period or movement. Use your notes as a reference.
3. **If you are participating in the gallery walk:** Ask your classmates about their pieces. Ask questions such as the following: *What is the subject of your work? What period does it represent? How did you make the piece?*

### Reflection

Think about what you learned by observing others' work during the gallery walk. Write a few sentences about how their work helped you to understand the art of the period or movement.

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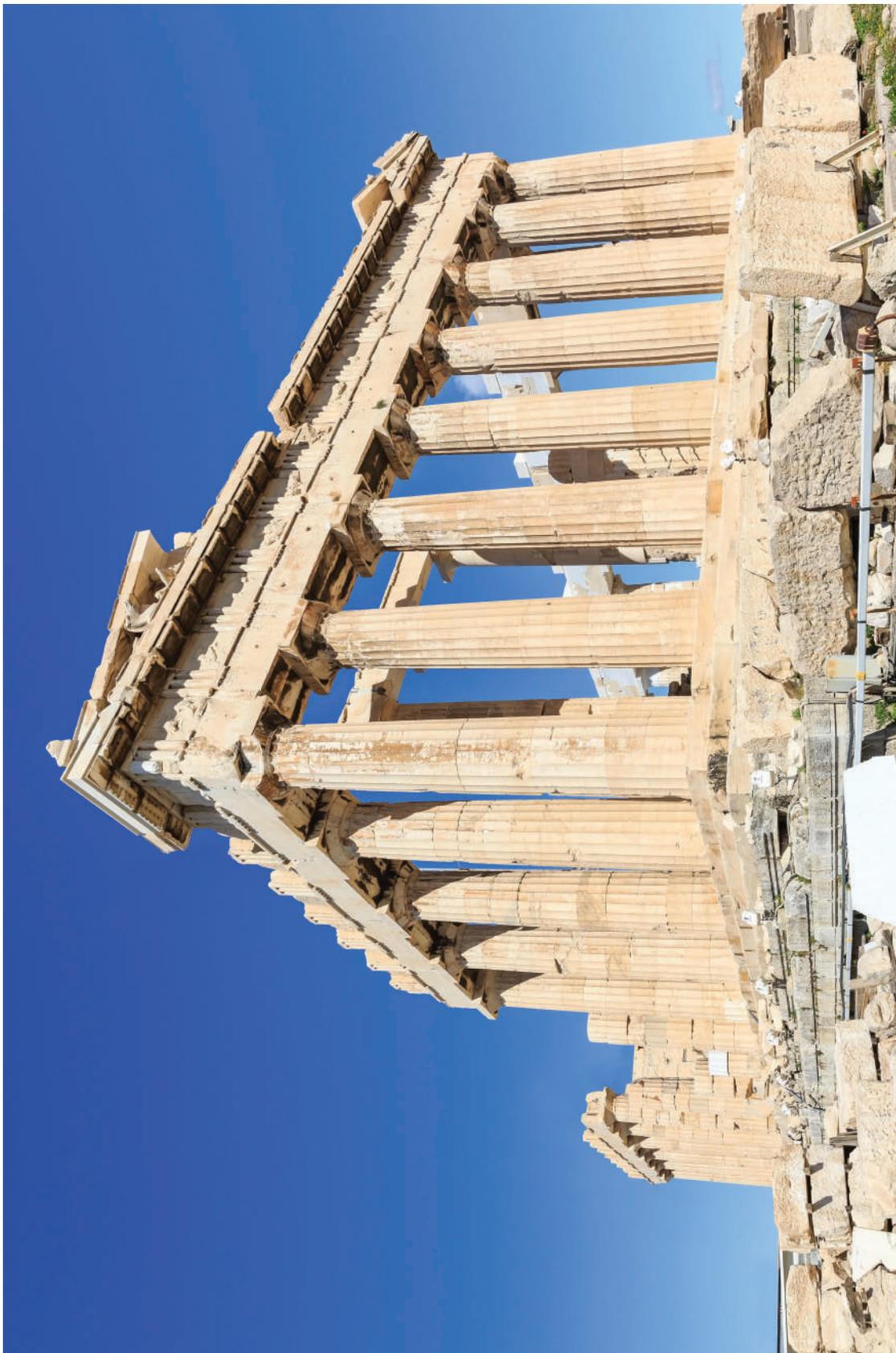




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The Parthenon





*School of Athens by Raphael*





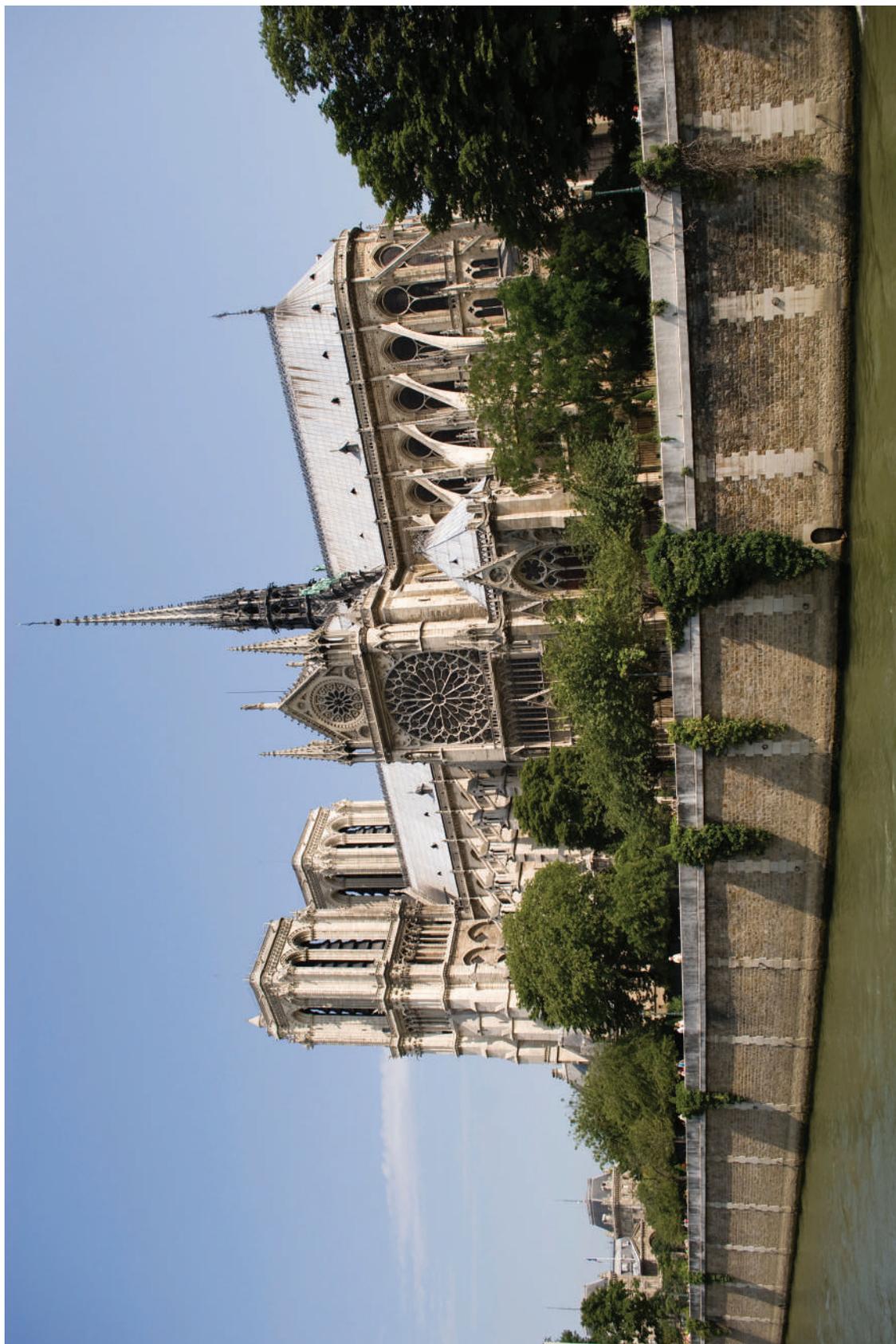
The Pantheon





Palace of Westminster by Charles Barry and Augustus Pugin





Notre Dame Cathedral





*The Swing* by Jean-Honoré Fragonard





*Self-Portrait with Two Pupils* by Adélaïde Labille-Guiard





*Marie-Antoinette de Lorraine-Habsbourg, Queen of France and Her Children*  
by Élisabeth Vigée-Lebrun





*Oath of the Horatii* by Jacques-Louis David





*The Bullfight* by Francisco Goya





*The Gleaners* by Jean-François Millet





*The Stone Breakers* by Gustave Courbet





*The Banjo Lesson* by Henry Ossawa Tanner





*The Gross Clinic* by Thomas Eakins





*Luncheon of the Boating Party* by Pierre-Auguste Renoir





*The Boating Party* by Mary Cassatt





*Bridge Over a Pool of Lilies* by Claude Monet





*The Dancing Class (The Dance Class)* by Edgar Degas





*Hail Mary (la Orana Maria)* by Paul Gauguin





*The Starry Night* by Vincent van Gogh





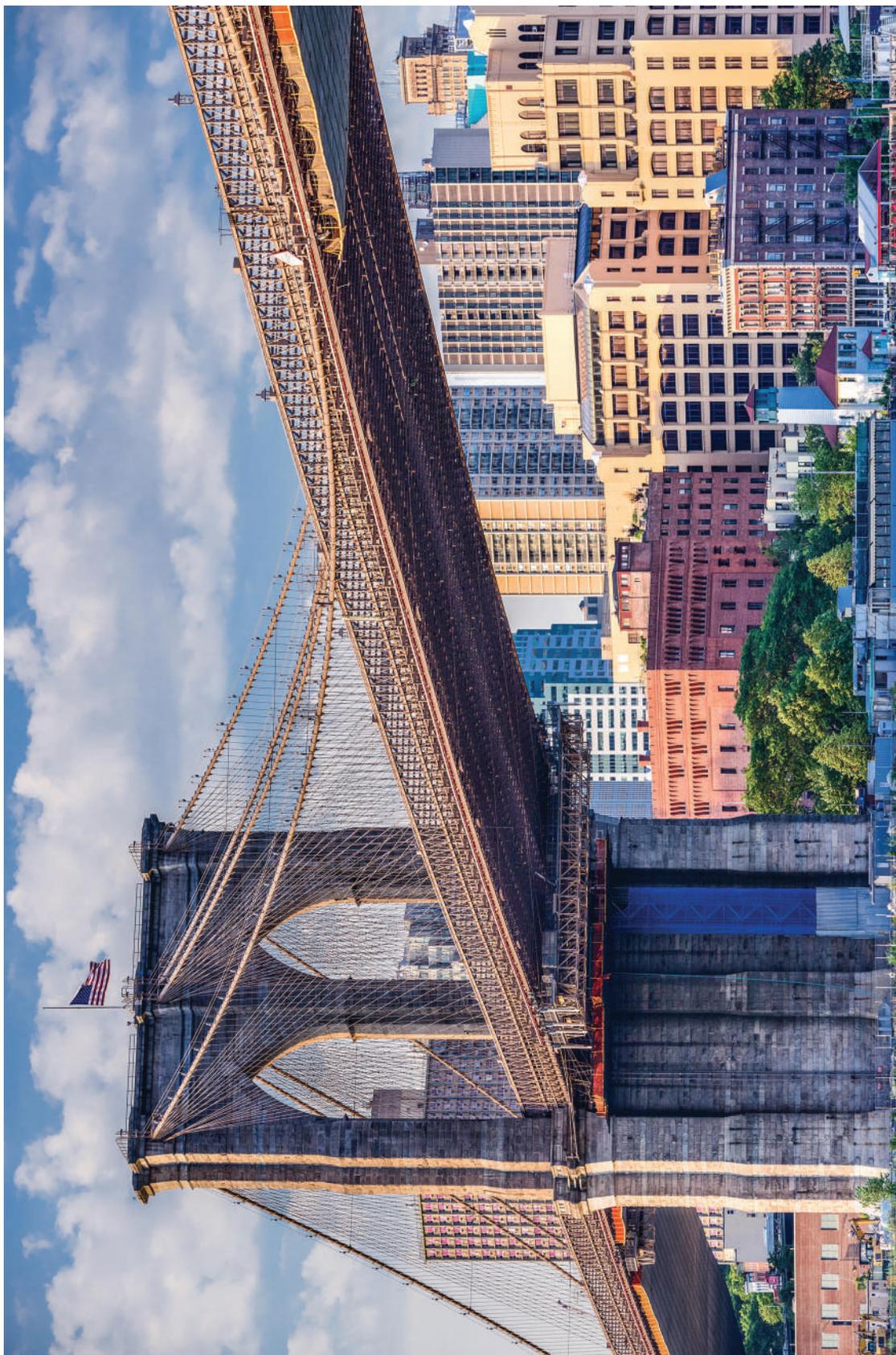
*A Sunday Afternoon on the Island of La Grande Jatte* by Georges Seurat





The Statue of Liberty by Frédéric-Auguste Bartholdi





The Brooklyn Bridge by John A. Roebling





The Eiffel Tower by Stephen Sauvestre, Maurice Koechlin, and Émile Nougier





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