



# Visual Arts

## Teacher Guide



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



*The Banjo Lesson*, Henry O. Tanner

Students creating clay sculptures





# Core Knowledge Visual Arts™

## Grade 6

Teacher Guide



Core Knowledge®

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## Core Art in CKVA Grade 6

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Number	Title	Artist
1	The Parthenon	
2	<i>School of Athens</i>	Raphael
3	The Pantheon	
4	Palace of Westminster	
5	Notre Dame Cathedral	
6	<i>The Swing</i>	Jean-Honoré Fragonard
7	<i>Self-Portrait with Two Pupils</i>	Adélaïde Labille-Guiard
8	<i>Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children</i>	Élisabeth Vigée-Lebrun
9	<i>Oath of the Horatii</i>	Jacques-Louis David
10	<i>The Bullfight</i>	Francisco Goya
11	<i>The Gleaners</i>	Jean-François Millet
12	<i>The Stone Breakers</i>	Gustave Courbet
13	<i>The Banjo Lesson</i>	Henry Ossawa Tanner
14	<i>The Gross Clinic</i>	Thomas Eakins
15	<i>Luncheon of the Boating Party</i>	Pierre-Auguste Renoir
16	<i>The Boating Party</i>	Mary Cassatt
17	<i>Bridge Over a Pool of Lilies</i>	Claude Monet
18	<i>The Dancing Class</i>	Edgar Degas
19	<i>Hail Mary (la Orana Maria)</i>	Paul Gauguin
20	<i>The Starry Night</i>	Vincent van Gogh
21	<i>A Sunday Afternoon on the Island of La Grande Jatte</i>	Georges Seurat
22	The Statue of Liberty	Frédéric-Auguste Bartholdi
23	The Brooklyn Bridge	John A. Roebling
24	The Eiffel Tower	Stephen Sauvestre, Maurice Koechlin, and Émile Nougier



# Core Knowledge Visual Arts™ Grade 6

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**Core Knowledge Visual Arts™ Grade 6**  
**Teacher Guide**

# Introduction

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## Grade 6 Core Knowledge Visual Arts

This introduction provides the background information needed to teach the Grade 6 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://nationalartsstandards.org>.

## Program Components

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In Grade 6, 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 6 at the back of the Student Activity Book for students to view and use during instruction. These resources are indicated throughout the Teacher Guide by the icon .

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

The **Online Resource Document** provides additional links to other instructional and professional learning resources accessible online. These resources include, but are not limited to, videos, recordings, and other web resources that support content, along with links to art

that has been selected to supplement instruction in this Teacher Guide. These resources are indicated throughout the Teacher Guide by the icon .

## Art Supplies Needed in Each Unit

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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 Art and Architecture: Ancient Greece and Rome

paper, 8 1/2" x 11"	erasers	rulers
black ink pens	markers	
crayons and/or colored pencils and watercolor paint	pencils	

### Unit 2 Gothic Art and Architecture

cups of water	modeling tools such as rolling pins, cookie cutters, and plastic knives	paper towels
modeling clay		

### Unit 3 Rococo Art

acrylic paints	kneaded erasers	vinyl erasers
blending tools	paintbrush	optional: masking tape, tacks, or any other adhesive to hang students' drawings
cardboard or paint palette	soft graphite pencils	
heavy paper, such as watercolor or canvas paper	student portraits	

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

blending tools	paints	pencils or black pens
charcoal pencils	erasers	rulers
colored pencils, colored pens, fine-tipped markers	heavy paper	white paper, 8 1/2" x 11"
crayons and/or watercolor or acrylic	kneaded erasers	

### Unit 5 Impressionism and Postimpressionism

blade for sharpening charcoal pencils	kneaded erasers	optional: bowl of fruit
blending tools	palettes	optional: photos of portrait subjects
chalk pastels, various colors	paintbrushes	optional: small mirrors
charcoal pencils	tempera paints	optional: magazines for potential portrait subjects
heavy paper	vinyl erasers	

### Unit 6 Architecture of the Industrial Revolution

blending tools	scrap paper	
heavy paper	vinyl erasers	
kneaded erasers	optional: watercolor paints	

## Culminating Activity

blank booklets  
erasers

markers, crayons, and/or colored  
pencils

materials to display student artwork  
pencils

## 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



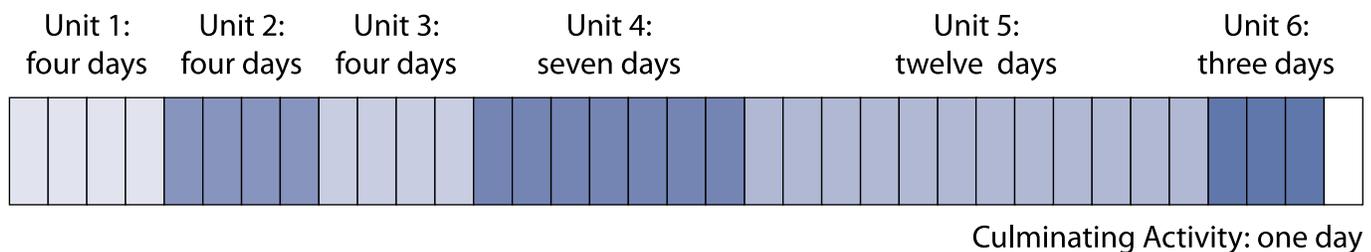
Time Period Reference

## 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 6 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 nineteen lessons in Grade 6, divided into six units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:



## Cross Curricular Connections

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

- CK History and Geography (CKHG)
- CK 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

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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	dome, Doric, frieze, linear perspective, oculus, portico, Renaissance, rotunda
2	flying buttress, gargoyle, pointed arch, ribbed vault, spire, stained-glass window
3	grotto, pastel, rocaille
4	Age of Enlightenment, aristocracy, bucolic, cenotaph, French Revolution, idealized, muted
5	<i>en plein air</i> , mood, pointillism, shade, tint, tone, whiplash curves
6	agrarian society, form follows function, industrial, Industrial Revolution

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

## Constructive Speaking and Listening

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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>

# Art and Architecture: Ancient Greece and Rome

**Big Idea** The art and architecture of ancient Greece and Rome highlight the importance of excellence in human effort and achievement.

## Unit Introduction and Pacing Guide

This introduction includes the background information needed to teach the *Art and Architecture: Ancient Greece and Rome* unit. In this unit, you will teach students about ancient Greek and Roman architecture and art. The main idea throughout the unit is that ancient Greek and Roman cultures strove for excellence in art, architecture, and thought. Their artistic works were created to worship gods and goddesses and, later, with the Romans, honor important figures. Students will learn about the artistic features and purposes of the Parthenon and Pantheon, Myron's *The Discus Thrower* sculpture, the painting *School of Athens* by Raphael, and the Roman sculpture *Apollo Belvedere*.

This unit contains three lessons, split across four class days, with 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
1–2	Lesson 1 Greek Architecture and Sculpture
3	Lesson 2 Roman Architecture and Sculpture

Day	Lesson
4	Lesson 3 Unit 1 Assessment

## What Students Should Already Know

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

CKHG Grade 3 Unit 2: *Ancient Rome*

- Artworks of ancient Roman civilization, including Le Pont du Gard and the Pantheon

## CKHG Grade 5 Unit 4: *The Renaissance*

- The influence of Greek and Roman art on Renaissance artists (classical subject matter, idealization of the human form, balance and proportion)

### What Students Need to Learn

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In this unit, students will:

- Identify characteristics of ancient Greek and Roman architecture and sculpture;
- Demonstrate an understanding of the purposes and functions of ancient Greek and Roman architecture and sculpture;
- Identify important artistic features of ancient Greek and Roman architecture and sculpture, such as columns, friezes, idealistic human forms, realistic poses, and symmetrical features; and
- Describe key differences between ancient Greek and Roman architecture and sculpture.

### What Students Will Learn in Future Grades

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In future grades, students will review and extend their learning about art from other cultures and time periods, further study the elements of art, and investigate more art masterpieces.

#### Grade 7 Unit 6: *Twentieth-Century Architecture*

- Students will focus on modernism and postmodernism in architecture. Examples of organic architecture students will explore include Victor Horta's Tassel House, Louis Sullivan's Guaranty Building, Frank Lloyd Wright's Darwin Martin House, and Antoni Gaudi's Casa Batlló.

### Vocabulary

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**dome, n.** a rounded structure used as a ceiling or roof in architecture **(16)**

*Example:* The curved arch of the dome allows for snow and rain to flow down and off the roof.

**Doric, adj.** pertaining to one of the orders of classical architecture classified by a simple design and a fluted column **(10)**

*Example:* A Doric column is often associated with strength since it can bear the most weight and has the most uncomplicated design.

**frieze, n.** a broad horizontal panel that stretches across a building and features sculpted or painted decoration **(10)**

*Example:* The frieze of the Parthenon featured images of Greek gods like Poseidon and Apollo in heroic poses.

**linear perspective, n.** an art technique where an image is represented as if seen by the eye; a way of representing three-dimensional space in a two-dimensional medium such as canvas or paper **(12)**

*Example:* With linear perspective, it is possible to depict the long hallway of a building in a drawing.

**oculus, n.** a circular hole or opening in the center of a dome **(16)**

*Example:* The oculus of the Parthenon allows rain to fall to the floor of the building.

**portico, n.** a porch or entrance to a building that has a roof structure and is supported by columns or walls **(16)**

*Example:* A portico is an elaborate porch that adds elegance and beauty to a building.

**Renaissance, n.** a period of history in European culture during the fifteenth and sixteenth centuries in which artists and writers tried to revive the achievements of ancient Greece and Rome **(12)**

*Example:* Many artists of the Renaissance depicted gods and goddesses of classical antiquity, such as Zeus and Hera.

**rotunda, n.** a building or space with a circular floor **(16)**

*Example:* The rotunda of the Capitol building holds many priceless sculptures within its walls.

## Cross-Curricular Connections

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

<b>CK History and Geography (CKHG)</b>
Grade 6 Unit 2: <i>Ancient Greece and Rome</i>
<b>CK Language Arts (CKLA)</b>
Grade 6 Unit 3: <i>The Heritage of Ancient Greece and Rome</i>
Grade 6 Unit 4: <i>The Iliad, The Odyssey, and Other Greek Stories</i>
Grade 6 Unit 5: <i>The Tragedy of Julius Caesar</i>

The Grade 6 Core Knowledge History and Geography (CKHG) materials include an in-depth unit on ancient Greece and Rome, which consists of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

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

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The most important ideas in Unit 1 are as follows:

- Ancient Greek architecture was mainly designed and built to worship gods and goddesses.
- Features like columns and friezes and materials such as fine marble were used in ancient Greek construction.
- Ancient Greek sculpture strove to portray idealized versions of the human form.
- Ancient Greek architectural and sculptural techniques emphasized balance, proportion, scale, and symmetry. Ancient Greeks valued human excellence in character.
- Ancient Roman architecture and sculpture borrowed a lot from ancient Greek techniques. Ancient Romans created art to honor and worship gods and goddesses, and their art also honored real-life figures such as politicians and generals.
- The Roman Pantheon features important elements of Roman architecture, including the portico, rotunda, dome, and oculus.

## What Teachers Need to Know

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The descriptions and activities in the main text are intended to help you become familiar with the artworks before presenting them to students; remember that some activities might be adapted for classroom use. Activities intended specifically for students can be found in the Teaching Idea sidebars. Give students time to carefully look at the reproductions before answering questions about specific artworks.

# Unit 1 Lesson 1

## GREEK ARCHITECTURE AND SCULPTURE

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will note features of Greek architecture and sculpture in the Parthenon and <i>The Discus Thrower</i> .	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 1 and <b>Student Activity Book</b> page 43<ul style="list-style-type: none"><li>• Art 1, The Parthenon</li></ul></li><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>The Discus Thrower</i></li><li>• Virtual tour of the Parthenon, from You Go Culture</li></ul></li><li>• <b>Student Activity Book</b> page 3, Explore Greek Architecture and Sculpture</li></ul>
<b>DAY 2</b>	Students will analyze the importance of ancient Greek culture by reflecting on the painting <i>School of Athens</i> by Raphael.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 2 and <b>Student Activity Book</b> page 45<ul style="list-style-type: none"><li>• Art 2, <i>School of Athens</i></li></ul></li><li>• <b>Student Activity Book</b> page 4 <i>School of Athens</i></li></ul>

### Lesson Objective

- Discuss the primary features of Greek architecture and sculpture.

### What Students Have Learned

Remind students that in Grade 5 they learned about the influence of Greek and Roman art on Renaissance art, including classical subject matter, idealization of the human form, and balance and proportion.

## DAY 1: EXPLORE GREEK ARCHITECTURE AND SCULPTURE

Introduce the lesson by asking about buildings erected to honor events, remember noteworthy people, or serve as a place of worship. List examples from around the world, such as the United States Holocaust Memorial Museum, the Washington National Cathedral, or the Taj Mahal. How do such buildings honor important events, people, or faith practices in a community? What do the architectural components, such as columns, domes, or pointed arches, signify and mean?

## Teaching About the Ancient Greek Civilization

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Inform students of the history and significance of the ancient Greek civilization. Explain that Greece is the easternmost of the four large European countries of the Mediterranean Basin. Most of Greece is situated on the Balkan Peninsula, which juts into the Mediterranean Sea. Approximately one-fifth of Greece is made up of islands. About 80 percent of Greece—both mainland and islands—is mountainous.

Greece's terrain greatly affected how its ancient civilization developed. Greece has no flooding rivers like the Nile, Tigris, or Euphrates. There is a small amount of fertile land, mostly in the Peloponnese Region and in some of the larger islands. Some ancient Greeks were farmers, and others took to the sea to find their livelihood. Greece's location and its proximity to the Mediterranean, Aegean, and Ionian Seas led to the development of a large and profitable trading network.

At the height of the ancient Greek civilization, Athens was the center of power. At first, Athens was ruled by a king and the aristocracy—the upper class, or nobles, who owned much of the land. The aristocracy eventually displaced the king, and although there was a general assembly of all adult male citizens, the only power was in the hands of the landowning nobles. By 500 BCE, Athens pioneered a democratic government, though its institutions differed in key ways from modern American democracy. Citizenship did not extend to women, slaves, or most non-native residents.

Athens's Golden Age lasted for seventy-five years, from 479 BCE to 404 BCE. During this period, Greece created cultural and artistic achievements that remain some of the greatest the world has known.

## Art of Ancient Greece

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The first great leader of the Golden Age was Pericles, who ruled from 495 BCE to 429 BCE. Pericles was known as a great orator and a supporter of the arts. Pericles decided to restore the Acropolis, a part of Athens located on a bluff overlooking Athens, which had been destroyed during the Persian Wars. The Parthenon was built as part of that restoration. Dedicated to Athena Parthenos (“Athena the Virgin”), the patron goddess oversaw protecting the city of Athens.



Slide 1

Display slide 1, The Parthenon, for students, and have them turn to the corresponding page in their Student Activity Books. The Parthenon, though now mostly in ruins, is one of the most visited sites in modern Greece. Over 100,000 tons of marble were quarried and brought to the Acropolis (the upper part of Athens) to build the Parthenon, which had a colonnade, or row of columns, on each of the four sides of the building. The



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column is an important part of Greek architecture. There are three types of columns: Ionic, **Doric**, and Corinthian. Of the three, the Doric column, which was used in the Parthenon, was the simplest. It features fluted columns and a smooth, simple capital, or top. These columns supported **friezes**, decorated horizontal panels that stretch across a building, originally covered with relief sculptures that depicted a festival procession that celebrated Athena.

*The Discus Thrower* is a sculpture renowned for its depiction of the athleticism and movement of the human body. The sculpture masterfully conveys a moment right before the athlete

throws the discus, with each muscular, well-defined body part well-proportioned and in symmetry. The statue reflects a Greek classical ideal.

## Art in This Lesson

### The Parthenon



The Parthenon was completed in 438 BCE.



Symmetry was an important artistic concept in ancient Greek architecture and sculpture. As a result, the opposing sides of a building might have the same number of columns, or a human figure's limbs or face would be symmetrical and well-proportioned in size and shape.

### Background for Teacher

Construction of the Parthenon took approximately ten years of labor, from 447 to 438 BCE. Another six years were needed to complete the architectural sculpture that adorns the building.



Display *The Discus Thrower* by Myron, sculpted in 450 BCE.

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

### AN ARTIST'S QUESTIONS

What was the stylistic type and purpose of the columns of the Parthenon?

- o The purpose of the Doric columns—the stylistic type that was used—was to support the temple building and its roof. They also held up the friezes that displayed relief sculptures of a procession dedicated to Athena.

How would you describe the figural style of *The Discus Thrower* statue? What does the sculpture represent and mean?

- o The figural style of the statue is anatomically accurate, depicting the musculature of the athlete's movement of his arms, legs, and torso. Based on perfect body proportions, it reflected a Greek ideal.

## Activity



Tell students they will now answer the questions about Greek architecture and sculpture on page 3, Explore Greek Architecture and Sculpture, in their Student Activity Books. Prompt students to fill out the questions independently.

Page 3

## Teaching Idea



Display the virtual tour of the Parthenon found in the Online Resource Document. Click through the images in each gallery while reading the text aloud. Ask students to notice how many columns appear on each side of the building. Point out the large, flat-paneled section above the columns (entablature). Note that this is where friezes would appear. Ask them to imagine the marble's appearance during the Parthenon's time.

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>

## Check for Understanding

Conclude the session by asking students to name features and elements of ancient Greek architecture and sculpture.

## DAY 2: SCHOOL OF ATHENS

Introduce this part of the lesson by discussing the long-reaching influence of ancient Greek architecture and sculpture. Tell students that artists began heavily borrowing styles and techniques from ancient Greece beginning shortly after the Middle Ages in Europe.

Ask the following question: How can you see the influence of ancient Greek architecture and sculpture today? (*I see buildings with columns and statues of figures that appear in poses that make them seem important.*)

Discuss with students how nearly two thousand years after the fall of ancient Greece, European cultures looked back to classical antiquity for inspiration. During the **Renaissance**, Europeans drew on ancient Greek culture to revitalize their art, architecture, and thought. *Renaissance* is a French word that means “rebirth.”

### Art in This Lesson

*School of Athens*, Raphael, 1511



*School of Athens* was completed in 1511 by the Renaissance painter Raphael. Raphael completed the painting after Pope Julius II commissioned him to create a work for one of the pope's private apartments in the Vatican.



Linear perspective was another artistic method of creating order, discipline, and structure in representative art. It was developed (or potentially rediscovered, since ancient Greek architects and artists have demonstrated knowledge of it as well) by Filippo Brunelleschi around 1420, when he wanted to portray buildings that he tried to sketch accurately.

### Background for Teacher

The painting represents the greatest mathematicians, scientists, and philosophers from classical antiquity sharing ideas. In reality, many of these thinkers lived at different times, and the painting is meant to honor them and the accomplishments of ancient Greece.



Slide 2

Display slide 2, *School of Athens*, for students, and have them turn to the corresponding page in their Student Activity Books. Explain to students that the Renaissance artist Raphael (1483–1520) painted *School of Athens*, depicting famous Greek figures in an idealized setting. The well-known classical philosophers Plato and Aristotle sit at the center of the painting, and other figures from ancient Greece sit around them in various poses and gestures. The painting is a rich tapestry of interlocking patterns of lines and shapes and is an example of **linear perspective**, a technique that tries to represent



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images as the eye would see them. Discuss how linear perspective works. Describe how the technique includes a vanishing point in the center of the painting and a series of triangles that extend out from it to make the painting appear to show three-dimensional space and depth. Point out that both linear perspective and ancient Greek sculpture sought to represent images with ideal beauty or perfection. Invite students to think about why Raphael may have placed Plato and Aristotle in the center of his painting. Point out that they were the most important figures of ancient Greece and that their contributions formed the basis of ancient Greek culture and ideas. Ask why European Renaissance artists like Raphael admired ancient Greece and discuss how his subject matter and style demonstrated his love of classical culture.

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

### AN ARTIST’S QUESTIONS

Why might the artist have chosen a “school” as the setting for his painting?

- o Raphael wanted to show that ancient Greece was a source of excellence in learning and thought for Renaissance artists.

What do you think the poses and gestures of the figures represent?

- o The poses of each figure are well-thought-out and symbolic of each philosopher’s attributes. For example, Aristotle’s downward hand gesture emphasizes his ideas about studying and observing the world.

### Activity

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Page 4

Tell students they will now answer the questions and respond to the prompt in the *School of Athens* reflection routine on page 4 in their Student Activity Books. Prompt students to work independently.

### Check for Understanding

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Conclude the session by asking, “What do you think European Renaissance artists like Raphael thought of ancient Greece? How does *School of Athens* demonstrate how Europe valued ancient Greece during the Renaissance period of the fifteenth century?”

# Unit 1 Lesson 2

## ROMAN ARCHITECTURE AND SCULPTURE

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will explore the features of Roman architecture and sculpture.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 3 and <b>Student Activity Book</b> page 47<ul style="list-style-type: none"><li>• Art 3, The Pantheon</li></ul></li><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Apollo Belvedere</i></li><li>• Virtual tour of the Pantheon, Visualizing Imperial Rome, from Khan Academy</li></ul></li><li>• <b>Student Activity Book</b> page 5, Explore Roman Architecture and Sculpture</li></ul>

### Lesson Objective

- Discuss the features of Roman architecture and sculpture.

### What Students Have Learned

In the last lesson, students studied the art and architecture of ancient Greece and the impact it had on culture.

## DAY 1: ROMAN ARCHITECTURE AND SCULPTURE

Introduce the lesson by discussing the similarities between Greek and Roman culture. Students may be familiar with the Roman mythological figure Jupiter, the king of the gods (known as Zeus in Greek mythology) and his wife Juno (known as Hera in Greek mythology). Explain that Roman culture borrowed a lot from ancient Greek culture but adapted it to fit its values. For example, while Greek mythology emphasized the strength, beauty, and personal qualities of gods and goddesses, Roman mythology emphasized the gods' commitment to serving family and the state.

This, in turn, influenced the direction Roman architecture and sculpture took. Roman sculpture was more realistic, unafraid to show the flaws in the subjects. It also featured real-life public figures like senators and generals. Romans used more practical materials like concrete to make stronger buildings that would suit the public's needs.

Ask the following question: Which would you rather see—a sculpture that shows a more idealistic form of the human body or a more realistic sculpture that shows flaws and imperfections? Why? (Possible response: I would like to see an idealized sculpture since it is more beautiful and inspiring.)

## Teaching About Roman Architecture and Sculpture

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Discuss the history and significance of the ancient Roman civilization with students.

Explain that the city of Rome is located along the Tiber River near the center of the Italian Peninsula. The city began in ancient times as a series of settlements on seven hills near the Tiber. Those hills were later named Aventine, Caelian, Capitoline, Esquiline, Palatine, Quirinal, and Viminal. Over time, the hilltop villages united and became the city of Rome. According to legend, Rome began on the Palatine Hill, settled by the mythical figure Romulus.

For many years, Rome was ruled by Etruscan kings. But in 509 BCE, the people rose against a particularly cruel king named Tarquin and drove him out. In that same year, the Romans set up a republican government in which the people chose their rulers to serve for fixed periods of time. At the time, this was a new type of government. Many other countries, including the United States, would later imitate it.

Explain that a Roman city 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 a center for civic participation.

A city usually built several temples in honor of various gods and goddesses. Cities also had public baths, which featured hot and cold pools, exercise grounds, and gardens. The baths, like the houses of the rich, had running water. Most people obtained their water from public fountains on the streets. They lived in crowded, noisy dwellings, similar to modern-day apartment buildings of four or five stories, while the wealthy few lived in luxurious villas, attended to by enslaved people. Slavery was common among the Romans, and people who were captured in battle were often enslaved.

Favorite forms of entertainment included gladiatorial combats, wild-animal contests, and chariot races. Many gladiators were professionally trained enslaved people who fought each other, often to the death. However, if a gladiator made a particularly skillful showing, the crowd might cheer for his release. In Rome, the Colosseum, a huge arena that seated forty-five thousand people, was the site of such events. Chariot races were held in round or oval structures called circuses. Spectators sat in tiers around the sides and cheered on their teams. The Circus Maximus in Rome was the largest circus in the empire. The phrase "bread and circuses" refers to providing grain and games to the poor of the cities to keep them fed and occupied so that they would not revolt. Critics of the emperors and the upper classes warned that such welfare only masked the growing problems caused by the uneven distribution of wealth.

The massive Colosseum and Circus Maximus are typical of the Romans' engineering skills. The Romans used domes to cap their buildings and arches to support walls and ceilings. Arches supported Roman bridges and aqueducts, which carried water from the country to the cities. The Romans also used stone to pave their roads, which they laid throughout the empire. Many modern European roads are based on the old Roman roadbeds, and some aqueducts are still standing.

## The Pantheon

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Slide 3



Page 47

Display slide 3, The Pantheon, for students, and have them turn to the corresponding page in their Student Activity Books. Inform students that the Pantheon is located in the heart of Rome where thousands of people pass daily. The building was begun under the direction of the statesman Marcus Vipsanius Agrippa in 27 BCE, whose name appears across the front of the building. It was built in the classic temple style of ancient Greece, with a portico and gabled roof supported by columns, a rotunda with a dome ceiling, and an oculus. The columns are in the more ornate Corinthian style. Corinthian columns are styled with curled acanthus leaves.

Explain to students that they will be reading about the architectural features of the Pantheon. Help them grasp the meaning of each vocabulary word they read about in the informational text. A **dome** is a rounded roof, an **oculus** is a hole in the center of the ceiling, a **rotunda** is a round room or building, and a **portico** is a structure with a roof and supporting columns, similar to a porch.

## Apollo Belvedere

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Display the sculpture through the Online Resource Document, and explain that the *Apollo Belvedere* has a rich history. The statue is believed to be a Roman copy of an original bronze statue created by the ancient Greek sculptor Leochares around 330 BCE. It was discovered under ruins in Rome in 1489. In 1533, it was restored by the Roman sculptor Giovanni Angelo Montorsoli, who repaired the statue's broken arms.

The statue has been celebrated for its excellent form and expression. It depicts the god Apollo, who was worshipped by both the ancient Greeks and the Romans. Apollo appears to have just shot an arrow, possibly slaying a beast. The *Apollo Belvedere* now sits in the Vatican, the center of the Roman Catholic Church.

Explain that there is a debate among scholars about the details of the sculpture. Some believe Apollo has just killed a python guarding the oracle at Delphi with his arrow (the sculpture is sometimes called the *Pythian Apollo* for this reason). In contrast, others believe he has just killed the giant Tityos. Whatever the subject, Apollo stands in a triumphant pose as an archer who has just released his bow.

Point out that the sculptor wanted to show Apollo in a natural, realistic pose. This was a common technique in ancient Greek sculpture. The sculpture shows Apollo standing facing the viewer but with his face turned sideways. The effect enhances the elegance of Apollo. The viewer can see him frontally and in profile at the same time.

Explain that *contrapposto* is an Italian term that refers to a figure standing and balancing most of their weight on one leg. As a result, the figure's shoulders and arms twist off-center from their hips and legs. The *Apollo Belvedere* is a fine example of this form in figurative sculpture.

**TEACHER NOTE**—The sculpture *Apollo Belvedere* features the nude male body, which may be uncomfortable for some students. Be sensitive to students in the class, and consider displaying the image linked in the Online Resource Document temporarily and then removing it to discuss the piece further.

## Art in This Lesson

### The Pantheon



The Pantheon was constructed between 27 and 25 BCE.



The structure uses classical elements of Roman architecture that we are familiar with today. These include the **dome**, or rounded roof; an **oculus**, which is a hole in the center of the ceiling; a **rotunda**, which is a round room or building; and a **portico**, or structure with a roof and supporting columns, similar to a porch.

### Background for Teacher

The structure we know as the Pantheon today was rebuilt from its original form by Emperor Hadrian around 118 to 125 CE. The rotunda and dome were new additions not on the original structure.

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

### AN ARTIST'S QUESTIONS

Why do you think the Pantheon was placed in the center of Rome? What does this tell you about how it was meant to be used?

- o It was in the center because it was an important building to honor the gods. The building was meant to be used often.

How does the *Apollo Belvedere* show Apollo's character?

- o The figure has a calm, serious look. He looks like he just conquered or won over his enemy.

## Activity



Page 5

Tell students they will now answer the questions about Roman architecture and sculpture on page 5, Explore Roman Architecture and Sculpture, in their Student Activity Books. Help them grasp the meaning of each vocabulary word they read about in the informational text. Remind them that a dome is a rounded roof, an oculus is a hole in the center of the ceiling, a rotunda is a round room or building, and a portico is a structure with a roof and supporting columns, similar to a porch. Prompt students to fill out the questions independently.

### Teaching Idea



Display the virtual tour of ancient Rome linked in the Online Resource Document. As you show students different parts of the ancient city, ask students how seeing Roman architecture and sculpture in full color and context makes them feel. Ask them how it helps them understand the impact and purpose of different Roman buildings and art. How was the tour experience different from looking at the works of art and architecture on their own?

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>

**SUPPORT**—You may wish to have students direct the virtual tour of ancient Rome by deciding which structure or part of the ancient city they would like to explore next. Invite discussion at each location, and have students compare ancient Rome to modern cities.

### **Check for Understanding**

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Conclude the session by asking students to name features and elements of ancient Roman architecture and sculpture.

# Unit 1 Lesson 3

## UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will design a building on paper that incorporates characteristics of Greek or Roman architecture.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 1–3 and <b>Student Activity Book</b> pages 43–47<ul style="list-style-type: none"><li>• Art 1, <i>The Parthenon</i></li><li>• Art 2, <i>School of Athens</i></li><li>• Art 3, <i>The Pantheon</i></li></ul></li><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>The Discus Thrower</i></li><li>• <i>Apollo Belvedere</i></li></ul></li><li>• <b>Student Activity Book</b> page 6, Design a Greek or Roman Building</li><li>• White 8½" × 11" paper or graph paper (1 sheet per student)</li><li>• Pencils (1 per student)</li><li>• Erasers (1 per student)</li><li>• Rulers (1 per student)</li><li>• Optional: black ink pens (1 per student)</li><li>• Optional: markers, crayons, and/or colored pencils and watercolor paint sets</li></ul>

### Lesson Objective

- Assess student mastery of content presented in Unit 1.

## Review

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### Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Book, 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.

Revisit the Big Idea with students: *The art and architecture of ancient Greece and Rome highlight the importance of excellence in human effort and achievement.* Discuss with students how ancient Greek and Roman art and architecture achieved these goals.



Slides 1-3

Display the art students viewed in this unit, including the Parthenon and the Pantheon, the sculptures *The Discus Thrower* and *Apollo Belvedere*, and Raphael's painting *School of Athens*. Point out some of the features and artistic elements they learned about.



Pages 43, 45, 47

To help students review, place a Venn diagram on the board, and write “Ancient Greeks” as the label of the left circle, “Ancient Romans” as the label of the right circle, and “Both” as the label of the overlapping section. Explain how they should name items for the left circle that only apply to ancient Greek art and architecture and name items for the right circle that only apply to ancient Roman art and architecture. For the middle section, they should name items that apply to both ancient Greek and Roman art and architecture. Take notes on the diagram as students reply. Note that the overlapping center section should include perfect human bodies in athletic poses for the art and columns and rotundas for the architecture.

## Assessment

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Page 6

Tell students they will now complete the hands-on activity Design a Greek or Roman Building on page 6 of their Student Activity Books. They will create their own building using ancient Greek and Roman architectural elements. Ensure that each student has the appropriate materials they wish to work with for this project. Review the list of steps in the Student Activity Book. You may want to model each step for the class. After students choose a building type or purpose, tell them to think about specific elements they can use in their own design (column, dome, frieze, etc.). As they sketch their building idea, tell them to also consider how they can use pattern and repetition as seen in Greek and Roman examples. Have an exemplar drawing handy, and review student work before moving on to the next step. After completing their artwork, students can answer the Reflection questions in their Student Activity Books.

## Check for Understanding

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Engage in a short discussion with students summarizing the significance of ancient Greek and Roman architecture and art. Invite volunteers to offer their input first and record their ideas before offering your own summary of the day's learning.

## Additional Recommended Resources

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Consider the following trade books that discuss ancient Greek and Roman art:

- Bordessa, Kris. *Tools of the Ancient Greeks: A Kid's Guide to the History & Science of Life in Ancient Greece*. Nomad Press, 2006.
- Dickinson, Rachel. *Tools of the Ancient Romans: A Kid's Guide to the History & Science of Life in Ancient Rome*. Nomad Press, 2006.
- Knapp, Ruthie, and Janice Lehmborg. *Off the Wall Museum Guides for Kids: Greek and Roman Art*. Davis, 2001.

Consider the following resources for teachers and parents:

- Norris, Michael. *Greek Art from Prehistoric to Classical: A Resource for Educators*. The Metropolitan Museum of Art, 2000. <https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/greek.pdf>.
- PBS LearningMedia. "Chasing Greatness." *The Greeks*. 2016. [https://mass.pbslearningmedia.org/collection/the\\_greeks\\_national\\_geographic/t/episode-3-chasing-greatness/](https://mass.pbslearningmedia.org/collection/the_greeks_national_geographic/t/episode-3-chasing-greatness/).
- PBS LearningMedia. "Ancient Greek Architecture." 2015. <https://mass.pbslearningmedia.org/resource/fc23dbee-a1a7-4443-b5c6-ce331d385ce2/teaching-with-primary-sources/>.
- Thompson, Nancy L. *Roman Art: A Resource for Educators*. The Metropolitan Museum of Art, 2007. <https://cdn.sanity.io/files/cctd4ker/production/dd2429c0bb2cd9fa53a31fa8ae07582ee70545cb.pdf>.

# Gothic Art and Architecture

**Big Idea** Gothic architecture and art emphasized light, decorative designs with a sense of divinity that inspired viewers.

## Unit Introduction and Pacing Guide

This introduction includes the background information needed to teach the *Gothic Art and Architecture* unit. In this unit, you will teach students about Gothic art and architecture. The main idea throughout the unit is that Gothic architecture and art included highly ornate decorative elements and designs like stained glass, pointed arches, and spires. Architects overcame several engineering challenges to make building and church walls taller and thinner, allowing more light and creating a sense of grandiosity. Students will learn about the artistic features and purposes of the Palace of Westminster and Notre Dame Cathedral.

This unit contains three 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 Gothic Architecture
2–3	Lesson 2 Gothic Sculpture

Day	Lesson
4	Lesson 3 Unit 2 Assessment

## What Students Should Already Know

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

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

- Features of Gothic architecture (spires, pointed arches, flying buttresses, rose windows, gargoyles, and statues) and famous cathedrals, including Notre Dame (Paris) and Chartres Cathedral

## What Students Need to Learn

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In this unit, students will:

- Demonstrate an understanding of the purpose and function of Gothic architecture and art;
- Identify characteristic features of Gothic architecture and art, such as pointed arches, flying buttresses, and gargoyles;
- Describe how Gothic architecture and art developed from the more simplistic designs of the medieval era; and
- Describe how Gothic architecture and art raised the Catholic Church's profile.

## What Students Will Learn in Future Grades

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In future grades, students will review and extend their learning about art from other cultures and time periods, further study the elements of art, and investigate more art masterpieces.

Grade 7 Unit 6: *Twentieth-Century Architecture*

- Examples of organic architecture students will explore include Victor Horta's Tassel House, Louis Sullivan's Guaranty Building, Frank Lloyd Wright's Darwin Martin House, and Antoni Gaudí's Casa Batlló

## Vocabulary

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**flying buttress, n.** a structure outside a building that offers support to the building's walls (26)

*Example:* Some flying buttresses, like the ones of Notre Dame Cathedral, had elegant curves.

**gargoyle, n.** a spout in the form of a grotesque human or animal figure projecting from a cathedral roof gutter to direct rainwater away from the building (30)

*Example:* Gargoyles were sometimes dragons or other mythical creatures.

**pointed arch, n.** an arch that comes to a point at its apex; a characteristic of Gothic architecture (26)

*Example:* Pointed arches were narrower and therefore appeared more elegant.

**ribbed vault, n.** a framework of crossed or diagonal arched ribs of a ceiling structure (26)

*Example:* Ribbed vaults were common in church naves, or the main parts of a church.

**spire, n.** the top part of a steeple that tapers to a point; an architectural element usually found on a church or temple (26)

*Example:* The spires of the Notre Dame Cathedral took many years to complete.

**stained-glass window, n.** a design made from clear or colored glass, on which images are made from bits of glass held together with strips of lead or drawn directly on larger pieces of colored glass (26)

*Example:* Stained-glass windows added beauty and rich colors to church walls.

## Cross-Curricular Connections

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

<b>CK History and Geography (CKHG)</b>
Grade 4 Unit 3: <i>Medieval Europe</i>
<b>CK Math (CKMath)</b>
Grade 6 Unit 1: <i>Area and Surface Area</i>
Grade 6 Unit 2: <i>Introducing Ratios</i>

The Grade 4 Core Knowledge History and Geography (CKHG) materials contain information about and examples of Gothic art, such as the Notre Dame and Chartres Cathedrals. The curriculum consists of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

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

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The most important ideas in Unit 2 are as follows:

- Gothic architecture developed innovations to make buildings taller and lighter.
- Features like pointed arches and ribbed vaults solved engineering problems and were more elegant than the rounded arches in earlier buildings.
- Flying buttresses provided critical support to thinner walls, which were mostly filled with stained-glass windows.
- Spires added extra weight that stabilized the flying buttresses.
- Gothic architecture and art increased the Catholic Church's significance and power.
- Gargoyles serve the essential function of draining water away from buildings while adding interest and intrigue to churches.

## What Teachers Need to Know

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The descriptions and activities in the main text are intended to help you become familiar with the artworks before presenting them to students; remember that some activities might be adapted for classroom use. Activities intended specifically for students can be found in the Teaching Idea sidebars. Give students time to carefully look at the reproductions before answering questions about specific artworks.

# Unit 2 Lesson 1

## GOTHIC ARCHITECTURE

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will label features of Gothic architecture.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 4–5 and <b>Student Activity Book</b> pages 49–51<ul style="list-style-type: none"><li>• Art 4, Palace of Westminster</li><li>• Art 5, Notre Dame Cathedral</li></ul></li><li>• <b>Student Activity Book</b> page 7, Features of Gothic Architecture</li><li>• <b>Online Resource Document</b> “Gothic Architecture: An Introduction” article from Khan Academy</li></ul>

### Lesson Objective

- Discuss the features of Gothic architecture.

### What Students Have Learned

Remind students that in Grade 4 they learned about Gothic art, such as the Notre Dame Cathedral, in the *Art and Architecture: Middle Ages in Europe* unit.

## DAY 1: GOTHIC ARCHITECTURE

Introduce the lesson by asking what students recall learning about life in a castle during the medieval era. Remind students that castles were built as fortresses for protection. They had tall stone walls and often had a moat surrounding them. The walls were tall so that soldiers could see their approaching enemies from far away and shoot arrows or dump boulders on them.

Ask, “What was the main purpose of a castle, and how did its architecture reflect this?” (*Castles were meant to protect people; they were not built for beauty. Therefore, they were built to be strong and functional.*)

**SUPPORT**—Show examples of Romanesque architecture typical of the medieval era, such as the Abbey of Sant’Antimo in Siena, Italy, which they encountered in Grade 4. Point out the heavy walls, small windows, and rounded arches.

### Teaching About Gothic Architecture

Explain that Gothic architecture developed in France in the twelfth century, in conjunction with the rise of the Western Church during the Middle Ages. Before its development, churches and buildings were made from heavy stone and had thick walls with few windows. Architects

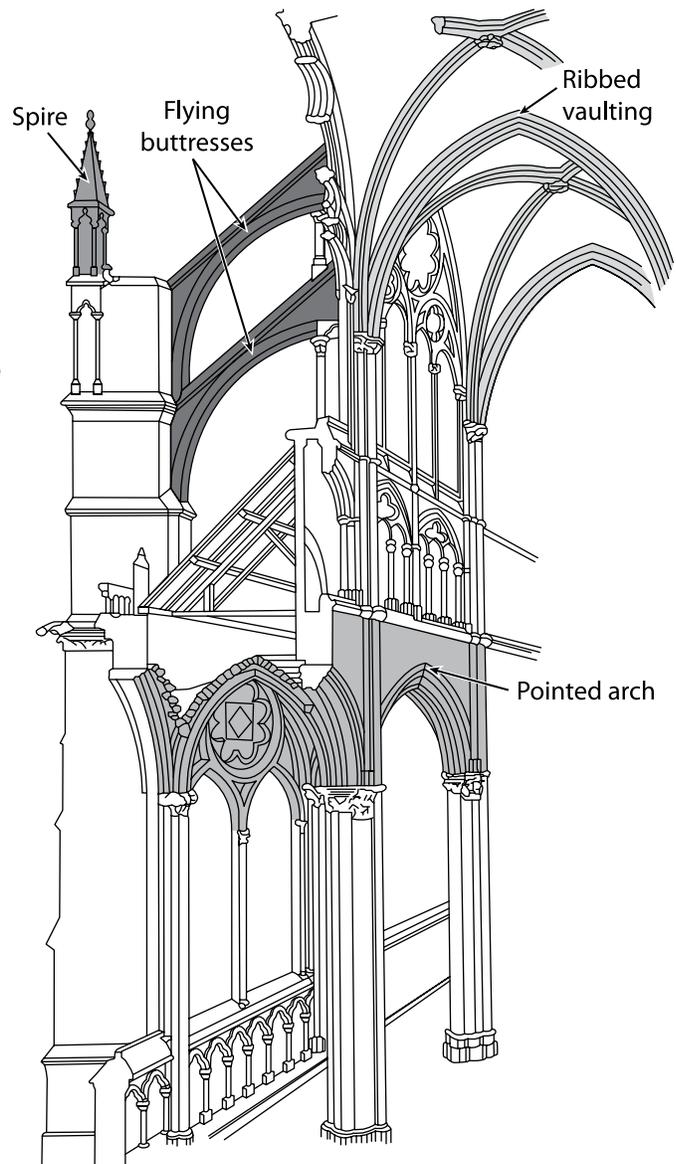
wanted to build structures that would rise higher in the sky, with stained-glass windows to allow more light to enter. Light was associated with the divine; taller buildings would point visitors' eyes upward, reminding them of the heavens. To accomplish this, architects had to overcome several engineering challenges. They needed to develop thinner walls that could allow more window space but were taller than before. The previous Romanesque style featured barrel vaults, thick, short walls, and rounded arches. Gothic features modified these characteristics so that barrel vaults became more complex ribbed vaults, which could support thinner and higher walls. Rounded arches became more narrow and elegant, with pointed features that drew the eye upward. **Stained-glass windows** were set in the walls, letting in light and color, and inspiring worshippers. Gothic architecture symbolized the Church's power in the Middle Ages. Introduce students to the vocabulary words associated with Gothic architecture.

**Pointed arches** redirect weight downward so that supports could be thinner and more delicate. When grouped together, pointed arches provided support for taller walls.

**Flying buttresses** support thinner, taller walls, allowing for more decorated designs.

**Ribbed vaults** are a framework of crossed or diagonal arched ribs that support a ceiling or roof.

Tall **spires** stabilize flying buttresses and add decorative elements.



## Palace of Westminster and Notre Dame Cathedral

The Palace of Westminster was first built in 1016 as a residence for Edward the Confessor. Architects Sir Charles Barry and Augustus Pugin rebuilt it in stages between 1840 and 1876. It features ornate details and spires and a notable Gothic tower that houses Big Ben, the famous bell. Surviving medieval buildings include Westminster Hall, the Cloisters, and the Undercroft Chapel. Barry aimed to merge the old with the new to balance vertical features like the towers and horizontal features like long bands of ornate and decorative paneling.

The Notre Dame Cathedral was built in the twelfth century in Paris and completed in the fourteenth century. It is one of the earliest examples of Gothic architecture and one of the

finest examples of French architecture. It was dedicated to the Virgin Mary and was one of the first buildings to pioneer the ribbed vault and flying buttress.

## Art in This Lesson

### Palace of Westminster



The palace was completed in 1876.



The Palace of Westminster is an example of Victorian Gothic architecture.

### Background for Teacher

Stained-glass windows are made from glass colored with various metallic oxides. The glass "colors" light as it passes through the window. Stained-glass windows often show religious pictures and scenes.

### Notre Dame Cathedral



Construction of the Notre Dame Cathedral was completed in 1345.



The cathedral is a classic example of Gothic architecture due to its pointed arches, ribbed vaults, and stained-glass rose windows. The intricate carvings on the facade are also characteristic of the Gothic style.

### Background for Teacher

The construction of the cathedral took nearly 200 years to complete. The building suffered a devastating fire in 2019 that took years of reconstruction.



Slides 4-5

Display slide 4, the Palace of Westminster, and slide 5, Notre Dame Cathedral, for students, and have them turn to the corresponding pages in their Student Activity Books. Invite students to point out the flying buttress, pointed arch, ribbed vault, and spire of the Palace of Westminster and the Notre Dame Cathedral.



Pages 49, 51

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

### AN ARTIST'S QUESTIONS

What is one of the effects of stained glass? How might it make a viewer feel?

- o Stained glass creates images in glass. A person might feel more inspired looking at it.

How does the Palace of Westminster look compared to other castles from the medieval era you've seen?

- o It is more complicated and ornate. It has more details. There are many decorations. The tower is taller and thinner.

Before the development of Gothic architecture, how might people have felt in a large stone building without many windows?

- o They might have felt cold or uninspired in such a dark setting.

### Teaching Idea



Display additional images of Gothic architecture for students by showing them the article “Gothic Architecture: An Introduction” and pausing on each photographic example of Gothic architectural features. Invite students to point out the pointed arches and ribbed vaults in the photographs.

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

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

### Activity



Page 7

Tell students to go to page 7, Features of Gothic Architecture, in their Student Activity Books and label the features of Gothic architecture they see in the photos. Prompt students to complete the activity independently.

### Check for Understanding

Conclude the session by asking students to name features and elements of Gothic architecture and explain the purpose of each. Explain that in the next lesson, students will create their own model of Gothic architecture.

# Unit 2 Lesson 2

## GOTHIC SCULPTURE

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will create their own Gothic sculpture.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 4–5 and <b>Student Activity Book</b> pages 49–51<ul style="list-style-type: none"><li>• Art 4, Palace of Westminster</li><li>• Art 5, Notre Dame Cathedral</li></ul></li><li>• <b>Student Activity Book</b> page 8, Create Your Own Gargoyle</li><li>• Modeling clay (per student)</li><li>• Modeling tools such as rolling pins, cookie cutters, and plastic knives (for students to share)</li><li>• Cups of water (1 per student)</li><li>• Paper towels</li></ul>
<b>DAY 2</b>	Students will continue working on their Gothic sculpture.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 8, Create Your Own Gargoyle</li><li>• Student sculptures from Day 1</li><li>• Modeling tools from Day 1</li></ul>

### Lesson Objective

- Discuss the features of Gothic sculpture, and create a model sculpture.

### What Students Have Learned

In Grade 4 Unit 1, students learned about Gothic architecture such as the Notre Dame Cathedral. In Lesson 1 of this unit, students learned about the features of Gothic architecture.

## DAY 1: EXPLORE GOTHIC SCULPTURE

Introduce the lesson by reviewing the features of Gothic architecture students studied in Lesson 1. Ask students to notice some of the more decorative elements of the architectural features. Have them review the photographs of the Palace of Westminster and the Notre Dame Cathedral. Draw their attention to the stained-glass windows, ornate decorations on the pointed arches, and tall spires.

Ask the following question: How does Gothic decoration compare to Greek and Roman decoration? (*Gothic decoration looks even more complex than Greek and Roman art. The buildings look like they took a long time to create.*)

**SUPPORT**—Prompt students by reminding them that they learned about Greek and Roman art and architecture in Unit 1. You may wish to take a few minutes to compare the Parthenon or Pantheon to the Palace of Westminster or the Notre Dame Cathedral.

## Teaching About Gothic Sculpture: Gargoyles

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Explain that the Gothic period was a later time period of the medieval era where artists and designers made work that was very detailed and ornate, adding details like **gargoyles**. Gargoyles are stone-carved figures that often resembled dragons, mythical birds, or other fantastical beasts. They could look imposing and even dangerous. However, gargoyles were created to serve a very important function: to drain water away from buildings. The gargoyle was a type of rain gutter, or waterspout. Inform students that decorative waterspout gargoyles have a long, rich history. Ancient Greeks and Romans carved decorative gutters, often in the form of imposing animals like lions, an example of which sits on top of the Parthenon in Athens. It wasn't until the medieval era that gargoyles evolved into something stranger and more menacing. The gargoyles of Gothic architecture began to take on the form of chimeras (hybrid beasts composed of different parts; e.g., a lion's head attached to a goat's body) and other mythical animals. The gargoyle's features were often grimacing and mischievous, like the ones decorating the Notre Dame Cathedral. Gothic architects placed them strategically around buildings to distribute rainwater evenly. Water would drain from their mouths onto the ground below.

*Gargoyle* comes from the French word *gargole*, which means “throat.” Gargoyles are often confused with grotesques, which are also carvings of chimeras or other mythical beasts but with no function other than ornamental. Explain that if the sculpture cannot spit water, it is a grotesque, not a gargoyle.

## Gothic Sculpture

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Consider showing different examples of gargoyles, particularly those on the Notre Dame Cathedral. Have students note the animal parts or name the kind of creature in each example. Ask students to describe how they feel when they see the gargoyle. Ask if they've ever seen a gargoyle in a movie, on television, or in a book. They may have seen them in comic books or movies and found their fierce expressions to be memorable. Ask why Gothic architects may have chosen gargoyles to decorate churches. Explain that they may have thought the gargoyles would ward off evil spirits or possibly scare people into going to church.



## Activity

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Page 8

Tell students they will take the rest of this class and the next class to create their own gargoyle by following the instructions on page 8, *Create Your Own Gargoyle*, in their Student Activity Books. Ensure that each student has the appropriate materials for this project. Review the list of steps in the Student Activity Book. You may want to model each step for the class beforehand, have an exemplar sculpture handy, and review student work before moving on to the next step. After completing their artwork, students can answer the Reflection question in their Student Activity Books.

**TEACHER NOTE**—Provide a demonstration on some simple techniques students can use to shape and mold the clay to model the process of shaping one or more animal features that was discussed. A spray bottle can help moisten the clay. Air-dry clay is the easiest and most appropriate for classroom use.

## Check for Understanding

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Engage in a short discussion with students summarizing the significance of Gothic architecture and sculpture. Invite volunteers to offer their input first and record their ideas before offering your own summary of the day's learning. Explain that they will finish working on their gargoyle sculptures in the next class.

## DAY 2: CONTINUE CREATING GARGOYLES

Hand out the gargoyles that students created during Day 1 of this lesson. Tell students they should continue working on their clay artwork. At this point, they may wish to carve details into their sculptures with plastic knives and add color with paint if they've finished molding and their creations have dried.

## Activity

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Page 8

Refer students back to Student Activity Book page 8 so they can reread the instructions for the *Create Your Own Gargoyle* activity. When students are finished, remind them to answer the Reflection question if they have not already done so.

## Check for Understanding

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Engage in a short discussion with students by inviting them to share their designs. Ask them to name their gargoyle and explain its design.

# Unit 2 Lesson 3

## UNIT 2 ASSESSMENT

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will reflect on the content and vocabulary they learned relating to Gothic architecture and art.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 4–5 and <b>Student Activity Book</b> pages 49–51<ul style="list-style-type: none"><li>• Art 4, Palace of Westminster</li><li>• Art 5, Notre Dame Cathedral</li></ul></li><li>• <b>Student Activity Book</b> page 9, A Gothic Review</li></ul>

### 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

Revisit the Big Idea with students: *Gothic architecture and art emphasized light, decorative designs with a sense of divinity that inspired viewers.* Discuss with students how Gothic architecture developed with churches and served to advance the Church's power. The idea was to draw viewers' eyes up and emphasize the beauty and elegance of the divine. Point out architectural features students viewed in this lesson, including in the photograph of the Palace at Westminster.

### Review Medieval Art and Architecture



Slides 4–5

Display the following examples of Gothic architecture from earlier in the unit:

- Palace of Westminster
- Notre Dame Cathedral



Pages 49–51

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

### **AN ARTIST'S QUESTIONS**

What do these pieces have in common?

- o They are examples of Gothic architecture. They feature ornate designs and have common characteristics of the architecture of the time period.

How is Gothic architecture different from medieval architecture?

- o Medieval castles and churches had thick, short, sturdy walls and small windows. Gothic architects made walls thinner and taller, with colorful windows to allow light in.

## **Assessment**

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Page 9

Tell students they will now complete the activity A Gothic Review on page 9 in their Student Activity Books. Prompt students to complete the activity independently. Give them a chance to review previous Student Activity Book pages to help them complete their drawings. As time allows, invite students to share their drawings with each other in small groups or present their drawings to the class. Emphasize that the purpose of these drawings is to show the defining characteristics of a spire, pointed arch, flying buttress, and ribbed vault. It is a way of taking notes using pictures. If students have trouble with their drawings, walk through one example as a class. Ask the following questions: What is the main shape of a flying buttress? What other important details do we need to include to show how it works?

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

- Have students write a short story about what a gargoyle might see during a day as it sits atop a Gothic cathedral, looking down on a modern city.
- Have students summarize the significance and purpose of Gothic architecture and art.

## Additional Recommended Resources

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Consider the following trade books that discuss Gothic art and architecture:

- Burbank Bridaham, Lester. *The Gargoyle Book: 572 Examples from Gothic Architecture*. Dover Architecture, 2006.
- Scott, Robert A. *The Gothic Enterprise: A Guide to Understanding the Medieval Cathedral*. University of California Press, 2011.

Consider the following resources for teachers and parents:

- Harris, Beth, Steven Zucker, and Valeria Spanswick. "Gothic Architecture, an Introduction." Smarthistory. January 25, 2023. <https://smarthistory.org/gothic-architecture-an-introduction/>.
- Norris, Michael. *Medieval Art: A Resource for Educators*. The Metropolitan Museum of Art, 2005. <https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/medieval.pdf>.

# Rococo Art

**Big Idea** The rococo movement in art emphasized leisure, play, youthfulness, and nature and featured soft colors, long curves, and golden decoration.

## Unit Introduction and Pacing Guide

This introduction includes the background information needed to teach the *Rococo Art* unit. In this unit, you will teach students about rococo art and the use of light in portrait painting. The main idea throughout the unit is that rococo art was a reaction to the heavier, more church-centered subjects and themes of the baroque period and developed with the rise of the aristocracy in France in the eighteenth century. Students will learn about rococo art’s artistic features and purposes by studying Jean-Honoré Fragonard’s painting *The Swing* and Adélaïde Labille-Guiard’s *Self-Portrait with Two Pupils*.

This unit contains three 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 Rococo: Light and the Natural Form
2–3	Lesson 2 Exploring Light in Portraits

Day	Lesson
4	Lesson 3 Unit 3 Assessment

## What Students Should Already Know

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

Grade 5 Unit 2: *Art and Architecture: The Baroque Period*

- The dramatic use of light and shade, turbulent compositions, and vivid emotional expression in baroque art and architecture of the seventeenth century

## What Students Need to Learn

In this unit, students will:

- Identify characteristics of rococo art and why it developed;
- Demonstrate an understanding of the aims and functions of rococo art;
- Identify important artistic features of rococo art, such as pastel colors, asymmetrical shapes, nature motifs, gold decoration, and playful subjects; and
- Describe how contrasts between light and dark are used in portrait painting to express mood, highlight features, and create volume and depth.

## What Students Will Learn in Future Grades

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In future grades, students will review and extend their learning about art from other cultures and time periods, further study the elements of art, and investigate more art masterpieces.

Grade 7

- Students will study time periods of art that extend into the twentieth century, including expressionism, cubism, surrealism, abstract expressionism, abstraction, and twentieth-century architecture.

## Vocabulary

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**grotto, n.** a natural or human-made cave covered in shells, rock, or other natural objects **(38)**

*Example:* Famous grottoes are found along the coast of Italy.

**pastel, n.** a soft and delicate shade of color **(75)**

*Example:* The woman's dress was a beautiful, rosy pastel.

**rocaille, n.** a French style of decoration that used shell-covered rock to decorate grottoes during the baroque period; *rocaille* means “rubble” or “pebbles” in French **(38)**

*Example:* Rocaille was featured in many aristocrats' homes in the eighteenth century in France.

## Cross-Curricular Connections

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

<b>CK History and Geography (CKHG)</b>
Grade 4 Unit 7: <i>The American Revolution</i>
Grade 6 Unit 4: <i>The French Revolution and Romanticism</i>
<b>CK Music (CKMusic)</b>
Grade 6 Unit 3: <i>Baroque Music</i>
Grade 6 Unit 4: <i>Classical Music</i>

The Grade 4 Core Knowledge History and Geography (CKHG) materials include an in-depth unit, *The American Revolution*. Grade 6 CKHG includes the unit *The French Revolution and Romanticism*, which overlaps the rococo period of art. The materials consist of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

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

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The most important ideas in Unit 3 are as follows:

- Rococo art developed from the baroque period, which was also characterized by heavy ornamentation and intricate design.
- Unlike the baroque period, however, rococo art emphasized less serious themes, lighter

colors, and less dramatic contrasts between light and dark.

- Rococo art emphasized the values of the aristocracy—wealth, leisure, play, and youthfulness.
- Rococo art featured pastel colors, lush natural imagery and motifs, and gold decoration.
- The light in rococo portrait painting would come from a particular area (directional lighting).

## What Teachers Need to Know

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The descriptions and activities in the main text are intended to help you become familiar with the artworks before presenting them to students; remember that some activities might be adapted for classroom use. Activities intended specifically for students can be found in the Teaching Idea sidebars. Give students time to carefully look at the reproductions before answering questions about specific artworks.

# Unit 3 Lesson 1

## ROCOCO: LIGHT AND THE NATURAL FORM

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will read about rococo art and answer questions about rococo designs.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 6–7 and <b>Student Activity Book</b> pages 53–55<ul style="list-style-type: none"><li>• Art 6, <i>The Swing</i></li><li>• Art 7, <i>Self-Portrait with Two Pupils</i></li></ul></li><li>• <b>Student Activity Book</b> page 10, Explore Rococo Art</li></ul>

### Lesson Objective

- Discuss the features of rococo art.

### What Students Have Learned

Remind students that in Grade 6 Unit 2, they learned about the Gothic period of art, which emphasized natural imagery and rich decoration.

## DAY 1: ROCOCO: LIGHT AND THE NATURAL FORM

Introduce the lesson by discussing the French term **rocaille**, from which the term *rococo* is derived. Tell students that the term means “rubble” or “pebbles” in French. Explain how artists in the eighteenth century would cover items with woodworking and plaster designs to decorate furniture, mirrors, small household objects, personal items, and even walls and mantelpieces. The result was an ornate and rich yet natural effect inspired by the shell- and pebble-covered walls of Renaissance **grottoes**.

Ask the following question: Think about how much work it would take to cover an entire wall in ornate woodworking or plaster designs. What does this tell you about the values of art and culture in the eighteenth century? (*People had a lot of time and money to make art. They valued detailed artwork that took a long time to complete. They also probably valued nature since they included natural materials in their work.*)

### Teaching About the Rococo Art Period

Discuss the historical and political factors that led to the rise of the rococo period with students.

The rococo period began in the early eighteenth century as a reaction to the more formal Louis XIV style. Also called the late baroque period, rococo shared much in common with the

baroque period's highly ornamental and intricate designs, which were largely influenced by the Catholic Church's attempt to elevate its status. However, the rococo period left behind the more serious and intense subjects and themes of the baroque period. Instead of the dramatic stormy scenes that one might expect in a baroque painting, for example, one would find light, sunny scenes and lush gardens in a rococo painting. This change was prompted by the rise of the aristocracy, particularly after the death of Louis XIV, and France's movement away from the Church. Wealth, leisure, and play were emphasized instead.

## Activity



Page 10

Invite students to open their Student Activity Books to page 10, Explore Rococo Art, and read the passage and answer the questions about rococo art. You may wish to have students work independently or to have a volunteer read the paragraph to the class and then have the class, together or in small groups, look at the rococo decorations and answer the questions together.

## Preparing to Discuss *The Swing* and *Self-Portrait with Two Pupils*

Display slide 6, *The Swing*, and slide 7, *Self-Portrait with Two Pupils*, for students, and have them turn to the corresponding pages in their Student Activity Books.

Jean-Honoré Fragonard's painting *The Swing* is one of the most famous paintings of the rococo period. Fragonard flourished during this period, as his style, tastes, and abilities matched the period's frivolity and exuberance. Adélaïde Labille-Guiard, on the other hand, was a more serious figure—one of the few women admitted to the French Royal Academy. At the time, only four women were allowed to attend at a time. Her painting *Self-Portrait with Two Pupils* boldly describes women in art at the time, showing the painter's belief in educating women in art. Labille-Guiard positions herself in the center of the painting and the focus of the light. She is wearing rich, aristocratic garments, signifying her status and authority. She also shows off her skills as a painter, as she wanted to be hired to paint portraits of the wealthy. In the artwork, she is dressed in fine clothes to highlight the fact that she could mimic beautiful, realistic-looking materials like silk or feathers in paint.

## Art in This Lesson

*The Swing*, Jean-Honoré Fragonard



*The Swing* was painted between 1767 and 1768.



The light follows a diagonal pattern through the painting. Only the woman on the swing is in the light; the rest is in shadow.

### Background for Teacher

While the subject of a woman on a swing is seemingly innocent, it was considered shocking or suggestive at the time it was painted.

## *Self-Portrait with Two Pupils*, Adélaïde Labille-Guiard



*Self-Portrait with Two Pupils* was completed in 1785.



The careful placement, or juxtaposition, of light and dark in the painting contributes to a style and mood typical of rococo art.

### Background for Teacher

Point out that a portrait is a picture that has a person as the main subject. This painting is a self-portrait—it is of the painter herself—so it is noteworthy that it includes two other figures, two of the painter’s students. While she places herself in the center of the painting, she also shows the importance of educating women by putting her two female students behind her.

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

### AN ARTIST’S QUESTIONS

What features of the painting *The Swing* indicate that it was painted during the rococo period?

- o The woman’s dress is painted in pastel colors. The setting is a lush garden. The woman looks like she is having fun.

How does the painting *The Swing* reflect the values of the rococo period?

- o The painting shows leisure and play. The woman is having fun on a swing. The painting also shows wealth since the woman wears an expensive gown.

In *Self-Portrait with Two Pupils*, what do you notice most about the painting? What features indicate that it is from the rococo period?

- o The woman’s blue dress is rich and elegant. It is a soft color. There is a lot of light in her dress and her face.

**SUPPORT**—Remind students what they read in the Student Activity Book about rococo artists preferring to paint with pastel colors. Invite students to point out the soft colors of the dresses worn by the women in the paintings. Point out the light that hits the soft colors, giving them an additional sense of lightness.

**TEACHER’S NOTE**—You may wish to ask students how the paintings make them feel. For example, *The Swing* may make students feel like they do when they are having fun or enjoying themselves with friends.

### Check for Understanding

Conclude the session by asking students to discuss what they learned about rococo art and how it compares to Gothic art they learned about in the last unit.

# Unit 3 Lesson 2

## EXPLORING LIGHT IN PORTRAITS

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will begin creating a portrait that emphasizes the direction of light on a subject.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 7 and <b>Student Activity Book</b>, page 55<ul style="list-style-type: none"><li>• <i>Art 7, Self-Portrait with Two Pupils</i></li></ul></li><li>• <b>Student Activity Book</b> page 11, Create a Portrait</li><li>• Heavy paper, such as watercolor or canvas paper (1 sheet per student)</li><li>• Soft graphite pencils (1 per student)</li><li>• Kneaded erasers (1 per student)</li><li>• Vinyl erasers (1 per student)</li><li>• Blending tools (1 per student)</li><li>• Acrylic paints</li><li>• Paintbrushes (1 per student)</li><li>• Cardboard or paint palette (1 per student)</li></ul>
<b>DAY 2</b>	Students will continue working on their portraits.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 11, Create a Portrait</li><li>• Supplies from Day 1</li></ul>

### Lesson Objective

- Discuss the use of light in portrait painting.

### What Students Have Learned

Remind students that in Lesson 1 they learned about the use of light in rococo painting.

## DAY 1: LIGHT IN PORTRAITS

Introduce the lesson by asking students about how they take selfies or other photographs of themselves or their friends. If they do not use cameras, ask them to think of photographs of people they have seen. Discuss how lighting changes the photos and adds different effects and moods.

Ask the following questions: How does the mood of a black-and-white photo differ from that of a color photo? (*Black-and-white photos seem more serious.*) How might you use light and shade to highlight certain features of a person in a photo? (*I might place a lot of light on them to highlight their features; I might place them in a shadow to show their emotions.*)

### Teaching About Light in Portrait Painting

Discuss the development of using the play between light and dark in painting. Explain that rococo portrait painters in the eighteenth century relied on subtle contrasts between light and dark to create mood and depth in their playful and sometimes frivolous portraits. Artists would position a soft light source to highlight specific features of the subject's face, such as the eyes or the contours of the nose or cheekbones. Other areas of the face might be in soft shadow. This type of subtle play between light and dark in a rococo painting helps the painter quietly emphasize shapes, emotions, and themes. For example, placing figures in light emphasizes their importance and authority, and placing them in the dark might suggest hidden or taboo notions.

In the rococo period, the themes were less intense than in the baroque period, and therefore, the contrasts were less intense. The lighting was softer and more refined, creating a more elegant and relaxed feeling.



Slide 2

**SUPPORT**—Return to the Renaissance painting *School of Athens* from Unit 1. Have students notice how the painter contrasts light and dark in the painting, especially in the figures' faces. Ask them to think about how the painter's use of shading, modeling, and light contrasts helped create images that clearly referenced classical antiquity as a pivotal time of human achievement in thought and art. Point out that rococo paintings also used contrasting darks and lights but in a softer, more delicate manner. As their subjects and themes were less pointed than those of the Renaissance, such soft contrasts highlight the frivolity and highly decorative nature of the rococo.



Page 45

**TEACHER NOTE**—While it may be difficult to control the lighting in the room, you can help situate subjects by a sunny window to help show how soft or diffused light can hit a subject from the side and subtly change the impact of the portrait.

### The Use of Light in the Painting *Self-Portrait with Two Pupils*



Slide 7

Return to *Self-Portrait with Two Pupils*, and ask students to identify the direction from where the light shines. In this painting, the central figure (the seated woman) is completely in the light. The two pupils behind her, however, are slightly in shadow. The artist uses a soft play of light and dark to create both drama and a statement about her own importance. How do the differences between the light and dark areas of the image affect the overall meaning of the artwork? Point out that the darkly shaded background with the antique busts or sculptures is secondary in importance to the three highlighted women clearly in the foreground and middle ground.



Page 55

## Using Tools to Create Light and Shading in a Portrait Drawing

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Explain that students will be spending the rest of this day and the next class day working on portraits, noting how light impacts their work. Remind students that a portrait is a picture that has a person as the main subject. Portraits may be of the painter (called a self-portrait) or of one or more other people.

Provide a short demonstration on how to use the drawing tools. The kneaded eraser removes or blends pencil shading but is soft and won't damage paper. The vinyl eraser makes it harder to remove pencil shading entirely, creating lighter areas. It has to be used with care, or it can tear paper. Standard blending tools are a tortillon or a stump, but if those are not available, students can use tissue or their fingers to blend their pencil lines.

Discuss how dark lines create definition and can be used to outline a form, like the side of the face or nose. Darker areas will be in shadow; lighter areas will be in the path of the light. Shading can give dimension (e.g., shading on a nose will show its volume). Remind students that the greater the contrast between light and dark in the painting, the brighter the light source is in the painting.

### Activity

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Page 11

Tell students they will now create a rococo-style portrait with the light source on one side. Have students turn to the Create a Portrait activity on page 11 in their Student Activity Books. As students work, circle around the room, and offer guidance. Tell them they should incorporate what they learned about rococo-style portraits (dramatic themes, pastel colors, nature motifs, etc.). Help students rearrange themselves in the room depending on the person or people they choose to draw. Have students take their time forming the facial features in their drawings and thinking about the direction of the light hitting the subject. If students rush through their drawings and want to start painting during this class period, remind them that they will have all of the next class period to paint their subjects carefully. Encourage them instead to stop after Step 4 and add more details to their sketches with a pencil. Tell them they can work on Step 5 during the next class. When the class period ends, collect the portraits for safekeeping so they can be distributed again and worked on during the next class. Have students complete the Reflection questions at the bottom of the page in the Student Activity Book.

### Check for Understanding

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Conclude the session by asking students to describe how light and the direction of the light source on their portrait subject affected the way they created the sketches for their portraits. Explain that they will continue working on their portraits in the next class session.

## DAY 2: CONTINUE WORKING ON PORTRAITS



Page 11

Distribute the portraits that students started in the last class. Have students continue working on their portraits using the Create a Portrait directions in the Student Activity Book as reference. You may wish to have students spend most of the second day adding color using the acrylic paints. Have them return to *Self-Portrait with Two Pupils*, noting the features in the background and how they appear in shadow. Ask them what features or objects they may want to place in the background of their portraits, what meaning they may hold, and how they support the overall theme of their portraits.

When students have the basic shapes of their portrait completed, encourage them to pause and consider how they might add other rococo elements. When they add color, they might use pastel shades. Where could they also incorporate shapes and forms from nature? Remind students that the rococo movement in art emphasized leisure, play, youthfulness, and nature and featured soft colors, long curves, and golden decoration. How can they use these ideas and elements in their portraits?

Guide students as they use the paints, and show them how to mix paints on a piece of cardboard or a paint palette to create lighter or darker colors.

When students are finished with their portraits, save them in a safe place so they can be displayed during the next class period as a gallery walk during the unit assessment.

### Check for Understanding

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Conclude the session by asking students to describe how subtle or dramatic light and dark shading are used in portrait painting. Invite students to share techniques they learned for mixing paint or making certain areas of their portraits seem lighter or darker than others.

# Unit 3 Lesson 3

## UNIT 3 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will design their own object in the rococo style.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 6–7 and <b>Student Activity Book</b>, pages 53–55<ul style="list-style-type: none"><li>• Art 6, <i>The Swing</i></li><li>• Art 7, <i>Self-Portrait with Two Pupils</i></li></ul></li><li>• <b>Student Activity Book</b> page 12, My Rococo Design</li><li>• Optional: masking tape, tacks, or any other adhesive to hang students' drawings</li></ul>

### Advance Preparation

To prepare for the gallery walk ahead of time, you may wish to hang student portraits from Lesson 2 with masking tape, tacks, or other adhesive so they are in a place that students can easily pass by in the classroom.

### 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

Revisit the Big Idea with students: *The rococo movement in art emphasized leisure, play, youthfulness, and nature and featured soft colors, long curves, and golden decoration.* Discuss with students how rococo art achieved these goals. Display the art students viewed in this unit, including Jean-Honoré Fragonard's *The Swing* and Adélaïde Labille-Guiard's *Self-Portrait with Two Pupils*. Point out some of the features and artistic elements they learned about.

Also, remind students of the photos of the grotto and the clock on page 10 of the Student Activity Book. Discuss the features of the grotto and the clock that make them examples of rococo art.

## Reviewing Rococo Art

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Slides 6–7

Display the following examples of rococo art from earlier in the unit:

- *The Swing*, Jean-Honoré Fragonard, 1768
- *Self-Portrait with Two Pupils*, Adélaïde Labille-Guiard, 1785



Pages 53–55

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

### AN ARTIST'S QUESTIONS

How does each painting use light to capture mood?

- o They both depict subtle contrasts in light and dark values to emphasize key focal points of the subject matter and/or place less important details in the shadows.

How are these paintings similar?

- o Both depict French people in everyday life and show wealth and privilege, based on what the subjects are wearing and doing.

## Gallery Walk

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Display students' portraits from Lesson 2 around the room, leaving an area for students to walk around. Divide the class into two groups so that Group 1 presents their portraits while Group 2 listens to their presentations, and then have them switch. Invite presenters to explain how they incorporated features of rococo art in their portraits. Invite listeners to ask questions afterward about their classmates' drawing techniques.

## Assessment

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Page 12

Tell students they will create a drawing of a rococo art object on the My Rococo Design page in their Student Activity Books. Prompt students to create their drawings independently and list the three characteristics they included in their drawing.

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

- Have students research the 1700s and make a booklet of events that were happening around the world during that time period.
- Have students summarize the characteristics and the significance of the rococo art period. They may work in groups and come up with a group summary to present to the class.
- Invite students to write a review of a classmate's gallery presentation as if it were a newspaper article about a new gallery show of rococo art. The reviews should include a summary of why the portrait is an example of the rococo style.

## Additional Recommended Resources

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Consider the following trade books that discuss rococo art and portrait painting:

- Brooker, Suzanne. *Portrait Painting Atelier: Old Master Techniques and Contemporary Applications*. Watson-Guption, 2010.
- Carl, Klaus H. *Rococo*. Parkstone International, 2019.
- Iannoni, Giovanni. *Cupids, Angels, and Fantastic Creatures: A Treasury of Rococo Designs*. Dover Publications, 2012.

Consider the following resources for teachers and parents:

- “Rick Steves’ Europe: Art Bites 169: Rococo Art and Architecture, Baroque Gone Wild.” October 1, 2024. Video, 2 min., 7 sec.
- Antiques Roadshow. “Appraisal: Louis XV Commode, ca. 1750.” PBS, September 27, 2015. Video, 3 min., 18 sec. <https://www.pbs.org/video/antiques-roadshow-appraisal-louis-xv-commode-ca-1750/>.
- Galitz, Kathryn Calley. “Great Women Artists.” The Metropolitan Museum of Art. July 16, 2021. <https://www.metmuseum.org/perspectives/great-women-artists>.
- Glazer Children’s Museum. “Portraiture Art Lesson.” August 13, 2020. Video, 1 min., 59 sec. <https://glazermuseum.org/portraiture/>.
- Lumen Learning. “The Rise of the Nobility.” Accessed August 12, 2025. <https://courses.lumenlearning.com/suny-hccc-worldhistory2/chapter/the-rise-of-the-nobility/>.

# Neoclassical, Romantic, and Realist Art

**Big Idea** Over the course of the mid-eighteenth to late nineteenth centuries, Europe and America moved from the strict, orderly forms of neoclassicism to the emotionally expressive forms of Romanticism and finally to the stark reality of realism.

## Unit Introduction and Pacing Guide

This introduction includes the background information needed to teach the *Neoclassical, Romantic, and Realist Art* unit. In this unit, you will teach students about art’s movement from neoclassicism to Romanticism to realism. The main idea throughout the unit is that the mid-eighteenth to late nineteenth centuries saw massive economic and political changes, from the overthrowing of European monarchies to the industrial era. Artists responded to these shifts by first turning back to classical antiquity for both ideas and forms, then by making a return to human imagination and the power of evoking emotion in art in a backlash to the Age of Enlightenment, and finally by depicting the stark economic inequalities that resulted from these shifts. Students will view major examples from each movement across the unit.

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

Day	Lesson
1–2	Lesson 1 Neoclassical Art and Architecture
3–4	Lesson 2 Romantic Art

Day	Lesson
5–6	Lesson 3 Realism in Art
7	Lesson 4 Unit 4 Assessment

## What Students Should Already Know

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

Grade 5 CKLA

- Unit 4: *The Renaissance*

Grade 5 CKHG

- Unit 4: *The Renaissance*
- Unit 5: *The Reformation*

## What Students Need to Learn

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In this unit, students will:

- Identify characteristics and features of neoclassicism, Romanticism, and realism in art;
- Demonstrate an understanding of the purposes and functions of neoclassicism, Romanticism, and realism in art and the societal, intellectual, economic, and political changes to which they responded; and
- Describe key differences between neoclassicism, Romanticism, and realism in art.

## What Students Will Learn in Future Grades

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In future grades, students will review and extend their learning about art from other cultures and time periods, further study the elements of art, and investigate more art masterpieces.

Grade 7

- CKSci Unit 6: *Earth's Resources and Human Impact*
- CKHG: A History of the United States
- CKHG: World History

## Vocabulary

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**Age of Enlightenment, n.** an intellectual and philosophical movement in late seventeenth-century Europe that valued reason and science over faith (52)

*Example:* The Age of Enlightenment saw the rise in popularity of figures like Sir Isaac Newton.

**aristocracy, n.** a form of government that places power in the hands of a small, wealthy, landed class (52)

*Example:* People grew tired of the aristocracy's wasteful, indulgent spending in the seventeenth century.

**bucolic, adj.** relating to country life, particularly its more pleasant aspects (57)

*Example:* Bucolic scenes tend to make the farmer's life seem peaceful.

**cenotaph, n.** an empty tomb; a monument in dedication of a person whose remains are not present (55)

*Example:* An artist wanted to erect a cenotaph in honor of Sir Isaac Newton years after Newton's death.

**French Revolution, n.** a period of political and societal change in France in the eighteenth century that ended the French monarchy (52)

*Example:* The French Revolution was a period of massive political change in France inspired by the ideas of the Age of Enlightenment.

**idealized, adj.** represented as better than in reality (52)

*Example:* Some paintings depict peasant life in an idealized way, making it seem better than it was.

**muted, adj.** not as bright; toned down (61)

*Example:* A muted version of red might be a dusty rose color.

## Cross-Curricular Connections

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

<b>CK History and Geography (CKHG)</b>
Grade 6 Unit 3: <i>The Enlightenment</i>
Grade 6 Unit 4: <i>The French Revolution and Romanticism</i>

The Grade 6 Core Knowledge History and Geography (CKHG) materials include in-depth units on the Enlightenment, the French Revolution, and Romanticism. The materials consist of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

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

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The most important ideas in Unit 4 are as follows:

- Neoclassicism in art and architecture was a reaction to the rococo period. It favored the symmetrical, orderly, idealized forms of ancient Greek and Roman art and architecture.
- Romantic art was a reaction to neoclassicism and the ideas of the Age of Enlightenment. It favored drama, emotion, and spectacular, inspiring scenes from nature to highlight the importance of human imagination and emotion over reason.
- Realism was, in part, a reaction to Romantic art and sought to depict life as it was, not how one would like it to be. Artists began painting scenes of everyday life, which showed the harsh realities of economic inequality that rose with the industrial age.

## What Teachers Need to Know

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The descriptions and activities in the main text are intended to help you become familiar with the artworks before presenting them to students; remember that some activities might be adapted for classroom use. Activities intended specifically for students can be found in the Teaching Idea sidebars. Give students time to carefully look at the reproductions before answering questions about specific artworks.

# Unit 4 Lesson 1

## NEOCLASSICAL ART AND ARCHITECTURE

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will reflect on and compare two examples of neoclassical art.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 8–9 and <b>Student Activity Book</b> pages 57–59<ul style="list-style-type: none"><li>• Art 8, <i>Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children</i></li><li>• Art 9, <i>Oath of the Horatii</i></li></ul></li><li>• <b>Student Activity Book</b> page 13, <i>Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children; Oath of the Horatii</i></li></ul>
<b>DAY 2</b>	Students will plan a building or monument to a person or idea.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• Church of St. Genevieve (now Le Panthéon)</li><li>• Cenotaph to Isaac Newton</li></ul></li><li>• <b>Student Activity Book</b> page 14, <i>The Art of Planning</i></li><li>• White paper, 8 1/2" x 11" (1 sheet per student)</li><li>• Pencils (1 per student)</li></ul>

### Lesson Objective

- Discuss the features of neoclassical art and architecture.

### What Students Have Learned

Remind students that in Unit 1 they learned about the art and architecture of ancient Greece and Rome.

## DAY 1: EXPLORE NEOCLASSICAL ART

Introduce the lesson by asking students to recall what they learned about ancient Greek and Roman art and architecture.

Ask the following questions: What are some features of ancient Greek and Roman art and architecture? (*columns, friezes, porticos, perfect bodies, symmetry, athleticism, natural poses*)  
What purpose did ancient Greek and Roman buildings mostly serve? (*to honor gods and goddesses*)

Next, review the goals and aims of ancient Greek and Roman art. Discuss how ancient Greek and Roman art aimed to show human perfection and virtue, often idealizing features to make them look more perfect.

**SUPPORT**—If there is time, refresh students’ recollections by reviewing art featured in Unit 1, particularly the Parthenon and Myron’s *The Discus Thrower*.

## Teaching About Neoclassical Art

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Introduce neoclassical art by discussing its origin as an artistic reaction to rococo art, which emphasized luxury, indulgence, wealth, and leisure. Explain that the neoclassical period in art began in Rome and spread across Europe in the late eighteenth and early nineteenth centuries alongside the **French Revolution**. Art looked backward to the classical era and drew upon ancient Greece and Rome’s serious themes, symmetry, proportion, and **idealized** forms. Figures in sculpture and paintings had athletic features and stoic expressions. Paintings featured strong, sober colors like dark browns and reds instead of the pastels of the rococo period. The movement grew alongside vast political and economic changes in Europe, when the **aristocracy** and the Church began losing power. Neoclassicism also rose alongside the **Age of Enlightenment**, a time when a more rational, democratic culture emerged.

The neoclassical era represented a pendulum shift, favoring simpler, more symmetrical, idealized forms. France was beginning to change, both politically and economically. Neoclassicism rose alongside the French Revolution, which sought to abolish the monarchy and the corrupt and extravagant spending under King Louis XVI and replace it with the democratic and republican ideals of ancient Greece and Rome. Under King Louis XVI’s reign, people suffered enormous economic hardship and inequality. Neoclassicism also rose alongside the Age of Enlightenment. This intellectual and cultural movement emphasized equality, the individual, reason, and science over faith and religion, spreading across Europe and America. Both the French Revolution and the Age of Enlightenment saw the beginning of the separation of church and state. The Church no longer held as much power over the production and direction of art. Explain that the use of symmetry in art helped express this new order and structure.

Ask students the following question about the neoclassical period: Why might artists of the neoclassical period have chosen to paint in darker colors? (*to express the serious tone of the subject matter of their paintings*)

## Art in This Lesson

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



*Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children* was completed in 1787.



The Holy Family art composition was a popular subject during the Renaissance and was an important icon of the Christian church. It usually featured the infant Jesus with his mother, St. Mary (“Virgin and Child”), or with his mother and father, St. Joseph. It underscored the importance of the family as the foundation for emotional and spiritual life.

### Background for Teacher

Inform students that King Louis XVI commissioned Élisabeth Vigée-Lebrun’s painting *Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children* after the Affair of the Diamond Necklace, an incident involving his wife, Queen Marie Antoinette. A rumor spread that the queen attempted to acquire a diamond necklace from the Crown’s jewelers without paying for it, when, in reality, an individual trying to gain wealth and influence forged the queen’s signature on the purchase. King Louis XVI wanted to restore the queen’s reputation, which was already suffering from claims of extravagance and debauchery. The painting shows the queen wearing little jewelry, surrounded by her children—the image of a perfect mother. The composition borrowed from images of the Holy Family. To invoke even greater sympathy for the queen, Vigée-Lebrun included an empty cradle to represent one of the queen’s children, who had recently died.

*Oath of the Horatii*, Jacques-Louis David



*Oath of the Horatii* was completed in 1785.



The brothers’ resolute gazes demonstrate the stoic expressions common in neoclassical painting.

### Background for Teacher

*The Oath of the Horatii* depicts a scene from the story of the Horatii and the Curiatii, a famous Roman legend. In the legend, two warring Roman cities choose three men from each city to fight, with the victor claiming victory for their city. Three brothers from a Roman family, the Horatii, stand in oath with their arms raised. Their stance forms a triangle in the center of the painting, adding to its straight lines and symmetry, alluding to the brothers’ heroism and clarity of purpose. One of the weeping women who sits to the side of the painting is Camilla, a sister of the Horatii brothers.

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

### **AN ARTIST'S QUESTIONS**

What does the artist want us to think about Marie Antoinette? How can you tell?

- o She wants us to think of her as a loving mother. I can tell because she is holding a child in her lap and another is leaning against her. The boy to the right also points to her with his finger to indicate his respect for her.

How are the colors of the women's clothing different from those of the men's clothing in *Oath of the Horatii*? Why might the painter have chosen these colors for the women's clothing?

- o The women's clothing has softer colors than the men's clothing. The colors of the men's clothing are more intense. The painter wanted to show the women's emotion and sadness. The painter wanted to use more intense colors for the men to highlight the drama of their actions.

### **Activity**



Page 13

Tell students they will now answer the questions on page 13, *Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children; Oath of the Horatii*, in their Student Activity Books. Prompt students to fill out the questions independently.

### **Check for Understanding**

Conclude the session by asking students to name features and elements of neoclassical art.

## **DAY 2: EXPLORE NEOCLASSICAL ARCHITECTURE**

Begin the class by reminding students of the neoclassical art they viewed during the last class period. Explain to students that architecture during the neoclassical period also turned to classical antiquity. Buildings used classical forms such as columns, porticos, and domes and were dedicated to important people. This could be partially attributed to the excavations of ancient Roman cities like Pompeii and Herculaneum that began in the mid-1700s. Starting in the late 1600s, it became fashionable for young European aristocrats to visit Rome to round out their classical educations and spend leisure time. This practice was referred to as the Grand Tour. The excavations renewed interest in classical architectural forms and helped foster the neoclassical period's ideals, such as stoicism, clarity, order, and moral integrity.



Display the art for today's class through the links in the Online Resource Document. Explain that for Le Panthéon, neoclassical French architect Jacques-Germain Soufflot based his design on St. Peter's Basilica in Rome. Commissioned by King Louis XV of France, the building had Corinthian columns and ornamental friezes honoring great historical figures, similar to the architectural styles of ancient Greece. The building was begun by Soufflot in 1758 and completed in 1790, after his death. It was originally called the Church of St. Genevieve in dedication to the patron saint of Paris and was intended to hold her relics. The king aimed to create a building that rivaled St. Peter's Basilica in Rome.

French architect Étienne-Louis Boullée designed a **cenotaph**, which is a monument, or empty tomb, erected to honor someone buried in another location. He designed it for the scientist Sir Isaac Newton in 1784. Étienne-Louis Boullée’s Cenotaph to Isaac Newton was partly inspired by his admiration of the English scientist and became a symbol of Enlightenment ideals. Boullée held the theory of bodies, which claimed that a sphere is the most perfect form in nature. Art and architecture often used circles and spheres, such as domes, to represent eternity or the heavens. Boullée was considered a visionary architect. The Cenotaph to Isaac Newton is an example of talking architecture (*architecture parlante*), an idea Boullée promoted that emphasized making architecture expressive of its purpose.

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

### **AN ARTIST’S QUESTIONS**

How do domes in architecture symbolize heaven?

- o They show the curved nature of the sky above.

Why might a perfect sphere be a good design to represent Sir Isaac Newton?

- o He was a scientist. He had rational ideas. A sphere is a perfect shape.

## **Building a Monument**

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Tell students they will design a monument or building to honor a person or an idea. Have a short class discussion about monuments they know of and how they might represent the interests, achievements, or ideals of the person who requested or created the artwork. Allow students time to brainstorm possible ideas for monuments that they could design in honor of a person or idea of their choosing. What neoclassical elements would they include?

## **Activity**

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Page 14

Tell students they will now create a plan for a building or monument using the The Art of Planning activity on page 14 of their Student Activity Books. Prompt students to fill out the questions independently.

## **Check for Understanding**

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Conclude the session by asking students to describe the features of neoclassical art and architecture and how neoclassicism differed from rococo art and architecture.

# Unit 4 Lesson 2

## ROMANTIC ART

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will reflect on Romantic art.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 10 and <b>Student Activity Book</b> page 61<ul style="list-style-type: none"><li>• Art 10, <i>The Bullfight</i></li></ul></li><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Liberty Leading the People</i></li><li>• <i>Chalk Cliffs on Rügen</i></li></ul></li><li>• <b>Student Activity Book</b> page 15, <i>The Bullfight</i></li></ul>
<b>DAY 2</b>	Students will create a drawing or painting to express emotions and individualism.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 16, Create Romantic Art</li><li>• White paper, 8 1/2" x 11" (1 sheet per student)</li><li>• Pencils or black pens (1 per student)</li><li>• Erasers (1 per student)</li><li>• Rulers (1 per student)</li><li>• Colored pencils, colored pens, fine-tipped markers, crayons, and/or watercolor or acrylic paint sets</li></ul>

### Lesson Objective

- Discuss the features of Romanticism in art.

### What Students Have Learned

Remind students that in Lesson 1, they learned about neoclassicism and its emphasis on order, symmetry, and moral virtue.

## DAY 1: EXPLORE ROMANTIC ART

Begin by asking students what they recall about neoclassical art. Discuss how neoclassical art emphasized form, structure, orderliness, bold colors, and emotional restraint (stoic expressions and poses). Recall with students how neoclassical art reacted to rococo art, which depicted leisure; luxury; asymmetrical, curvy lines; and wild scenes in nature.

Ask the following question: What political and social factors led to neoclassicism becoming popular? (*the French Revolution and the emphasis on equality and the individual; the Enlightenment and its emphasis on reason and order*)

## Teaching About Romantic Art

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Inform students that, similar to how the rococo period was a reaction to the more somber themes of the baroque period, Romanticism in art was a reaction to neoclassicism's more serious and restrictive forms and ideals. People were becoming disillusioned with Enlightenment values. Artists were no longer interested in looking back to classical antiquity for ideas on living or governing themselves or for their rigid and idealistic styles and forms in sculpture and architecture.

Explain that Romanticism in art began to emerge in Europe in the late eighteenth century. It grew in response to the strict, symmetrical angular forms and classical ideals of the neoclassical era. Artists began to focus on light and shadow in their work and soft but dramatic colors. They aimed to inspire intense emotions, like awe, wonder, and even terror. They wanted to reclaim the mystery of human life and to show that not everything can be expressed through reason. Romantics often depicted beautiful, wild scenes in nature and the **bucolic**, or rustic, lives of farmers, who lived lives close to nature.

**SUPPORT**—It may be helpful to place an example of rococo art from Unit 3 (e.g., *The Swing* or the rococo clock) next to an example of neoclassical art from Unit 4, Lesson 1, and have students note the differences in features and style. Then, call attention to the uniqueness of Romantic art, which focused on emotion, drama, painterly expression, and the sublime.

Emboldened by the new power people held after the dismantling of monarchies in Europe and America, Romantic artists and poets emphasized the power of the individual. But instead of championing human ability and reason, they championed human imagination and emphasized the power of pure, intense emotion. Artists, intellectuals, and writers tried to explore the sublime—the awe-inspiring feelings of looking at a dramatic scene in nature.

### *Liberty Leading the People; Chalk Cliffs on Rügen*

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Eugène Delacroix created *Liberty Leading the People* in 1830 to commemorate the July Revolution of 1830 and the overthrowing of King Charles X. The woman in the painting wears a Phrygian cap, a style worn in classical antiquity. The cap symbolized freedom and the pursuit of liberty and earned the name “liberty cap” during the American and French Revolutions of the eighteenth century. Delacroix was widely considered the leader of the Romantic school of painting in France in the eighteenth and nineteenth centuries. The painting features the expressive, thick brushstrokes that Delacroix was known for.

The painting *Chalk Cliffs on Rügen* by Caspar David Friedrich, which was completed in 1818, is a great example of Romantic art. Friedrich used light, bright colors, and soft shading and depicted a serene yet dramatic scene in nature—a man and a woman overlooking a craggy cliff. One of the chief goals of Romantic art was to invoke intense emotion. Soft colors evoke emotions like sympathy and love and feelings of calmness.

**TEACHER NOTE**—Some students may have a reaction to the violence of the scene in *Liberty Leading the People* as well as the exposed chest of the figure personified as liberty. Be prepared for questions, and inform students that she is bare-breasted because in the Romantic style, the body is exposed as it is in ancient Greek art. This emphasizes her status as a goddess, as she would be in the classical world of art.

## Art in This Lesson

*The Bullfight*, Francisco Goya



*The Bullfight* was completed by Spanish painter Francisco Goya in 1824.



*The Bullfight* relies on saturated, dark colors and stark contrasts to emphasize the spectacle and chaos of the practice of bullfighting.

### Background for Teacher

Spanish painter Francisco Goya had a special interest and fascination with bullfighting and often used the subject to make social and political commentary on Spanish culture in the nineteenth century.

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

### AN ARTIST'S QUESTIONS

Why might the artist have painted *The Bullfight* from a vantage point above the ring?

- o He wanted to show the large crowd watching the bullfighters and give a sense of how it was a big spectacle and event.

What colors stand out most in *The Bullfight*? Why might the artist have used these colors?

- o Brown, white, and blue stand out. The brown depicts a closeness to nature and the outdoor scene. The blue sky and white accents in the scene and clouds also show a closeness to nature.

### Activity



Tell students they will now answer more questions about *The Bullfight* on page 15 of their Student Activity Books. Prompt students to fill out the questions independently.

Page 15

### Check for Understanding

Conclude the session by asking students to name features of Romantic art and talk about how the subject matter differs from art of other time periods they have learned about.

## DAY 2: EXPRESSING INDIVIDUALISM AND EMOTION IN ART

Prepare for the hands-on activity by asking students to identify the features of the art they've seen so far that helped inspire emotions (e.g., the lush, light colors of the *Chalk Cliffs on Rügen*, the dramatic scene in *The Bullfight*, etc.). Discuss with students why they think these features worked and why the art was successful.

## Create Romantic Art

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Ask students the following questions to guide them during the hands-on activity:

- What subject will you depict that will help you express emotion and individualism, either in yourself or in general?
- What features of Romantic art, including soft colors, light and shading, and dramatic scenes in nature, might you use to help you express emotion?
- What kinds of brushstrokes might you use to express emotion?

## Activity

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Page 16

Tell students they will create a drawing or painting using page 16, Create Romantic Art, in their Student Activity Books. Tell students they may work in pairs to develop ideas for their drawings if they would like to.

## Check for Understanding

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Conclude the session by asking students to describe the features of Romantic art and how it was a reaction to neoclassical art.

# Unit 4 Lesson 3

## REALISM IN ART

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will reflect on paintings of the realist movement in art.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 11–13 and <b>Student Activity Book</b> pages 63–67<ul style="list-style-type: none"><li>• Art 11, <i>The Gleaners</i></li><li>• Art 12, <i>The Stone Breakers</i></li><li>• Art 13, <i>The Banjo Lesson</i></li></ul></li><li>• <b>Student Activity Book</b> page 17, <i>The Gleaners; The Stone Breakers; The Banjo Lesson</i></li></ul>
<b>DAY 2</b>	Students will explore how realism depicts everyday life.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 14 and <b>Student Activity Book</b> page 69<ul style="list-style-type: none"><li>• Art 14, <i>The Gross Clinic</i></li></ul></li><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Northeaster</i></li><li>• <i>The Horse Fair</i></li></ul></li><li>• <b>Student Activity Book</b> page 18, <i>Create a Realism Scene</i></li><li>• Heavy paper (1 sheet per student)</li><li>• Charcoal pencils (1 per student)</li><li>• Kneaded erasers (1 per student)</li><li>• Blending tools (1 per student)</li><li>• Optional: watercolor paints (1 set per student)</li></ul>

### Lesson Objective

- Discuss the features of realism in art.

### What Students Have Learned

Remind students that in the last lesson, they explored Romanticism in art.

## DAY 1: EXPLORE REALISM

Begin by asking students what they recall about Romantic art. Discuss how Romantic art was a reaction to neoclassicism, which emphasized form, structure, orderliness, bold colors, and emotional restraint. Romantic artists wanted to reclaim human imagination and individuality and focused on creating artwork that inspired intense emotions like pity, fear, and awe.

Ask the following question: How could you tell a painting was from the Romantic period? (*It would show someone experiencing an intense emotion. It would have swirling brushstrokes and dramatic colors.*)

Explain that by the 1840s, artists were once again reacting to the popular styles at the time, partly due to changes in society.

### Teaching About Realism in Art

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Inform students of the enormous social and economic upheaval that led to the realist movement in art. The industrial era, a period of new technological and manufacturing advances that began in the late eighteenth century, increased prosperity for some but not others. It led to massive wealth inequalities in society. Proponents of realism in art wanted to depict these inequalities, and some felt they had a moral imperative to do so.

Instead of heroic gods, beautiful goddesses, classical generals, war heroes, angels, or Nativity scenes, realist artists depicted poor laborers. Led by French artist Gustave Courbet, realist artists strove to paint scenes as they would be seen by the eye. The focus was no longer on idealizing subjects or situations as we would like them to be but on recognizing them as they are. Courbet famously said, “I have never seen an angel. Show me an angel, and I’ll paint one.”

Painters used accurate proportions and **muted**, or subdued and subtle, colors and didn’t worry about making the painting look perfect or “finished.” They tried to show the “normality” of their subjects. Instead of showing beautiful, dramatic scenes in nature, they showed scenes such as laborers working in a field, or a regular, ordinary landscape many people would see every day.

Ask students to answer the following question about the realist movement: How was realism in art different from the Romantic era? (*Realism wanted to show people and scenes as they are and as they were. Romanticism made things seem more emotional or dramatic.*)

**SUPPORT**—It may be helpful to place an example of Romantic art (e.g., *Chalk Cliffs on Rügen*) from Unit 4, Lesson 2, on view so students can visually note the differences in features and styles between the movements.

## Art in This Lesson

*The Gleaners*, Jean-François Millet



*The Gleaners* is an oil painting completed in 1857.



The painting uses muted earth tones, but there is a faint golden haze over the women from the sun, signifying their importance.

### Background for Teacher

*The Gleaners* is one of the most famous examples of realism in painting. It depicts women picking up leftover grain after a harvest. The painting offers insight into the everyday life of French peasants.

*The Stone Breakers*, Gustave Courbet



*The Stone Breakers* was completed in 1849. It was painted only one year after Karl Marx wrote *The Communist Manifesto*.



Courbet's painting lacks uniform symmetry and composition. As a result, he can show the reality of backbreaking labor that can deform the body.

### Background for Teacher

Unlike *The Gleaners*, Courbet's *The Stone Breakers* shows two stone breakers with ripped, tattered clothing. This helps Courbet successfully show an even starker depiction of reality, in contrast to Millet's slightly more idealized depiction of peasants in the countryside.

*The Banjo Lesson*, Henry Ossawa Tanner



African American painter Henry Ossawa Tanner completed *The Banjo Lesson* in 1893.



Tanner's painting uses the muted, earthy colors and soft shading typical of realist paintings.

### Background for Teacher

Henry Ossawa Tanner completed *The Banjo Lesson* after visiting the Blue Ridge Mountains of North Carolina. While there, he saw the poverty of African Americans living in Appalachia. Tanner was one of the few African Americans to have access to a French education in painting, and he was deeply inspired by Courbet while in France. The painting's scene is a simple log cabin, with the light coming from a fire beside the man and the boy.

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

### **AN ARTIST'S QUESTIONS**

In the painting *The Gleaners*, what choices did the artist make in color, brushstrokes, and point of view? Why do you think he made these artistic choices? What is their effect?

- o He chose dull colors for the women's clothing to show that the women do not have wealth or money. They are there after the harvest.

What kinds of brushstrokes does the painter appear to have used in *The Stone Breakers*?

- o It looks like the painter used thick brushes and strong brushstrokes.

Where is the light source of *The Banjo Lesson*?

- o It comes from the right side of the painting. It is probably a fire.

### **Activity**



Page 17

Tell students they will now answer the questions on page 17, *The Gleaners*; *The Stone Breakers*; *The Banjo Lesson*, in their Student Activity Books. Prompt students to fill out the questions independently.

### **Check for Understanding**

Conclude the session by asking students to name features and elements of realism in art.

## **DAY 2: DEPICTING EVERYDAY LIFE**

Remind students that the goal of realist artists was to depict everyday life. Some artists were more careful than others to ensure there was no sentimentalizing or idealizing of their subjects. It was important to them to show the stark realities of life—including the pain, poverty, and impact on the body that hard labor caused. They might show abnormalities in figures and avoid polished details and spectacular scenes in nature.

## Art in This Lesson

*The Gross Clinic*, Thomas Eakins



Thomas Eakins created his painting *The Gross Clinic* specifically for Philadelphia's 1876 Centennial Exhibition, which was meant to honor the scientific achievements of Philadelphia.



The painting places the subject in the center of the light, signifying his ability to stand above and yet face reality.

### Background for Teacher

Provide students with some background of the scene in the painting. Explain that Dr. Samuel Gross, one of Philadelphia's most famous surgeons in the late nineteenth century, is the subject of the painting *The Gross Clinic*. Eakins contrasts Gross with the woman to his bottom left, who is lurching from the carnage of the scene. Eakins seems comfortable with the stark reality of the scene. Like many painters of realism, Eakins faced pushback from critics for depicting an unpleasant, brutal reality.



Slide 14



Page 69



Display slide 14, *The Gross Clinic*, and invite students to turn to it the corresponding page in their Student Activity Books. In addition, display *Northeaster* by Winslow Homer, 1895, and *The Horse Fair*, by Rosa Bonheur, 1853, through the Online Resource Document. Explain that *Northeaster* is one of several paintings by Winslow Homer depicting rugged nature. Unlike the more idealized scenes of rural nature in Romantic art, Homer's scenes hint at the destructive aspects of nature. *Northeaster* depicts the northeast coast of the United States, known for rough, wild storms. *The Horse Fair* depicts an everyday scene in the style of the realist movement. These paintings will help provide students with additional examples and inspiration as they work on their own project in the realist style.

## Activity



Page 18

Tell students they will now depict a scene of everyday life using the Create a Realism Scene activity on page 18 in their Student Activity Books. Guide students to use the charcoal pencils, and explain that they are similar to graphite pencils but that the lines will be thicker and can leave traces of charcoal. Demonstrate the use of the blending tool, which is a paper stick for blending charcoal on the paper. Explain that the kneaded eraser is a rubbery eraser that can be stretched and manipulated to clean the surface when it becomes covered in charcoal. Remind students that the art they create should include elements of the realist style. Review these elements with students (painting scenes as they would be seen by the eye, portraying the "normality" of objects).

## Check for Understanding

Conclude the session by asking students to describe the features of realism in art and how they reflect the movement's aim to depict life as it is.

# Unit 4 Lesson 4

## UNIT 4 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will explain the features of realist paintings and compare a realist painting of their choice with a painting from an earlier period.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 8–14 and <b>Student Activity Book</b> pages 57–69<ul style="list-style-type: none"><li>• Art 8, <i>Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children</i></li><li>• Art 9, <i>Oath of the Horatii</i></li><li>• Art 10, <i>The Bullfight</i></li><li>• Art 11, <i>The Gleaners</i></li><li>• Art 12, <i>The Stone Breakers</i></li><li>• Art 13, <i>The Banjo Lesson</i></li><li>• Art 14, <i>The Gross Clinic</i></li></ul></li><li>• <b>Student Activity Book</b> page 19, <i>The Road to Realism</i></li></ul>

### 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

Revisit the Big Idea with students: *Over the course of the mid-eighteenth to late nineteenth centuries, Europe and America moved from the strict, orderly forms of neoclassicism to the emotionally expressive forms of Romanticism and finally to the stark reality of realism. As a class, list the features of each period they've covered—neoclassicism, Romanticism, and realism. Keep the list on display for students as they continue with the lesson.*

### Comparing Art

To prepare for the activity, display the art they've viewed in the unit so they can choose the two pieces they would like to compare.

## Assessment

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Slides 8–14

Tell students they will now show their understanding of realism in art and compare art from the different periods in this. Tell students to turn to page 19, *The Road to Realism*, in their Student Activity Books. Prepare them for the activity by displaying the art students viewed during the unit, and encourage them to look back at them in their Student Activity Books.



Pages 19,  
57–69

- Art 8, *Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children*
- Art 9, *Oath of the Horatii*
- Art 10, *The Bullfight*
- Art 11, *The Gleaners*
- Art 12, *The Stone Breakers*
- Art 13, *The Banjo Lesson*
- Art 14, *The Gross Clinic*

You may also choose to use the following activities to assess students' understanding and encourage them to explore the artistic ideas they learned in the unit.

- Have students write a paragraph summarizing the characteristics of neoclassicism, Romanticism, and realism in art and how each movement was a reaction to the one before it.
- Invite students to choose their favorite painting from the unit and describe how its features make it a good example of neoclassical, Romantic, or realist art. Have them explain what is happening in the scene and how the artist may have intended the viewer to react to the scene.

## Additional Recommended Resources

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Consider the following trade books that discuss neoclassicism, Romanticism, and realism in art and architecture:

- DK Kids. *The Arts: A Visual Encyclopedia*. DK Children's Books, 2017.
- Manning, Mick. *The Story of Paintings: A History of Art for Children*. Union Square Kids, 2017.

Consider the following resources for teachers and parents:

- PBS LearningMedia. "Rick Steves' Europe: Art of the Modern Age." April 1, 2023. Video, 55 min., 35 sec. <https://www.pbs.org/video/art-of-the-modern-age-zu9wkl/>.
- PBS LearningMedia. "Rick Steves' Europe: Art Bites 170: Neoclassical Art and Architecture, the Age of Enlightenment." October 1, 2024. Video, 5 min., 49 sec. <https://www.pbs.org/video/art-bites-170-wFet2R/>.
- Toman, Rolf, and Achim Bednorz. *Neoclassicism and Romanticism*. H. F. Ullman Publishing, 2014.

# Impressionism and Postimpressionism

**Big Idea** Impressionism and postimpressionism were two art movements that developed in the late nineteenth century in response to rapidly shifting changes in society and culture. Both were characterized by quick, energetic brushstrokes and bold colors, which aimed to capture the fleeting nature of light, complex emotions and the nature of human perception.

## Unit Introduction and Pacing Guide

This introduction includes the background information needed to teach the *Impressionism and Postimpressionism* unit. In this unit, you will teach students about art’s movement from impressionism to postimpressionism. The main idea throughout the unit is that impressionism was a reaction to the more static compositions and subjects of realism and sought to capture the rapid motion of daily life brought on by the industrial era. Impressionist painters often painted outdoors and focused on quick works that captured the passing sunlight over the course of the day. At the same time, postimpressionists experimented with abstraction and themes and forms that were more symbolic than representative. Students will view major examples from each movement across the unit.

This unit contains three lessons, split across twelve class days. There will be a half-day Looking Back review on Day 8 and a unit assessment on Day 12. 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
1–5	Lesson 1 Impressionism
6–11	Lesson 2 Postimpressionism*

Day	Lesson
12	Lesson 3 Unit 5 Assessment

\*Looking Back

## What Students Should Already Know

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

Grade 5 CKLA

- Unit 4: *The Renaissance*

## Grade 5 CKHG

- Unit 4: *The Renaissance*
- Unit 5: *The Reformation*

## What Students Need to Learn

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In this unit, students will:

- Identify characteristics and features of impressionist and postimpressionist art;
- Demonstrate an understanding of the purposes and functions of impressionism and postimpressionism in art and the societal, intellectual, economic, and political changes to which they responded; and
- Describe key differences between impressionist and postimpressionist art.

## What Students Will Learn in Future Grades

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In future grades, students will review and extend their learning about art from other cultures and periods, study the elements of art further, and investigate other masterpieces.

### Grade 7

- CKSci Unit 6: *Earth's Resources and Human Impact*
- CKHG: *A History of the United States*
- CKHG: *World History*

## Vocabulary

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**en plein air, adv.** in the open air, especially while engaged in painting (73)

*Example:* Impressionist painters used smaller canvases while working *en plein air*.

**mood, n.** the feeling or atmosphere of a work and the feeling it evokes in the viewer (78)

*Example:* Vincent van Gogh's *The Starry Night* creates a mood of awe and wonder in the viewer, drawing them into its swirling sky.

**pointillism, n.** a form of divisionism; a painting technique where dabs of color are placed close to one another to create a whole image (84)

*Example:* Georges Seurat developed the technique of pointillism to explore the nature of human perception.

**shade, n.** a color mixed with black or a darker color (78)

*Example:* Navy is a shade of blue, and maroon is a shade of red.

**tint, n.** a color mixed with white or a lighter color (78)

*Example:* Impressionist paintings are rich with pastel-colored tints such as pink, peach, and lavender.

**tone, n.** the lightness or darkness of a color (78)

*Example:* Realist paintings often had dull, earthy tones, but impressionist paintings more often had lighter tones.

**whiplash curves, n.** long, curving lines (87)

*Example:* Vines formed many of the whiplash curves characteristic of art nouveau illustration.

## Cross-Curricular Connections

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

<b>CK History and Geography (CKHG)a</b>
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Grade 6 Unit 5: <i>The Industrial Revolution: Changes and Challenges</i>
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The Grade 6 Core Knowledge History and Geography (CKHG) materials include an in-depth unit on the Industrial Revolution. The materials consist of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

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

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The most important ideas in Unit 5 are as follows:

- Impressionism sought to free painting from academic forms and subjects. It favored bright colors, sunlit scenes, and quick brushstrokes.
- Postimpressionism took impressionism one step further by freeing forms and subjects from naturalistic representations. It used bolder colors, geometric shapes, and abstract themes to represent artists' inner emotions.
- Postimpressionists developed several innovative techniques, including pointillism.
- Art nouveau, or “new art,” came after postimpressionism. It was partly inspired by scientific botanical drawings. It featured long, curving lines, called whiplash curves, and depictions of vines, blooms, and other nature motifs.

## What Teachers Need to Know

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The descriptions and activities in the main text are intended to help you become familiar with the artworks before presenting them to students; remember that some activities might be adapted for classroom use. Activities intended specifically for students can be found in the Teaching Idea sidebars. Give students time to carefully look at the reproductions before answering questions about specific artworks.

# Unit 5 Lesson 1

## IMPRESSIONISM

TIME: 5 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will learn about several impressionist artworks.	<ul style="list-style-type: none"> <li>• <b>Slide Deck</b> slides 15–17 and <b>Student Activity Book</b> pages 71–75               <ul style="list-style-type: none"> <li>• Art 15, <i>Luncheon of the Boating Party</i></li> <li>• Art 16, <i>The Boating Party</i></li> <li>• Art 17, <i>Bridge Over a Pool of Lilies</i></li> </ul> </li> <li>• <b>Online Resource Document</b> <ul style="list-style-type: none"> <li>• <i>Impression (Sunrise)</i></li> <li>• A World Tour of Impressionist Paintings, from Google Arts and Culture</li> </ul> </li> <li>• <b>Student Activity Book</b> page 20, <i>Luncheon of the Boating Party</i>; <i>The Boating Party</i>; <i>Bridge Over a Pool of Lilies</i></li> </ul>
<b>DAY 2</b>	Students will learn about impressionist portrait painting and how artists created studies in charcoal.	<ul style="list-style-type: none"> <li>• <b>Slide Deck</b> slide 18 and <b>Student Activity Book</b> page 77               <ul style="list-style-type: none"> <li>• Art 18, <i>The Dancing Class</i></li> </ul> </li> <li>• <b>Online Resource Document</b> <ul style="list-style-type: none"> <li>• <i>The Italian Music Hall Box</i></li> <li>• <i>Mrs. Theodore Roosevelt and Her Daughter Ethel</i></li> </ul> </li> <li>• <b>Student Activity Book</b> page 21, <i>Studies in Charcoal</i></li> </ul>
<b>DAY 3</b>	Students will use pastels to create a portrait.	<ul style="list-style-type: none"> <li>• <b>Student Activity Book</b> page 22, <i>Create a Portrait Using Pastels</i></li> <li>• Heavy paper (1 sheet per student)</li> <li>• Chalk pastels, various colors (1 set per student)</li> <li>• Optional: photos of portrait subjects (1 per student)</li> <li>• Optional: magazines for potential portrait subjects</li> <li>• Optional: small mirrors (1 per student)</li> </ul>

## AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 4</b>	Students will create a study that captures an everyday event.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 23, Create a Study</li><li>• Heavy paper (1 sheet per student)</li><li>• Charcoal pencils (1 per student)</li><li>• Kneaded erasers (1 per student)</li><li>• Vinyl erasers (1 per student)</li><li>• Blending tools (1 per student)</li><li>• Pastels (1 set per student)</li><li>• Blade for sharpening charcoal pencils (teacher only)</li></ul>
<b>DAY 5</b>	Students will learn about color mixing and add color to their study of an everyday event.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> pages 24–25<ul style="list-style-type: none"><li>• Color Mixing</li><li>• Create Your Final Work</li></ul></li><li>• Tempera paints (1 set per student)</li><li>• Paintbrushes (1 per student)</li><li>• Palette (1 per student)</li></ul>

## Lesson Objective

- Discuss the features of impressionism in art.

## What Students Have Learned

Remind students that in Unit 4, they learned about the movement from neoclassicism to Romanticism to realism in art.

## DAY 1: EXPLORE IMPRESSIONISM

Introduce the lesson by having students recall what they learned about realism in Unit 4.

Ask the following questions: What are some of the features of realism in art? (*muted colors, earth tones, everyday scenes, scenes with laborers, normal subjects*) Why did artists paint this way? (*to show normal life; to show how people struggle*)

**SUPPORT**—If there is time, refresh students’ recollections by reviewing examples of the art featured in Unit 4, particularly *The Gleaners*, *The Stone Breakers*, and *The Banjo Lesson*.

Explain how, once again, artists were starting to grow tired of established forms and styles and looked for new ways to capture the social and economic changes of the industrial era. Impressionists wanted to show everyday life, like the realists, but in a more buoyant, vibrant way.

## Teaching About Impressionism



Slides 15–17



Pages 71–75

Introduce impressionism by discussing it as a reaction to realism in the late nineteenth century. Impressionism began when young artists, including Claude Monet, Camille Pissarro, and Edgar Degas, exhibited a new painting style in the late nineteenth century. Their paintings featured quick and loose brushstrokes, pure and intense colors, and a lack of clarity of form. They abandoned the drab earth tones of realism and the structured compositions of neoclassicism. Instead, they painted outside, or *en plein air*, and tried to capture the fleeting nature of passing daylight and bustling, everyday scenes of Parisian cafés and city parks. Critics called their work amateurish and unfinished. Regardless, the movement quickly gained popularity. People were charmed by these paintings' immediacy and spontaneity and bright, delightful colors. Critics panned the 1874 exhibition in Paris, mocking, in particular, Claude Monet's painting *Impression (Sunrise)*. They felt it looked incomplete and unfinished. However, Monet's goal was to show an "impression" of a single moment. The impressionist painters wanted to capture the immediacy of a current moment rather than a sense of weighty, historical time. Display Slides 15–17 for students and have them view the artworks on pages 71–75 of their Student Activity Books.

Explain that the impressionists were looking to innovate and invigorate the staid styles of realism. The movement rose alongside the industrial era, a time in which the lives of Europeans were quickly changing. The impressionists wanted to capture modern life in Paris, which was now full of cafés and public parks for the working class.

By working outside, artists could capture the flickering nature of sunlight and how it could make a single subject appear different at different times of the day. New synthetic pigments, like cobalt blue and cadmium yellow, gave impressionists more range with their art. Artists used quick brushstrokes in part because they only had a limited amount of daylight to capture their scenes—they had to finish each work in one sitting.



Display *Impression (Sunrise)* by Claude Monet, which is linked in the Online Resource Document. Ask students why it is a good example of impressionism. (*It uses soft colors. The brushstrokes look loose and quickly made. The composition is unclear. It is hard to tell what the subject is.*)

### Art in This Lesson

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



*Luncheon of the Boating Party* was completed by French painter Pierre-Auguste Renoir in 1881.



The painting features a bustling Parisian city scene common in impressionist paintings—a balcony of a restaurant along the Seine River in France.

### Background for Teacher

Renoir's painting was widely considered a masterpiece, even when it was first exhibited. People noted how it mastered a sense of "flickering light" in the scene.

### *The Boating Party*, Mary Cassatt



*The Boating Party* was completed by American painter Mary Cassatt in 1893.



*The Boating Party* has an asymmetrical composition (part of the boat disappears from view). Asymmetrical compositions gave impressionist paintings a sense of immediacy and gave the viewer the feeling that they were capturing a particular moment outside, almost like a snapshot.

#### **Background for Teacher**

Mary Cassatt, an American painter, often painted scenes of women. She wanted to show their private lives, particularly the bonds they shared with their children.

### *Bridge Over a Pool of Lilies*, Claude Monet



*Bridge Over a Pool of Lilies* was completed by French painter Claude Monet in 1899.



Monet often painted landscapes, a common subject in impressionist paintings. This painting is of his treasured water lily garden near Giverny, France.

#### **Background for Teacher**

Monet often painted the same scene many times to show how it looked at different times of day. His *Water Lilies* series is an example of this effort.

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

#### **AN ARTIST'S QUESTIONS**

Why might the artist have chosen the scene for *Luncheon of the Boating Party*?

- o It showed what the social life in Paris was like.

How does *The Boating Party* create a sense of a moment in time? What did the artist do to make it feel this way?

- o The boat looks as if it has just entered the painting. It isn't entirely in the frame of the painting. It looks as if it is moving.

What time of day do you think *Bridge Over a Pool of Lilies* depicts? Why?

- o The painting depicts midday. It is sunny. The lilies look like they have sunlight on them.

#### **Activity**



Tell students they will now answer the questions on page 20, *Luncheon of the Boating Party*; *The Boating Party*; *Bridge Over a Pool of Lilies*, in their Student Activity Books. Prompt students to fill out the questions independently.

Page 20

## Teaching Idea



Display the online gallery of impressionist paintings for students. Review the titles and artists as you scroll through each painting. Have students point out and compare the brushstrokes, subject matter, and lighting that is characteristic of the impressionist movement as you discuss each work.

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

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

## Check for Understanding

Conclude the session by asking students to name features and elements of impressionism and compare them to the elements in the other periods of art they have learned about so far this year.

## DAY 2: IMPRESSIONIST PORTRAITS

Introduce impressionist portrait painting by describing how the same techniques were applied to portraits, including short and loose brushstrokes, vivid yet soft colors, and asymmetrical compositions. These techniques gave subjects an “unfinished” look, and artists used them to capture a range of moods of their subject.

Impressionist painting techniques gave rise to unique results in portrait painting. While landscapes looked natural in these “blurry,” soft pieces, a portrait could often have a jarring, otherworldly effect. People in portraits often appeared to blend in with the background. Impressionist portraits often used pastels, which are small crayons made of powdered pigment. Impressionist portrait painters also used short, quick brushstrokes and focused on capturing the flickering nature of sunlight and how it hit a subject, either from outside or from a window.

## Art in This Lesson

*The Dancing Class*, Edgar Degas



*The Dancing Class* was completed around 1870 by French painter Edgar Degas.



Degas's *The Dancing Class* has a color palette similar to those of the realists: earthy colors and dull tones highlighted by hints of bright pink and green. But unlike the realists, Degas created a softer, more muted effect.

### Background for Teacher

Note that this image is the artist's first painted image of a dance class and that within it, viewers can zoom into each figure's face to observe smaller portraits that exhibit the aforementioned "unfinished look" where the individuals express a wide range of psyches and emotions. For instance, viewers can contrast the self-confident look of the dancer at center to the right to the determined look of the male violin player.

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

### AN ARTIST'S QUESTIONS

How is the composition of *The Dancing Class* asymmetrical?

- o The principal dancer is not in the center of the painting.

What kind of light does the artist capture?

- o It is inside, and there is not much light in the room.



Discuss with students the features of impressionism they can identify in the artworks *The Italian Music Hall Box*, which was painted in 1874 by French painter Eva Gonzalès, and *Mrs. Theodore Roosevelt and Her Daughter Ethel*, which was painted by American painter Cecilia Beaux in 1902. The links to the artworks can be found in the Online Resource Document.

## Creating a Study

Discuss with students how painters probably create studies when planning their paintings or drawings. They may sketch an outline with a pencil first. Ask students to describe what they can discover or learn by doing this.

## Activity



Page 21

Tell students they will next answer questions about how artists used studies in the Studies in Charcoal activity on page 21 in their Student Activity Books. Prompt students to fill out the questions independently.

## Check for Understanding

Conclude the session by asking students to describe what an impressionist portrait looks like and how it is different from portraits they have seen that were created during other periods of art they have studied.

## DAY 3: CREATE A PASTEL

Start by discussing the different types of pastels: soft, hard, oil, and pastel pencils. Tell students that pastels are made by mixing dry pigment with a sticky substance like resin. They have a drier, more powdery finish than oil or watercolor paints, which are creamier and more watery. Impressionists used pastels because they could be applied quickly and did not need drying time. They could achieve the same vivid colors as oil paints but with less time and attention. Ask students to recall why impressionist artists would want their paintings to dry quickly. (*They were often painted outside, or en plein air, so they had to finish their work quickly.*)

Give students a quick demonstration of how to use pastels. Show them how to make quick and loose strokes, use the pastel's tip for thinner lines and its side for shading, and layer to create deeper colors and effects. Emphasize that working with pastels can be experimental and that the strokes do not have to be precise.

### Activity



Page 22

Tell students they will now use pastels to create a portrait. Have them turn to page 22, Create a Portrait Using Pastels, in their Student Activity Books. If students do not have a photo of a subject they would like to re-create, you may wish to make magazine portraits or online portraits available to them to choose from.

### Check for Understanding

Conclude the session by asking students to share their impressions of using pastels to create their work and to name the advantages of using pastels over other types of paints.

## DAY 4: CREATE A STUDY

Prepare students by reviewing Studies in Charcoal on page 21 of the Student Activity Books. Ask the following questions: Why did impressionist painters create studies before starting their final work? (*to work out things like form and composition without being distracted by color*) What tools did they use to create the studies that you saw? (*charcoal and pencil*)

**TEACHER NOTE**—Although studies in charcoal and pencil were quite common, impressionist painters used all forms of media, including paints, to create their studies.

### Activity



Page 23

Tell students they will now create their own study of an everyday event in the impressionist style. Invite them to begin the Create a Study activity on page 23 in their Student Activity Books. Model how to use the charcoal pencils, and sharpen them as needed for students by carefully using a blade, scraping away from students.

Explain that students will work throughout the class period like impressionist artists to create a study and then spend the next class period making their study into a final work. As students finish their studies, create a safe place in the classroom to store their work so they can

continue during the next class period. Impressionists often created studies very quickly, so some students could try timing themselves and doing several five-minute studies.

## Check for Understanding

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Conclude the session by asking students to describe how creating a study helped them figure out key elements in their work.

## DAY 5: COLOR MIXING

Review the fundamentals of color mixing with students. Review how, for example, red and blue make purple, yellow and blue make green, and red and yellow make orange.

Review the features of the color wheel. Discuss how the brightest colors are on the outside of the wheel and the lightest colors are inside the wheel. Talk about how a **shade** is a mixture of paint with black, which makes the color darker, and a **tint** is a mixture of a color with white, which makes it lighter. The lighter colors inside the wheel have more white in them. **Tone** is the relative lightness or darkness of a color.

Then, discuss how different colors, shades, tints, and tones create different **moods**. Mood is the feeling or atmosphere of the painting and the feelings it evokes in the viewer. Describe how brighter colors create happier, warmer, and more energetic moods while more muted colors create more serious, emotional, and somber moods.

## Activity

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Tell students they will now answer questions about color mixing using the Color Mixing activity on page 24 in their Student Activity Books.

Page 24

## Mixing Paint

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Lead a short demonstration with students before they begin the hands-on activity on how to use tempera paints. Show them how to add paint and a little water to the palette to soften the paint first. Then, they can combine it with other colors of paint or with black and white paint to create different shades and tints of the original color.

## Activity

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Tell students they will add color to complete their work using the Create Your Final Work activity on page 25 in their Student Activity Books. Guide students as needed as they mix paints and work on their final pieces.

Page 25

## Check for Understanding

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Conclude the session by asking students to describe how painters mix colors to create different moods and effects in their paintings.

# Unit 5 Lesson 2

## POSTIMPRESSIONISM

TIME: 6 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will reflect on Paul Gauguin's <i>Hail Mary (la Orana Maria)</i> .	<ul style="list-style-type: none"> <li>• <b>Slide Deck</b> slide 19 and <b>Student Activity Book</b> page 79               <ul style="list-style-type: none"> <li>• Art 19, <i>Hail Mary (la Orana Maria)</i></li> </ul> </li> <li>• <b>Student Activity Book</b> page 26, <i>Hail Mary (la Orana Maria)</i></li> <li>• <b>Online Resource Document</b> Post-Impressionism, gallery from the Guggenheim Museum, New York</li> </ul>
<b>DAY 2</b>	Students will learn about still-life painting and create a still-life painting of their own.	<ul style="list-style-type: none"> <li>• <b>Online Resource Document</b> <i>Apples and Oranges</i></li> <li>• <b>Student Activity Book</b> page 27, Create a Still Life</li> <li>• Optional: bowl of fruit</li> <li>• Heavy paper (1 sheet per student)</li> <li>• Charcoal pencils (1 per student)</li> <li>• Kneaded erasers (1 per student)</li> <li>• Vinyl erasers (1 per student)</li> <li>• Blending tools (1 per student)</li> <li>• Optional: pastels (1 set per student)</li> </ul>
<b>DAY 3</b>	Students will discuss mood in postimpressionism.	<ul style="list-style-type: none"> <li>• <b>Online Resource Document</b> <i>At the Moulin Rouge</i></li> <li>• <b>Student Activity Book</b> page 28, Mood in Postimpressionism</li> </ul>
<b>DAY 4</b>	Students will explore techniques of postimpressionist painting.	<ul style="list-style-type: none"> <li>• <b>Slide Deck</b> slides 20–21 and <b>Student Activity Book</b> pages 81–83               <ul style="list-style-type: none"> <li>• Art 20, <i>The Starry Night</i></li> <li>• Art 21, <i>A Sunday Afternoon on the Island of La Grande Jatte</i></li> </ul> </li> <li>• <b>Student Activity Book</b> page 28, <i>The Starry Night; A Sunday Afternoon on the Island of La Grande Jatte</i></li> <li>• <b>Online Resource Document</b> Van Gogh Collection, from the Van Gogh Museum</li> </ul>

## AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 5</b>	Students will learn more about pointillism and create their own work using pointillism.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> pages 30–31<ul style="list-style-type: none"><li>• Pointillism in Practice</li><li>• Create a Work Using Pointillism</li></ul></li><li>• Heavy paper (1 sheet per student)</li><li>• Tempera paints</li><li>• Paintbrushes (1 per student)</li><li>• Palettes (1 per student)</li></ul>
<b>DAY 6</b>	Students will learn about art nouveau and reflect on the postimpressionist art they viewed during the lesson.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b> <i>Plants and Their Application to Ornament</i></li><li>• <b>Student Activity Book</b> page 32, Thinking About Postimpressionism</li></ul>

## Lesson Objective

- Discuss the features of postimpressionism in art.

## What Students Have Learned

Remind students that in Lesson 1, they learned about the impressionist art movement.

## DAY 1: EXPLORE POSTIMPRESSIONISM

Introduce the lesson by having students recall what they learned about impressionism from the previous lesson.

Ask the following questions: What are some of the characteristic features of impressionism? (*short, loose brushstrokes; painting en plein air*) Why did painters begin painting this way? (*to make their paintings look like they captured a moment in time; to play with light in painting*)

Tell students they will begin learning about the movement that followed impressionism, postimpressionism. Explain that *post* is a prefix meaning “after.”

**SUPPORT**—If there is time, review students’ final work from Lesson 1. Have student volunteers discuss their work and the impressionist features and techniques used to create them. Summarize by asking students what was the most challenging and interesting aspect of their artistic process.

## Teaching About Postimpressionism

Introduce postimpressionism by discussing how it responded to both impressionism and the rapidly evolving world caused by the industrial era and the scientific advances of the late nineteenth century. The term *postimpressionism* wasn’t coined until 1910, decades after the start of the movement, by the artist and critic Roger Fry.

Technological advancements like railways, newspapers, and photography presented new ways of interacting with and moving through the world. Postimpressionists sought to represent the rapid pace of life and how people were redefining themselves alongside these changes. Rather than focusing on replicating scenes as they would be seen in real life (as in realism) or slightly romanticizing them through naturalistic forms and light (as in impressionism), they sought to depict life symbolically—to explore how both the viewer and the artist were experiencing the world. They simplified forms and shapes to create abstract, geometric forms.

Advances in optical and color theory and chemistry also helped bring new colors and ideas about color mixing to create richer moods and greater depth of emotion in paintings. Artists like Georges Seurat and Vincent van Gogh experimented with new ways of placing paint on the canvas, challenging notions of perception. They explored how the eyes and brain coordinate to compensate for what is seen visually.

Postimpressionist painters used landscapes in a more symbolic way rather than how they would appear in real life. Settings were used as backdrops to build on larger, more general themes about the landscape or person portrayed in the painting. Their brushstrokes were more energetic as well. This can especially be seen in the paintings of Vincent van Gogh, in which swirls of tiny brushstrokes create a sense of rapid movement. Ask students how postimpressionists used colors differently than the impressionists. (*They used bolder, more unnatural colors.*) How did the use of settings change in postimpressionist works? (*Settings were used more symbolically.*)

## Art in This Lesson

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



*Hail Mary (la Orana Maria)* was completed by French painter Paul Gauguin in 1891.



The painting features flat, geometric forms and dark contouring, which are common features of Gauguin's work.

### Background for Teacher

Paul Gauguin traveled extensively during his career, spending his last years in Tahiti. In *La Orana Maria*, he combined Polynesian culture with Christian religious themes.



Slide 19

Display slide 19, Paul Gauguin's *Hail Mary (la Orana Maria)*, for students, and have them turn to the corresponding page in their Student Activity Books. Explain to students that Gauguin combined Polynesian culture with Christian themes to create his painting. An angel with yellow wings reveals Mary and Jesus, both Tahitians, to two Tahitian women, nudes dressed in pareus, a sort of cotton cloth printed with flowers that can be draped from the waist. Gauguin painted a mountainous background with flowering trees and a dark violet path and an emerald green foreground, with bananas on the left.



Page 79

The painting also borrows from Javanese culture; Gauguin based the composition on a bas-relief he had seen in a Javanese temple.

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

### **AN ARTIST'S QUESTIONS**

How do the colors help represent the environment depicted in the painting?

- o They are colors found in tropical environments, like yellow and orange.

Why might the artist have depicted a Christian religious theme in a tropical setting?

- o It shows how Christian religious themes overlapped with cultures of tropical areas.

### **Activity**



Page 26

Tell students they will now answer the questions about *Hail Mary (la Orana Maria)* on page 26 in their Student Activity Books. Prompt students to fill out the questions independently.

### **Teaching Idea**



Display additional examples of postimpressionist paintings for students by using the online gallery from the Guggenheim Museum. Discuss the characteristics of the works as you name the titles and their artists.

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

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

### **Check for Understanding**

Conclude the session by asking students to name features and elements of postimpressionism.

## **DAY 2: STILL-LIFE PAINTING**

Begin the class period by reviewing what students have already learned about postimpressionist paintings and the way the movement developed from impressionism.

Point out to students that some postimpressionist artists created still-life paintings. Still-life paintings are paintings that depict nonliving objects arranged in a particular way. The arrangements are meant to be pleasing and are sometimes symbolic. They can be simple or complex, depending on the artist's desired effect. For example, an artist might arrange objects naturally to create a feeling that the viewer is walking into a scene. Or an artist might artificially arrange the objects to create a desired contrast between color and shadow. Still-life painting has a long history, but postimpressionist still lifes used special techniques, more geometric forms, and brighter, more unnatural colors.



Display Paul Cézanne's *Apples and Oranges*, which is linked in the Online Resource Document. Remind students that they saw this painting in Grade 1. Ask if they remember anything about the painting. Explain that they will create their own still-life painting in the postimpressionist style.

## Activity



Page 27

Tell students they will create a still-life work of their own. Invite students to turn to page 27, *Create a Still Life*, in their Student Activity Books. Prepare students for the still-life drawing activity by putting a bowl of fruit in the front of the room. You may also choose to have students choose their own items to arrange and draw. If all students are drawing the same scene, place the arrangement where everyone can clearly see it, and have students start the activity at step 3.

Review with students how to use the art tools, such as the kneaded eraser and the blending tool. Prompt students to answer the Reflection question independently.

## Check for Understanding

Conclude the session by asking students to describe what a still-life painting is and why arrangement is important in still-life painting.

## DAY 3: MOOD IN POSTIMPRESSIONISM

Remind students what they learned about mood during the Color Mixing activity in Lesson 1. Ask them to describe what colors they might use to create a bright, happy mood in a painting and what colors they might use to create a serious, more emotional mood.

Explain that mood is the atmosphere of a painting and the feelings it evokes in the viewer. Artists use different colors, shades (a color mixed with black or a darker color), tints (a color mixed with white or with a lighter color), and tones (the lightness or darkness of a color) to create different moods in their paintings. Postimpressionist painters used bold, contrasting colors and innovative techniques like swirling patterns and geometric shapes to create mood in their paintings. They also painted lively scenes with interesting and complex compositions. These techniques helped postimpressionist painters challenge notions about beauty and connect to the inner feelings and emotions of the viewer, beyond the image on the canvas.



Display Henri de Toulouse-Lautrec's famous painting *At the Moulin Rouge, The Dance* through the Online Resource Document, and ask students to turn to page 28 of their Student Activity Books. Explain that the painting depicts a scene at the Moulin Rouge, a cabaret nightclub built in Paris in 1889. In the 1890 painting, the dancer in the center of the painting is learning the moves of the cancan. Toulouse-Lautrec scattered various aristocratic people throughout the painting, including the woman in pink in the foreground. The composition is unique in that it is asymmetrical. Although the dancer is the center focus of the painting, the placement of the aristocratic woman in pink, who stands motionless in the foreground, creates an interesting tension with the dancer.



Page 28

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

### AN ARTIST'S QUESTIONS

Why might the artist have used mostly dull, earthy colors?

- o He wanted to show that the dancer wasn't just having fun; she was also working.

Why might the artist have made the woman in pink larger than the woman dancing?

- o He wanted to show that she was important.

Describe the mood of the painting. What choices did Toulouse-Lautrec make to communicate that?

- o The mood of the painting is one of loneliness and isolation. The artist's choices of harshly contrasting coloration and the separated placement of the two female figures, one in the foreground in pink and one in the middle ground in earth tones and red, create a feeling of disconnect.

## Activity



Page 28

Tell students they will now answer questions about mood in postimpressionist art. Invite students to turn to page 28, Mood in Postimpressionism, in their Student Activity Books. Prompt students to fill out the questions independently.

### Looking Back

Take a half day to review the impressionist art students explored in Lesson 1. Ask students to observe the form, composition, color, and other features of the paintings and note the differences they see between them and those of the postimpressionist paintings they learned about in the last class.

## Check for Understanding

Conclude the session by asking students to describe mood in painting and discuss its impact on the viewer.

## DAY 4: POINTILLISM

Begin the class by telling students that postimpressionism gave rise to new artistic techniques. One of these techniques is called **pointillism**. Pointillism is a technique that postimpressionist painters developed. This technique focused on using small dots of paint in clever arrangements rather than a mix of different brushstrokes.

Georges Seurat is generally credited with pioneering pointillism. He originally termed the technique “chromoluminarism” (roughly translated as color-light). The technique is largely based on optical mixing theory—the idea that the human eye will blend contrasting colors to create a unified perception of color and light.

## Art in This Lesson

*The Starry Night*, Vincent van Gogh



*The Starry Night* was created in 1889.



Van Gogh used a technique called impasto, where wide brushstrokes and thick paint applications are used. This creates a sense of movement, energy, and dynamism. Shades of blue are layered in the painting to create depth of color.

### Background for Teacher

*The Starry Night* is now considered one of Vincent van Gogh's most famous paintings, and it conveys deep emotion and turbulent energy.

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



French painter Georges Seurat created this painting in 1886.



Seurat's pioneering pointillism technique was considered highly "scientific" for the time. Seurat was influenced by color theory and his studies on vision and perception.

### Background for Teachers

The technique of pointillism relies on the viewer's eye to optically blend the dots of paint into a recognizable image. Complementary colors are placed next to each other to intensify the contrasts.

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

#### AN ARTIST'S QUESTIONS

What kind of brushstrokes can you see in *The Starry Night*?

- o I see large swirls and little dabs.

What areas of *A Sunday Afternoon on the Island of La Grande Jatte* are in the sunlight? What colors are used in these areas?

- o The grass is in the sunlight. It includes a mix of green, yellow, and white.

**SUPPORT**—Encourage students to look very closely at the "points" of paint in Seurat's *A Sunday Afternoon on the Island of La Grande Jatte*. They may wish to do this by looking at the print both in their Student Activity Books as well as on the Slide Deck. Ask students to discuss how long they think it might have taken Seurat to accomplish such a painting using this technique. Point out the exactness of the work and also the way the eye tends to blend the dots when looking at them from afar.

**TEACHER NOTE**—Be aware of students in the class who may have difficulty seeing the "dots" up close due to issues with their vision or the way they process visual cues. You may wish to look

up additional examples of pointillism to provide access to works that may be easier for students to interpret.

## Activity

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Page 29

Tell students they will now answer questions about the painting techniques used in these artworks. Invite students to turn to page 29, *The Starry Night; A Sunday Afternoon on the Island of Grande Jatte*, in their Student Activity Books. Prompt students to fill out the questions independently.

### Teaching Idea



Explore more of Van Gogh's work with students via the link in the Online Resource Document, which includes an immersive experience of his work that toured the United States.

Use this link to download the Core Knowledge Visual Arts Online Resource Document, where the specific link to the online gallery and immersive experience may be found:

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

## Check for Understanding

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Conclude the session by asking students to describe what effects pointillism creates. Inform students that they will have a chance to create their own work of pointillism during the next class period.

## DAY 5: POINTILLISM IN PRACTICE

If there is time, explore other examples of pointillism online with students. Examine the paintings with students to distinguish the dots of color and how the color appears the farther you stand back from the piece. Practice zooming in and out of images to explore how the technique works.

## Activity

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Pages 30–31

Tell students they will now answer questions about pointillism. Invite students to turn to page 30, *Pointillism in Practice*, in their Student Activity Books. Prompt students to complete the activity independently. When they complete the activity, have them do the *Create a Work Using Pointillism* activity on page 31.

## Check for Understanding

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Conclude the session by asking students to describe in their own words how pointillism works.

## DAY 6: ART NOUVEAU

Introduce students to the art nouveau style of art that was popular around the time of postimpressionism. Art nouveau was an art movement that began in the late nineteenth century and developed across Europe and the United States. *Art nouveau* is a French term that translates as “new art.” The style was inspired by the natural world and often featured vines, tendrils, blossoms, and leaves found in nature. Artists were inspired by recent botanical illustrations by scientists that brought to light deep-sea organisms and other natural forms that had never been seen before. **Whiplash curves**, or lines that bend and stretch back on themselves, were a characteristic design of art nouveau. Art nouveau blended organic and geometric forms and used muted and somber colors like deep greens, mustards, and browns. As students view the artwork, have them point out examples of whiplash curves.



Display the *Plants and Their Application to Ornament* artwork via the link in the Online Resource Document, and explain that Eugene Grasset was a Franco-Swiss decorative artist who had many influential theories in art and design that spread through design schools in Paris in the late nineteenth century. He believed natural forms could be used as the basis of decorative motifs to great effect. He compiled pictorial demonstrations of his theories in his work *Plants and Their Application to Ornament*.

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

### AN ARTIST’S QUESTIONS

What kind of colors are used in the design?

- o Dull, earthy tones are used in the design.

What mix of shapes and natural features are in the design?

- o It includes half circles, triangles, and rectangles as well as loops, vines, and blooms.

### Activity



Page 32

Tell students they will now answer questions about the work they’ve explored in the lesson. Invite students to turn to page 32, Thinking About Postimpressionism, in their Student Activity Books. Prompt students to fill out the questions independently.

### Check for Understanding

Conclude the session by asking students to summarize the essential traits of art nouveau.

# Unit 5 Lesson 3

## UNIT 5 ASSESSMENT

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create a work of art using the techniques of either the impressionist or postimpressionist period, then write a description of their piece.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 15–21 <b>Student Activity Book</b> pages 71–83<ul style="list-style-type: none"><li>• Art 15–21, Unit 5 featured artwork</li></ul></li><li>• <b>Online Resource Document</b> Unit 5 featured artwork</li><li>• <b>Student Activity Book</b> page 33, Create Like the Masters</li><li>• Heavy paper (1 sheet per student)</li><li>• Charcoal pencils (1 per student)</li><li>• Kneaded erasers (1 per student)</li><li>• Vinyl erasers (1 per student)</li><li>• Blending tools (1 per student)</li><li>• Pastels (1 set per student)</li><li>• Tempera paints (1 set per student)</li><li>• Paintbrushes (1 per student)</li><li>• Palettes (1 per student)</li></ul>

### 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

Revisit the Big Idea with students: *Impressionism and postimpressionism were two art movements that developed in the late nineteenth century in response to rapidly shifting changes in society and culture. Both were characterized by quick, energetic brushstrokes and bold colors, which aimed to capture the fleeting nature of light, complex emotions and the nature of human perception. As a class, list the features of each period they've covered—impressionism and postimpressionism. Keep the list on display for students as they continue with the lesson.*

## Review

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Slides 15–21

Invite students to look through the artwork featured during the unit. You may also wish to display artwork featured in the Online Resource Document. Invite them to find examples of each of the following:

- Impressionism
- Postimpressionism
- Portrait
- Pointillism
- Still life



Pages 71–83



## Assessment

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Page 33

Tell students they will create their own impressionist or postimpressionist art. Invite students to turn to page 33, *Create Like the Masters*, in their Student Activity Books. Remind them that they should use the colors, techniques, and mediums characteristic of the period they chose. They will then complete the Reflection to explain their work.

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

- Have students share their responses to the Reflection section of the *Create Like the Masters* activity page.
- Create a gallery walk where students can show the artwork they made during this class period and explain how it represents the impressionist or postimpressionist style.

## Additional Recommended Resources

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Consider the following trade books for students:

- Heine, Florian. *Impressionism: 13 Artists Children Should Know*. Prestel, 2015.
- Wenzel, Angela. *13 Art Techniques Children Should Know*. Prestel, 2013.

Consider the following trade books that discuss impressionism:

- Wolf, Norbert. *Impressionism: Reimagining Art*. Prestel, 2023.
- *Impressionism: The Birth of Light in Painting*. Taschen, 2020.
- Brodskaja, Nathalia. *Impressionism and Post-Impressionism (Essential)*. Parkstone International, 2018.

Consider the following resources for teachers and parents:

- The Art Assignment. “The Case for Impressionism.” PBS LearningMedia, October 17, 2019. Video, 12 min., 41 sec. <https://www.pbs.org/video/the-case-for-impressionism-z0xd8s/>.
- PBS LearningMedia. “Rick Steves’ Europe: Art Bites 183: The Post-Impressionists: Seurat, Cézanne, Gauguin, Van Gogh.” October 1, 2024. Video, 3 min., 51 sec. <https://www.pbs.org/video/art-bites-183-4nsQhR/>

# Architecture of the Industrial Revolution

**Big Idea** The architecture and design of the Industrial Revolution saw a movement away from heavy, ornate decoration and toward the use of steel, iron, glass, concrete, and other materials that served more functional purposes in order to support mass immigration and the movement from an agrarian to an industrial economy.

## Unit Introduction and Pacing Guide

This introduction includes the background information needed to teach the *Architecture of the Industrial Revolution* unit. In this unit, you will teach students about the Industrial Revolution’s impact on architecture and design over the eighteenth through early twentieth centuries. The main idea is that architecture and design became more streamlined and incorporated new materials like steel, iron, and glass, some previously reserved for military use. Architects were tasked with building new structures like warehouses and factories to support industry and bridges and other infrastructure to support a moving society. City monuments in New York and Paris, like the Statue of Liberty and the Eiffel Tower, became symbols of these new movements, blending beautiful designs with new materials like copper and iron. Students will view major examples from each movement across the unit.

This unit contains three lessons, split across three class days. There will be a unit assessment on Day 3. 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 Form and Function of Architecture
2	Lesson 2 Architectural Design

Day	Lesson
3	Lesson 3 Unit 6 Assessment

## What Students Should Already Know

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

Grade 5 CKLA

- Unit 4: *The Renaissance*

## Grade 5 CKHG

- Unit 4: *The Renaissance*
- Unit 5: *The Reformation*

## What Students Need to Learn

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In this unit, students will:

- Identify characteristics and features of the architecture and design of the Industrial Revolution;
- Demonstrate an understanding of the purposes and functions these design elements served and how they responded to society's new economic and cultural needs; and
- Describe key examples of using materials like steel and iron in design during the Industrial Revolution and how these materials symbolized progress.

## What Students Will Learn in Future Grades

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

Grade 7:

- CKSci Unit 6: *Earth's Resources and Human Impact*
- CKHG: *A History of the United States*
- CKHG: *World History*

## Vocabulary

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**agrarian society, n.** a society based on agriculture and farming (95)

*Example:* In an agrarian society, the economy is based on farming, either by people who own their land or by people who farm land owned by others.

**form follows function, n.** a design principle that prioritizes functionality over decoration (99)

*Example:* According to the principle of "form follows function," the building's purpose is a priority, not its ornate details.

**industrial, adj.** relating to industry or manufacturing (95)

*Example:* With the invention of the steam engine in the eighteenth century, small industrial towns began popping up all over England.

**Industrial Revolution, n.** the period of economic and social change beginning in the eighteenth century that centered around production and manufacturing and the growth of cities (95)

*Example:* The Industrial Revolution led to the rise of factories and cities across Europe and the United States.

## Cross-Curricular Connections

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

<b>CK History and Geography (CKHG)</b>
Grade 6 Unit 7: <i>Immigration</i>
Grade 6 Unit 8: <i>Industrialization and Urbanization in America</i>
Grade 6 Unit 9: <i>Reform in Industrial America</i>
<b>CK Language Arts (CKLA)</b>
Grade 6 Unit 7: <i>The Blessings of Liberty</i>
<b>CK Math (CKMath)</b>
Grade 6 Unit 1: <i>Area and Surface Area</i>
Grade 6 Unit 2: <i>Introducing Ratios</i>

The Grade 6 Core Knowledge History and Geography (CKHG) materials include the in-depth unit *Industrialization and Urbanization in America*, which consists of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

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

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The most important ideas in Unit 6 are as follows:

- The architecture and design of the Industrial Revolution favored sturdy, durable materials like iron, steel, and concrete. Large glass windows were widely used to incorporate natural light.
- Factories, warehouses, bridges, and other industrial structures were built in response to mass immigration and the rise of industrial society.
- The architecture and design of the Industrial Revolution followed the design principle “form follows function,” where a building or structure’s ornamentation was secondary to its function and purpose.
- Monuments like the Eiffel Tower and the Statue of Liberty incorporated steel and iron to symbolize the technological progress and innovation of the Industrial Revolution.

## What Teachers Need to Know

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The descriptions and activities in the main text are intended to help you become familiar with the artworks before presenting them to students; remember that some activities might be adapted for classroom use. Activities intended specifically for students can be found in the Teaching Idea sidebars. Give students time to carefully look at the reproductions before answering questions about specific artworks.

# Unit 6 Lesson 1

## FORM AND FUNCTION OF ARCHITECTURE

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will learn about the features of the architecture of the Industrial Revolution and explore several examples of works.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 22–24 and <b>Student Activity Book</b> pages 85–89<ul style="list-style-type: none"><li>• Art 22, The Statue of Liberty</li><li>• Art 23, The Brooklyn Bridge</li><li>• Art 24, The Eiffel Tower</li></ul></li><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• Virtual tour of the Eiffel Tower</li><li>• Bibliothèque Sainte-Genève</li></ul></li><li>• <b>Student Activity Book</b> page 34, The Statue of Liberty; The Brooklyn Bridge; The Eiffel Tower</li></ul>

### Lesson Objective

- Discuss the features of the architecture of the Industrial Revolution.

### What Students Have Learned

Remind students that in Unit 5, they learned about the movement from impressionism to postimpressionism to art nouveau.

## DAY 1: FORM AND FUNCTION OF ARCHITECTURE

Ask students what they think when they hear the word *industrial*. Ask them to describe what kinds of ideas or things come to mind, including buildings. Make a list of students' responses on the board, and keep it on display.

### Teaching About Architecture in the Industrial Age

After the French and American Revolutions and the Age of Enlightenment, society was freed from feudal and religious restrictions. The idea of individual liberty and equality now reigned. Significant scientific and technological advancements were also beginning to emerge, powered by the Age of Enlightenment's belief in the power of human reason over divine faith. These changes paved the way for even greater changes with the Industrial Revolution.

The **Industrial Revolution** brought many changes in how buildings were designed and constructed. The population was growing rapidly, and jobs were changing. The **agrarian society**, or the agricultural society of farmers of previous centuries, gave way to one where more people were working in factories and mills than on farms. They needed new ways to get to work as well as places to live. Architects began building bridges and large buildings to accommodate many workers. They used new **industrial** materials like steel, glass, and concrete, which became more available. Buildings typically had wide-open spaces, concrete floors, and steel beams. They also had many large windows that made use of natural light.

When the steam engine and factory systems were developed in Britain, a massive explosion of growth and change occurred in the societies of Europe and the United States. Societies were no longer agrarian but industrial. People left farms to work in factories in cities. Railroads and bridges were built for people to go to and from work and to transport goods. There was an abundance of new materials, like iron and steel. Architecture became more functional in providing the structures to support these massive changes. Ask students to explain, for example, why architects of the Industrial Revolution might have wanted to create buildings with many windows. (*The buildings were made for workers who required a lot of light to do their work during the day. The sunlight would have saved money on electricity, a new invention at the time.*)

**SUPPORT**—Remind students that they’ve seen some of the Industrial Revolution’s influences on artists in the realism movement. Review *The Gleaners* (1857) and *The Stone Breakers* (1849), which students explored in Unit 4. Note how artists responded to the harsh realities of how life changed during the Industrial Revolution.

## Art in This Lesson

The Statue of Liberty, Frédéric-Auguste Bartholdi



President Grover Cleveland dedicated the Statue of Liberty in New York in 1886.



The Statue of Liberty is an example of neoclassical sculpture. The woman is similar in form, dress, and expression to other statues of Roman goddesses. She also stands in a *contrapposto* pose. *Contrapposto* is an Italian term for a figure standing, balancing most of their weight on one leg. Review the sixteenth-century *Apollo Belvedere* statue by Giovanni Angelo Montorsoli, which students explored in Unit 1. It is also an example of *contrapposto*.

### Background for Teacher

The Statue of Liberty was a gift from France to the United States, originally conceived as a monument to celebrate the centennial of U.S. independence in 1876 and the two nations’ shared dedication to political and ideological independence. French sculptor Frédéric-Auguste Bartholdi designed the statue, and French engineer Gustave Eiffel designed the metal framework. Richard Morris Hunt, an American architect, designed the concrete pedestal.

## The Brooklyn Bridge, John A. Roebling



The Brooklyn Bridge was officially opened for use in May 1883.



The towers of the Brooklyn Bridge borrow their pointed arches from Gothic architecture.

### Background for Teacher

At the time the Brooklyn Bridge was built, it was an architectural feat: It was the longest suspension bridge in the world and was the first to use steel suspension cables.

## The Eiffel Tower, Stephen Sauvestre, Maurice Koechlin, and Émile Nouguier



The Eiffel Tower was begun in 1887 and completed in 1889.



The tower is made of iron and has an open-lattice design. Because of its use of metal, the design was considered modern for the time.

### Background for Teacher

The Eiffel Tower had a major influence on design at the time of its construction and inspired the construction of other metal structures around the world. The structure was conceived to be part of the World's Fair of 1889, which marked the 100th anniversary of the French Revolution. Parisians affectionately refer to it as the "Iron Lady."

### Teaching Idea



Explore the 360-degree virtual tour of the Eiffel Tower by clicking on the link in the Online Resource Document. Ask students what materials they notice are "missing" from the construction (e.g., wood, stone). Discuss how the structure comprised millions of rivets and other iron pieces.

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

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

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

### AN ARTIST'S QUESTIONS

The Statue of Liberty was made of steel, iron, and copper. Why might the designers have chosen these materials at the time?

- o They chose these materials because they were durable and commonly used during the Industrial Revolution.

What was important about the architectural design of the Brooklyn Bridge?

- o The Brooklyn Bridge was the longest suspension bridge in the world when it was built. It was the first steel suspension bridge.

How did the height of the Eiffel Tower symbolize Paris at the time it was built?

- o Its height may have symbolized Paris's importance as a major city.



Explore the photo of the Bibliothèque Sainte-Geneviève through the Online Resource Document. Explain that this is another example of architecture in the Industrial Age. The Bibliothèque Sainte-Geneviève has a long history dating back to the Abbey of Saint Geneviève, which was built in 502 CE in France to house a collection of relics and religious manuscripts related to Saint Geneviève. The abbey was demolished after the French Revolution in the late eighteenth century, which declared religion null and void. In 1850, a new library was built and established by French architect Henri Labrouste. The library's reading room was a marvel of modern and medieval architecture, combining cast iron arches, large windows, and domed ceilings.

## Activity

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Page 34

Tell students they will now answer the questions about the architecture of the Industrial Revolution. Invite students to turn to page 34, The Statue of Liberty; The Brooklyn Bridge; The Eiffel Tower, in their Student Activity Books. Prompt students to fill out the questions independently.

## Check for Understanding

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Conclude the session by asking students to name features and elements of the architecture of the Industrial Revolution. Return to the list of words and phrases students came up with initially. Ask students how their assumptions about what *industrial* means changed throughout the lesson.

# Unit 6 Lesson 2

## ARCHITECTURAL DESIGN

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will apply the architectural design elements of the Industrial Revolution and sketch a building or structure that uses these elements.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b> Crystal Palace</li><li>• <b>Student Activity Book</b> page 35, Design a Structure</li><li>• Scrap paper (1 per student)</li><li>• Heavy paper (1 sheet per student)</li><li>• Kneaded erasers (1 per student)</li><li>• Vinyl erasers (1 per student)</li><li>• Blending tools (1 per student)</li><li>• Optional: watercolor paints (1 set per student)</li></ul>

### Lesson Objective

- Discuss design features of the architecture of the Industrial Revolution.

### What Students Have Learned

Remind students that in Lesson 1, they learned about the styles and materials used in the architecture of the Industrial Revolution.

## DAY 1: ARCHITECTURAL DESIGN

Introduce the lesson by asking students to recall what they learned in the previous lesson.

Ask the following questions: What are some features of the architecture of the Industrial Revolution in Lesson 1? (*People built factories and bridges; they used steel, glass, and concrete.*) Why did these features develop? (*People were no longer living and working on farms; they were moving to cities and working in factories. They needed buildings and other structures that met their needs.*)

**SUPPORT**—Draw further connections to the ideas of the Age of Enlightenment, the Industrial Revolution, and the architectural design of the eighteenth and nineteenth centuries with students. Ask them why some artists might have chosen to merge neoclassical design elements with modern materials such as steel and iron. Remind students that during the Age of Enlightenment, people looked back to classical antiquity for design and inspiration because it was a time when human achievement in rationality and thought was celebrated. Point out how this set the stage for the Industrial Revolution and its emphasis on human progress through innovation and technology.

Consider how the Statue of Liberty merges materials like copper and metal with neoclassical design.

## Teaching About the Architectural Design of the Industrial Revolution

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By the late eighteenth century, iron and steel were widely used in construction. Previously, they had mostly been limited to military production. One of the first examples of the use of iron in public construction was the Iron Bridge, built in England in 1781. Later, iron was used with glass to make massive greenhouses like the Great Stove, designed by British architect Sir Joseph Paxton in 1836. This further inspired buildings like the Crystal Palace, which was built in London in 1851 as an exhibit hall to showcase scientific and technological achievements of the Industrial Revolution.



Display the Crystal Palace, found in the Online Resource Document. Explain that the architects of the Industrial Revolution had several factors in mind when designing buildings. For one, they had to construct buildings and structures like bridges and roads to support large groups of people on the move. As a result, they focused less on beauty and decoration and more on functionality. This design principle was known as “**form follows function,**” which is the idea that design should be based on purpose. Architects built large, open floor plans that maximized workers’ safety. Their floor plans also allowed for space to be adapted for different uses. The buildings had high ceilings, which allowed for ventilation and circulation. They used durable materials like iron, concrete, brick, metal, and glass. Using these rather drab materials was, in fact, a sign of progress and innovation. Heavy ornamentation and decoration no longer drove the design.

## Preparing to Create an Architectural Design

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Help students prepare to create an architectural design for a building or other structure by summarizing some of the “form follows function” design principles. Ask them to consider the following:

- What is the purpose of your structure?
- How will your structure be used?
- What materials will best suit your structure’s purpose?
- How are you using repetition, balance, or symmetry in the architectural features you’ve chosen?
- What ornamentation or decorative details might you add to your structure?

## Activity

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Page 35

Tell students they will now create an architectural design for a building or other structure using elements of the architecture and design of the Industrial Revolution. Tell students to turn to page 35, Design a Structure, in their Student Activity Books. Prompt students to fill out the questions independently.

## Check for Understanding

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Conclude the session by asking students to name features and elements of the architecture of the Industrial Revolution.

# Unit 6 Lesson 3

## UNIT 6 ASSESSMENT

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review concepts from the unit and compare two architectural designs of the Industrial Revolution.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> pages 36–37<ul style="list-style-type: none"><li>• Architecture Review</li><li>• Comparing Designs</li></ul></li></ul>

### Lesson Objective

- Assess student mastery of content presented in Unit 6.

#### 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

Revisit the Big Idea with students: *The architecture and design of the Industrial Revolution saw a movement away from heavy, ornate decoration toward the use of steel, iron, glass, concrete, and other materials that served more functional purposes in order to support mass immigration and the movement from an agrarian to an industrial economy.* As a class, list the features they've learned about, including materials, key examples of design, and their significance. Keep the list on display for students as they continue with the lesson.

### Comparing Designs

To prepare for the activity, display the examples of architecture and design they've viewed in the unit so they can choose the two pieces they would like to compare. Have them review their Lessons 1 and 2 notes to see which examples they responded to most.

## Assessment

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Pages 36–37

Tell students they will do two activity pages in their Student Activity Books. The first one, Architecture Review, is a list of questions about the unit content. The second one, Comparing Designs, allows students to compare the designs of two structures of their choice that they learned about during the unit. Prompt students to answer the questions independently.

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

- Have students display the designs they completed in Lesson 2 and do a short gallery walk to comment on the designs of classmates.
- Invite students to do online research about one of the architects they studied during the unit and write a short report.
- Ask students to imagine that they are newspaper journalists reporting at the time one of the structures they learned about was first revealed to the world. Invite them to write a short article about the experience and to explain the structure to readers who have never seen it before, focusing on what is new and unique about its design.

## Additional Recommended Resources

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Consider the following trade books that discuss the architecture of the Industrial Revolution:

- Bradley, Betsy Hunter. *The Works: The Industrial Architecture of the United States*. Oxford University Press, 1998.
- Jones, Edgar. *Industrial Architecture in Britain: 1750–1939*. Oxford, 1985.
- Pragnell, Hubert J. *Industrial Britain: An Architectural History*. Batsford, 2000.
- Thomas, George E. *Frank Furness: Architecture in the Age of the Great Machines*. University of Pennsylvania Press, 2021.

Consider the following resources for teachers and parents:

- National Gallery of Art. “Uncovering America.” Accessed August 13, 2025. [https://www.nga.gov/educational-resources/uncovering-america\\_](https://www.nga.gov/educational-resources/uncovering-america_)
- PBS LearningMedia. “Ken Burns in the Classroom: The Industrial Age (1870–1900).” Accessed August 13, 2025. <https://mass.pbslearningmedia.org/collection/kenburnsclassroom/era/the-industrial-age-1870-1900>.

# Culminating Activity

## GRADE 6 CULMINATING ACTIVITY

TIME: 1 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will do one or more activities that assess their cumulative knowledge of the art covered throughout the course.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 2, 4, 6, 11, 18, 23 and <b>Student Activity Book</b> pages 45, 49, 53, 63, 77, 87<ul style="list-style-type: none"><li>• Art 2, <i>School of Athens</i></li><li>• Art 4, <i>Palace of Westminster</i></li><li>• Art 6, <i>The Swing</i></li><li>• Art 11, <i>The Gleaners</i></li><li>• Art 18, <i>The Dancing Class</i></li><li>• Art 23, <i>The Brooklyn Bridge</i></li></ul></li><li>• <b>Student Activity Book</b> page 38, <i>Final Monument</i></li><li>• Markers, crayons, and/or colored pencils</li><li>• Blank booklets (1 per student)</li><li>• Pencils (1 per student)</li><li>• Erasers (1 per student)</li></ul>
<b>DAY 2</b>	Students will display a gallery of their original artwork and present it to an audience.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 39, <i>Gallery Walk</i></li><li>• Student artwork from throughout the year</li><li>• Materials to display student artwork</li></ul>

### Lesson Objective

- Summarize the artistic features and purposes of the artworks studied in this course.

## DAY 1: ART OF ANOTHER PLACE AND TIME

Introduce the lesson by explaining the student objectives or activities selected from the options below. Then, use the provided rubric to assess student work or performance.

## Review of the Year

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Provide students with a brief summary of the material they covered during the course. Ask the following questions as you redisplay artwork from previous units:



Slide 2

Unit 1: How does *School of Athens* depict people's interpretation of ancient Greece? (*It shows the subjects as idealized and godlike, much like the myths of ancient Greece.*)



Slide 4

Unit 2: How is the Palace of Westminster an example of Gothic architecture? (*It has the features of Gothic architecture, such as flying buttresses, spires, porticos, and gargoyles.*)



Slide 6

Unit 3: What elements of rococo art are evident in *The Swing*? (*lightness and ornate design as well as the depiction of leisure activities*)



Slide 11

Unit 4: How does *The Gleaners* show a change from neoclassical and Romantic art? (*The realist painting depicts everyday tasks and their difficulties instead of idealizing events or romanticizing them as in earlier periods of art.*)



Slide 18

Unit 5: Why is *The Dancing Class* an example of impressionism but not postimpressionism? (*The painting uses pastels and soft brushstrokes that are common in impressionism. It does not include bold colors, geometric shapes, or paint styles typical of postimpressionism, such as pointillism.*)



Slide 23

Unit 6: How does the Brooklyn Bridge display characteristics of architecture created during the time of the Industrial Revolution? (*It uses materials of the time, such as steel, and it follows the "form follows function" style of the time.*)

## Options for Assessing

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Choose one or more of the following activities to assess your students. The main activity you choose for students to do should be assessed with the Culminating Activity Scoring Rubric on page 114 to assess your students' learning.

- Create a booklet titled "Periods of Art." Beforehand, 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 six units in this course. On each page, they should write a paragraph describing what they learned from the unit and then provide an illustration of an artwork or artistic concept or an example of a famous piece of artwork they viewed from that period.



Page 38

Have students complete the Final Monument activity on page 38 of their Student Activity Books.

## Check Understanding

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Conclude the session by having students discuss what they viewed as the most interesting qualities about the periods of art they studied this year.

## GALLERY WALK

Explain that students will display a gallery of their own artwork from the course and present it to an audience. Have students choose one or more pieces of their own artwork that they created during the year and display it in the classroom gallery walk.

## Activity

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Page 39

Have students use Student Activity Book page 39, Gallery Walk, to guide them through their gallery walk so they can explain their work and ask appropriate questions of classmates.

## Check Understanding

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Conclude the session by having each student choose and discuss their favorite piece displayed in the gallery that was created by one of their classmates. They should explain why they thought the piece was successful, both in terms of the elements of art and in the way it represented a particular time period they learned about this year.

## Glossary for Core Knowledge Visual Arts: Grade 6

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### A

**Age of Enlightenment, n.** an intellectual and philosophical movement in the late seventeenth-century Europe that valued reason and science over faith

**agrarian society, n.** a society based on agriculture and farming

**aristocracy, n.** a form of government that places power in the hands of a small, wealthy, landed class

### B

**bucolic, adj.** relating to country life, particularly its more pleasant aspects

### C

**cenotaph, n.** an empty tomb; a monument in dedication of a person whose remains are not present

**chiaroscuro, n.** the use of strong contrast between light and dark in painting; from the Italian words *chiaro*, which means “light,” and *scuro*, which means “dark”

### D

**divisionism, n.** a painting technique where paint is applied in dots and patches to achieve an optical effect

**dome, n.** a rounded structure used as a ceiling or roof in architecture

**Doric adj.** pertaining to one of the orders of classical architecture classified by a simple design and a fluted column

### E

**en plein air, adv.** in the open air, especially while engaged in painting

### F

**flying buttress, n.** a structure outside a building that offers support to the building’s walls

**form follows function, n.** a design principle that

prioritizes functionality over decoration

**French Revolution, n.** a period of political and societal change in France in the eighteenth century that ended the French monarchy

**frieze, n.** a broad horizontal panel that stretches across a building and features sculpted or painted decoration

### G

**gargoyle, n.** a spout in the form of a grotesque human or animal figure projecting from a cathedral roof gutter to direct rainwater away from the building

**grotto, n.** a natural or human-made cave covered in shells, rock, or other natural objects

### I

**idealized, adj.** represented as better than in reality

**industrial, adj.** relating to industry or manufacturing

**Industrial Revolution, n.** the period of economic and social change beginning in the eighteenth century that centered around production and manufacturing and the growth of cities

### L

**linear perspective, n.** an art technique where an image is represented as if seen by the eye; a way of representing three-dimensional space in a two-dimensional medium such as canvas or paper

### M

**mood, n.** the feeling or atmosphere of a work and the feeling it evokes in the viewer

**muted, adj.** not as bright; toned down

### O

**oculus, n.** a circular hole or opening in the center of a dome

## P

**pastel, n.** a soft and delicate shade of color

**pointed arch, n.** an arch that comes to a point at its apex; a characteristic of Gothic architecture

**pointillism, n.** a form of divisionism; a painting technique where dabs of color are placed close to one another to create a whole image

**portico, n.** a porch or entrance to a building that has a roof structure and is supported by columns or walls

## R

**Renaissance, n.** a period of history in European culture during the fifteenth and sixteenth centuries in which artists and writers tried to revive the achievements of ancient Greece and Rome

**ribbed vault, n.** a framework of crossed or diagonal arched ribs of a ceiling structure

**rocaille, n.** a French style of decoration that used shell-covered rock to decorate grottoes during the baroque period; *rocaille* means “rubble” or “pebbles” in French

**rotunda, n.** a building or space with a circular floor

## S

**shade, n.** a color mixed with black or a darker color

**spire, n.** the top part of a steeple that tapers to a point; an architectural element usually found on a church or temple

**stained-glass window, n.** a design made from clear or colored glass, on which images are made from bits of glass held together with strips of lead or drawn directly on larger pieces of colored glass

## T

**tint, n.** a color mixed with white or a lighter color

**tone, n.** the lightness or darkness of a color

## W

**whiplash curves, n.** long, curving lines

## Talking to Students About Works of Art

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Talking to students about works of art is a vital part of building their knowledge and confidence about the subject. Structured discussions will help students become comfortable talking about art and will encourage them to develop and share their own interpretations.

When talking to students about works of art, it is important to bear in mind the following:

- Use descriptive, appropriate vocabulary, in context. Explain terms, and give examples.
- Refer to works of art by the title of the piece and the artist's name, to build familiarity.
- Ask questions that will encourage critical thinking about art. The best time to ask these questions is while viewing a piece of art together.

## Talking to Students About Their Own Art

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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.

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

#### **Lesson 1 Greek Architecture and Sculpture**

##### **Explore Greek Architecture and Sculpture p. 3**

1. Possible response: They created works to honor gods and goddesses.
2. Possible response: Ancient Greek architecture is admired and well-respected throughout the world.

##### ***School of Athens* p. 4**

1. Possible response: The painting is orderly. There are straight lines and perfect curves. The painting looks symmetrical. The painting showcases the most important figures of ancient Greece, who helped form the basis of ancient Greek culture and ideas.
2. Possible response: The painting is grand, intellectual, balanced, realistic, and detailed. The painting's scale shows the scene is important. The painting is intellectual because it celebrates knowledge. The painting is balanced because it has symmetry.

Reflection: Possible response: "Today was an exciting day in the great hall of learning! I stood with my teacher, Plato, as he pointed to the sky, saying that true knowledge comes from ideas. Aristotle was next to him and said we must learn from the world around us. Pythagoras wrote numbers and

equations in his book while his students watched closely.

#### **Lesson 2 Roman Architecture and Sculpture**

##### **Explore Roman Architecture and Sculpture p. 5**

1. Possible response: These figures were likely paying for the sculptures. People considered them important. The society valued these figures.

2. Possible response: The temple looks symmetrical and well-built. I notice the words written on the top of it. They are likely written by the person who built the temple. The Pantheon has a big dome with a round opening in the middle that lets in sunlight. The tall columns at the front have fancy tops and hold up the triangle shape above them. The arches and concrete used to build it show that the Romans were good at making buildings last a long time.

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

#### **Lesson 1 Gothic Architecture**

##### **Features of Gothic Architecture p. 7**

1. Possible response: Flying buttresses help support the building's walls. I can see that the walls are mostly made of windows and need support.

### **Unit 3 *Rococo Art***

#### **Lesson 1 Rococo: Light and the Natural Form**

##### **Explore Rococo Art p. 10**

1. Possible response: The grotto walls are made of uneven, rough shells and rock. The rococo period emphasized uneven, asymmetrical shapes and natural curves.

2. Possible response: The sides are not even or symmetrical. It has lots of curves, and they look like shells. It is gold.

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

### **Lesson 1 Neoclassical Art and Architecture**

***Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and Her Children; Oath of the Horatii*** p. 13

1. Possible response: The colors are dark reds, browns, and greens. These are strong, serious colors used by neoclassical artists.

2. Possible response: The artist wanted to show that she is a serious mother and that her children matter to her.

3. Possible response: The men's upstretched hands mirror each other. The men's stances are also the same. They all form triangles in the painting.

Reflection: Possible response: It makes me feel inspired by the men's heroism. The scene is from ancient Rome. The man in the painting takes an oath. Neoclassical artists showed heroic scenes from ancient Rome to express order and virtue. The painting includes values the society desires and might want to teach or project to viewers.

### **Lesson 2 Romantic Art**

***The Bullfight*** p. 15

1. Possible response: It is dramatic, emotional, dark, serious, and violent.

2. Possible response: The painting shows a dramatic, intense scene filled with terror and suspense. It has dark colors.

Reflection: Possible response: The heroism in the bullfighter painting is riskier and more emotional. The bullfighters are fighting wild, dangerous animals. There is a lot of chaos in the scene. The heroism depicted in

neoclassical art is more orderly and elegant. For example, in the painting *Oath of the Horatii*, the brothers take oaths and have stoic faces. They show less emotion.

### **Lesson 3 Realism in Art**

***The Gleaners; The Stone Breakers; The Banjo Lesson*** p. 17

1. Possible response: The colors are browns and tans. They are earth tones. They show the earth as it is.

2. Possible response: They look more ragged and tattered. They look like they are struggling more.

3. Possible response: The man's face is almost completely in the shade. The boy's face is in the light. It creates a soft, emotional effect.

### **Lesson 4 Unit 4 Assessment**

**The Road to Realism** p. 19

**muted colors:** Possible response: Muted colors were less vivid and "truer" to real life.

**scenes from everyday life:** Possible response: Scenes from everyday life allowed artists to show what life was like.

**focus on the working class:** Possible response: Focusing on the working class allowed artists to show the inequality that poor people faced.

**imperfect details:** Possible response: Having a painting that was "imperfect" allowed artists to create a feeling of real life.

1. Possible response: The Romantic painting makes me feel emotional. The realist painting makes me feel like I'm in the scene. The Romantic painting is more dramatic and uses brighter colors. The realist painting shows a regular scene and uses muted colors like brown and yellow.

2. Possible response: The Romantic artist wanted to make me feel strong emotions. The realist artist wanted to show me the hard lives that the subjects live.

## **Unit 5 Impressionism and Postimpressionism**

### **Lesson 1 Impressionism**

***Luncheon of the Boating Party; The Boating Party; Bridge Over a Pool of Lilies*** p. 20

1. Possible response: The scene shows a luncheon on a beautiful day. The people look like young, wealthy people from Paris. Impressionist painters liked to paint scenes of everyday life in Paris.

2. Possible response: It looks like the middle of the day. It is bright, as the sun is not going up or down. The figures look like they are shaded from the bright sun by the boat's sail.

3. Possible response: Features include soft, intense colors and loose brushstrokes. The subject looks murky or unclear.

Reflection: Possible response: They all contain pure and intense colors. They show people or scenes that are outside. They capture everyday scenes. They make me feel relaxed and happy. The colors are soft and soothing. The scenes are of people enjoying themselves and relaxing.

### **Studies in Charcoal** p. 21

1. Possible response: The piece on the right is a study. You can tell because it was created using pencil or charcoal. It looks like a sketch.

2. Possible response: The area to the left will be in shadow. You can tell because of the dark pencil shading.

### **Create a Study** p. 23

Reflection: Possible response: It helps me think about what I am trying to create, and it helps me focus on the form before I think about the finished work or the colors.

### **Color Mixing** p. 24

1. Possible response: Green is the complementary color, because it's opposite from red on the color wheel.

2. Possible response: I might use red and green together to create a happy mood.

### **Lesson 2 Postimpressionism**

***Hail Mary (la Orana Maria)*** p. 26

1. Possible response: No, the setting looks exaggerated, and many of the elements of nature are flat or two-dimensional.

2. Possible response: The blues and yellows look brighter. They look more bold and unnatural compared to the impressionist paintings.

3. Possible response: They are geometric. They look like they are made of rectangles and triangles.

Reflection: Possible response: It has a strange but calm mood. The colors are unique, and the painting is mysterious.

### **Create a Still Life** p. 27

Reflection: Possible response: It has geometric shapes and exaggerated colors.

### **Mood in Postimpressionism** p. 28

1. Possible response: It depicts a group of people dancing at a club. One dancer with red stockings is in the middle of the dance floor. A woman in pink stands in front. She is not dancing.

2. Possible response: A woman is dancing in the center of the painting, but another woman stands by, not moving. She is dressed differently and doesn't seem to be having

much fun. The woman in the center is smaller, because she is farther away, but she seems to be more important or at the center of attention.

3. Possible response: It is mixed. On the one hand, it has a lively, fun mood. But the colors and the woman in pink make it look more serious, too.

### ***The Starry Night; A Sunday Afternoon on the Island of La Grande Jatte* p. 29**

1. Possible response: I think the painter used swirling brushstrokes to create the painting.

2. Possible response: I think the painter used pointillism because the painting looks like it is made of tiny dots.

3. Possible response: They look strange and eerie.

Reflection: Possible response: They make me feel happy or excited because they have a vibrant energy and playfulness.

### **Create a Work Using Pointillism** p. 31

Reflection: Possible response: It was easy to make dots instead of brushstrokes, but it was difficult to know how to combine colors or dots of different thicknesses.

### **Thinking About Postimpressionism** p. 32

1. Possible response: I really liked Van Gogh's *The Starry Night*. I liked the colors and the way it looked like the painting was moving.

2. Possible response: The mood is emotional and dramatic. I feel wonder and maybe a little sadness looking at it.

3. Possible response: The artist used large, swirling brushstrokes and deep blue colors.

### **Create Like the Masters** p. 33

Responses will depend on the artwork created.

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

### **Lesson 1 Form and Function of Architecture**

#### **The Statue of Liberty; The Brooklyn Bridge; The Eiffel Tower** p. 34

1. Possible response: The woman is wearing robes. She has a stoic expression. Her posture and stance are heroic.

2. Possible response: Gothic architecture

3. Possible response: Steel and iron were new materials first used in architecture during the Industrial Revolution.

Reflection: Possible response: Architects wanted to show how important cities had become.

### **Lesson 2 Architectural Design**

#### **Design a Structure** p. 35

Responses will depend on student designs but should indicate ways that form follows function.

### **Lesson 3 Unit 6 Assessment**

#### **Architecture Review** p. 36

1. Possible response: steel, iron, concrete, glass

2. Possible response: A building should be built to serve its purpose; ornamentation is not a priority.

3. Possible response: buildings, factories, bridges

4. Possible response: It was built of iron, which was new for its time. It was also new for a structure to take on an abstract shape.

## Culminating Activity Scoring Rubric

**Note:** Students should be evaluated on their participation in discussions and how their artwork displays knowledge gained throughout the course, using the rubric.

Exemplary	<p>Response is accurate and detailed. Student demonstrates strong understanding of art from other cultures and times by including three correct details, which may include the following:</p> <ul style="list-style-type: none"><li>• Masterful uses of the elements of art to represent a particular time period in art</li><li>• Providing accurate verbal descriptions of how and why styles changed during different periods of art</li><li>• Answering written questions thoughtfully, accurately, and using critical thinking</li></ul>
Accomplished	<p>Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding of art periods using two correct details.</p>
Developing	<p>Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of art periods, noting one correct detail.</p>
Limited	<p>Response is incomplete and demonstrates a minimal understanding of the content.</p>



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**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 6**

units in this volume include:

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

**Gothic Art and Architecture**

**Rococo Art**

**Neoclassical, Romantic, and Realist Art**

**Impressionism and Postimpressionism**

**Architecture of the Industrial Revolution**

**See Core Knowledge Music Grade 6 for more  
information about Grade 6 Music units.**

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**Core Knowledge Curriculum Series™**