



# Visual Arts

## Teacher Guide



*Nighthawks*, Edward Hopper

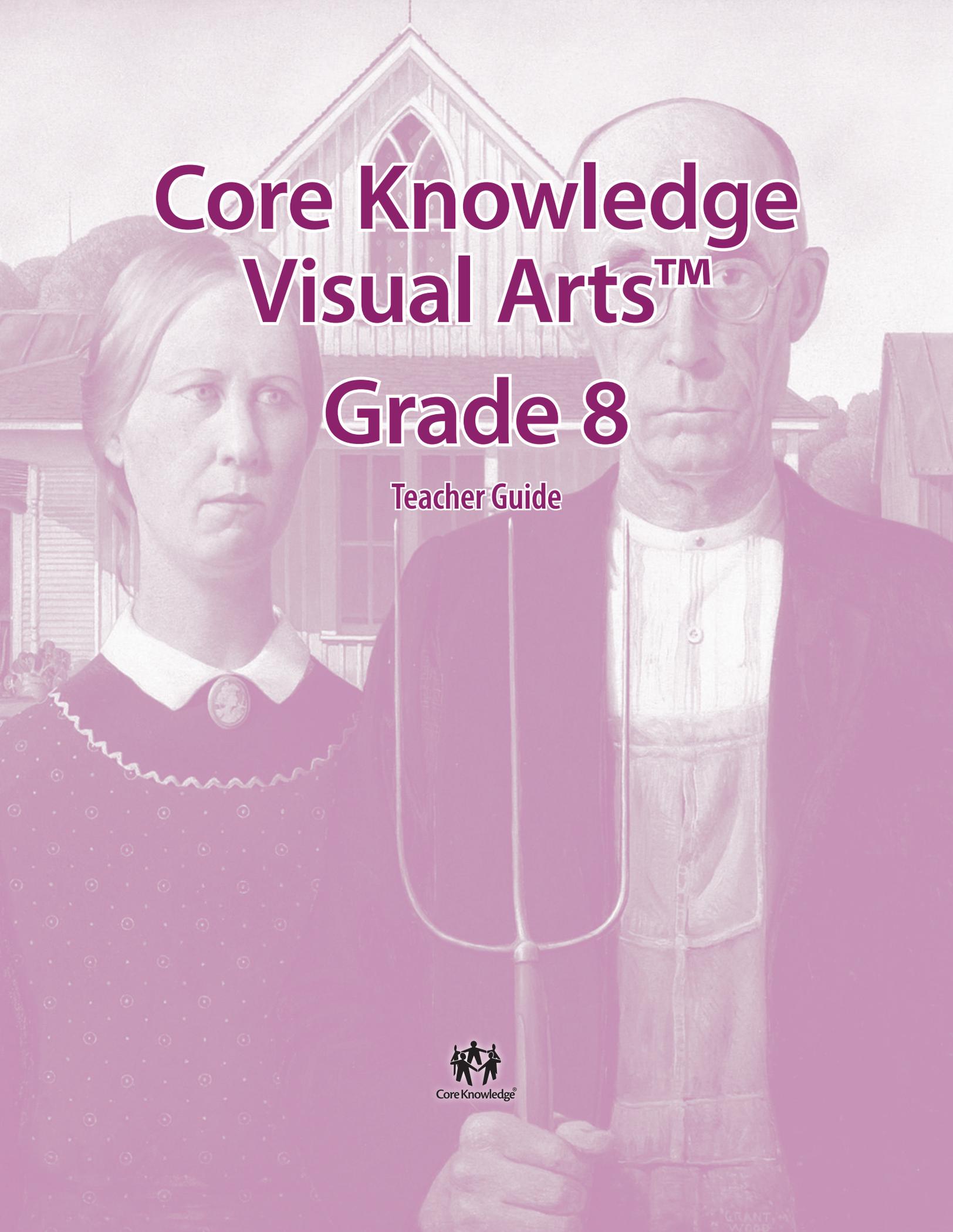


*Human Erosion in California*, Dorothea Lange

Student sketching in pencil







# Core Knowledge Visual Arts™

## Grade 8

Teacher Guide



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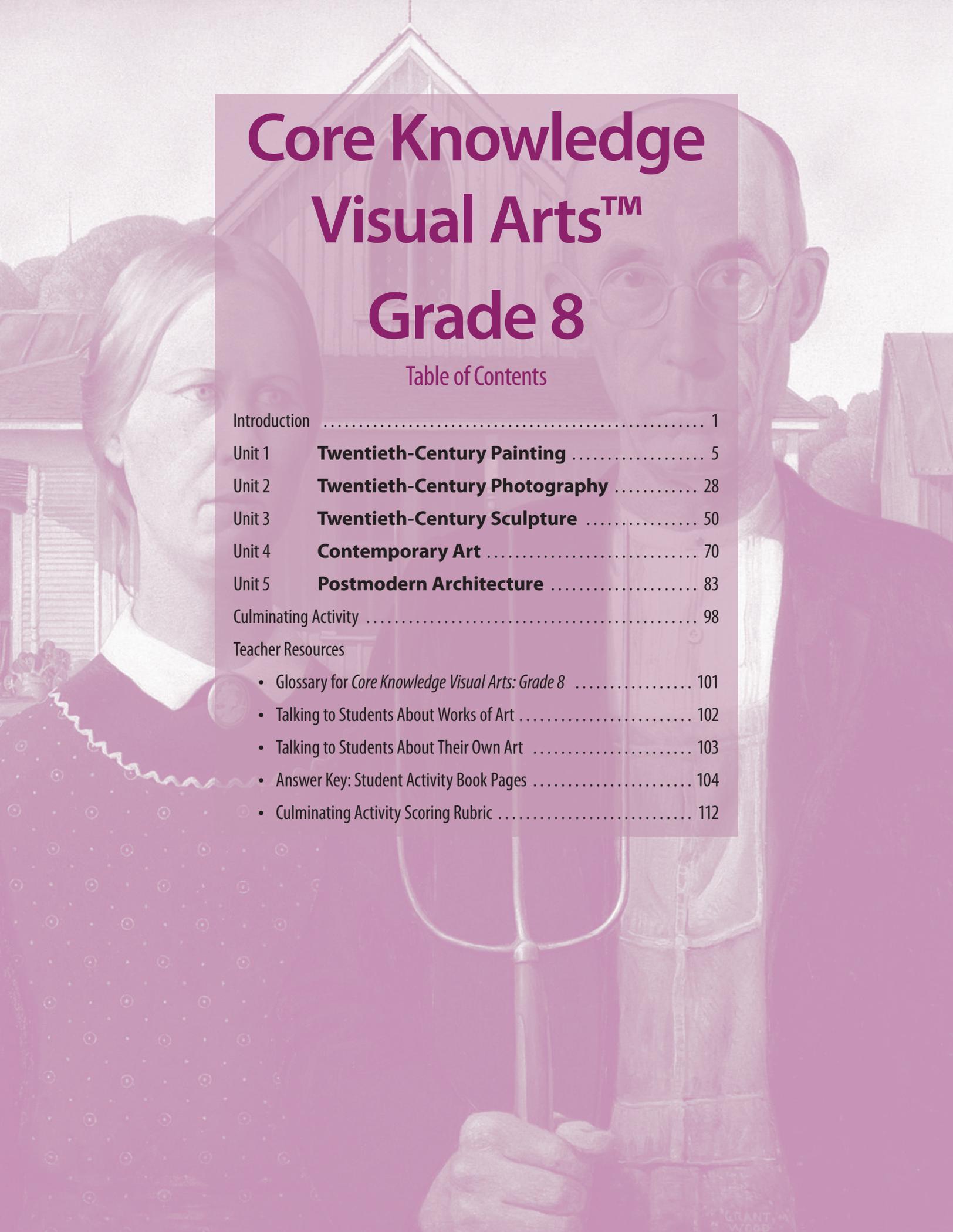
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## Core Art in CKVA Grade 8

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Number	Title	Artist
1	<i>American Gothic</i>	Grant Wood
2	<i>Nighthawks</i>	Edward Hopper
3	<i>Christina's World</i>	Andrew Wyeth
4	<i>Detroit Industry (Ford River Rouge)</i>	Diego Rivera
5	<i>Campbell's Soup Cans</i>	Andy Warhol
6	<i>The Steerage</i>	Alfred Stieglitz
7	<i>Human Erosion in California (Migrant Mother)</i>	Dorothea Lange
8	<i>Washington, D.C. Government Charwoman</i>	Gordon Parks
9	<i>The Thinker</i>	Auguste Rodin
10	<i>Bird in Space</i>	Constantin Brancusi
11	<i>Bull's Head</i>	Pablo Picasso
12	<i>Black Light 1</i>	Louise Nevelson
13	Vietnam Veterans Memorial	Maya Lin
14	<i>Dos cabezas II</i>	Jean-Michel Basquiat
15	<i>Chambermaid</i>	Banksy
16	Centre Pompidou	Richard Rogers and Renzo Piano
17	Neue Staatsgalerie in Stuttgart, Germany	James Stirling
18	Guggenheim Bilbao	Frank Gehry
19	Burj Kalifa, Dubai	SOM (Skidmore, Owings & Merrill)





# Core Knowledge Visual Arts™ Grade 8

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**Core Knowledge Visual Arts™ Grade 8**  
**Teacher Guide**

# Introduction

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## Grade 8 Core Knowledge Visual Arts

This introduction provides the background information needed to teach the Grade 8 Core Knowledge Visual Arts (CKVA) program. Within, you will find guidance on how to use the program and its components, Pacing Guides and Core Vocabulary, and directions on how to make connections to other Core Knowledge Curriculum materials to enrich, enliven, and deepen student understanding of the visual arts and their context. Of note are the connections between CKVA and Core Knowledge Music (CKMusic). While each of these programs may be used independently, the content in each program has been intentionally designed to complement the other. Use of both sets of materials may enhance student understanding and allow for greater depth of knowledge.

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

Teachers should note that Grade 8 focuses on photography, sculpture, architecture, and major art movements from the twentieth century. This period saw the rise of new artistic approaches in response to global events and cultural shifts. Contemporary art and postmodern architecture challenged traditional forms, often emphasizing personal expression, social commentary, and experimentation with materials and concepts. Students will explore how artists and architects used innovative techniques to reflect and question the changing world around them.

## Program Components

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In Grade 8, 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 suggested student activities. Refer to the units within this book 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 8 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 explore and discuss with students. The Teacher Guide will prompt you, lesson by lesson, as to which images to display and when. These slides 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 Twentieth-Century Painting

acrylic paints	magazines	scissors
canvas	newspapers	shoebox, egg carton, or other type of container (optional)
colored pencils	paint	sturdy poster board
construction paper	paintbrushes	tempera paints
containers of water	poster board	
drawing paper	printed images	
glue	printed paper, fabric scraps, stickers, or other decorative items	
graphite pencils		

### Unit 2 Twentieth-Century Photography

acrylic paints	glue	printed images
canvas	magazines	printed papers, fabric scraps, or other decorative items
construction paper	newspapers	scissors
containers of water	paintbrushes	sturdy paper
digital camera	pencils	tempera paints

### Unit 3 Twentieth-Century Sculpture

assorted found/recycled objects (cardboard, bottle caps, buttons, paper tubes, plastic containers, etc.)	pencils	wire
craft sticks	pipe cleaners	wire cutters
fabric or felt scraps	scissors	wood pieces
optional: paint, markers, or other decorative materials	sketch paper	writing paper
	string	
	tape (masking or clear), strong glue, or other fasteners	

## Unit 4 Contemporary Art

acrylic paints

assorted found objects/materials  
(cardboard, bottle caps, buttons,  
paper tubes, plastic containers,  
wire, fabric scraps, etc.)

clay

crayons

markers

paintbrushes

pencils

pens

scissors

sketch paper

tape (masking or clear), strong  
glue, or other fasteners

tempera paints

water

wire cutters

## Unit 5 Postmodern Architecture

colored pencils

drawing paper

erasers

graph paper

pencils

rulers

writing paper

## 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



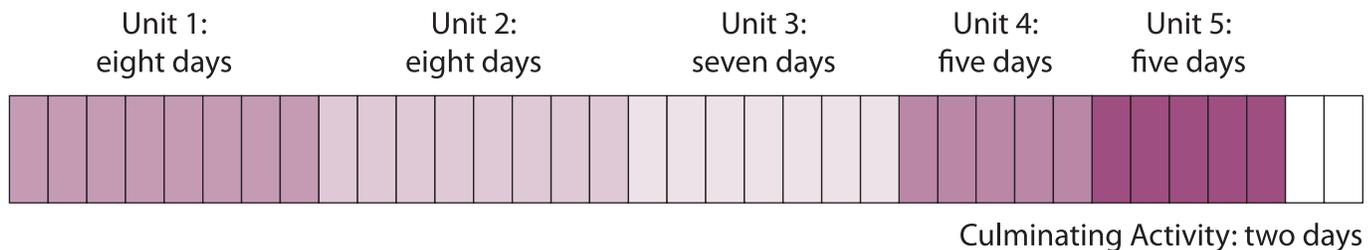
Time Period Reference

## 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 8 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 seventeen lessons in Grade 8, divided into five units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:



## Cross Curricular Connections

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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 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, with a lesson or chapter reference if applicable, to enable you to quickly and easily find the material referenced.

## 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	environmental awareness, pop culture, regionalism
2	aperture, form, framing, rule of thirds, shutter speed
3	abstract art, installation art
4	contemporary art, graffiti
5	asymmetry, function, line, modern architecture, postmodern architecture, scale

**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/>

# Twentieth-Century Painting

**Big Idea** Twentieth-century painting focused on depictions of everyday life, pop art, collage, and mixed media to express and communicate complex ideas.

## Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Twentieth-Century Painting* unit. In this unit, you will first explore representational art, such as American Regionalism, that was painted in early twentieth-century America. Then, you will discuss the pop art movement of the mid-twentieth century and how artists redefined fine art. Finally, you will cover how collage artists use paper and mixed media to express complex ideas.

This unit contains four lessons, split across eight class days. There will be a half-day Looking Back review on Day 4 and a unit assessment on Day 8. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1–3	Lesson 1 Depiction of America
4–5	Lesson 2 Pop Art*

Day	Lesson
6–7	Lesson 3 Collage
8	Lesson 4 Unit 1 Assessment

\* Looking Back

## What Students Should Already Know

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

Kindergarten, Grades 1, 2, and 3

- Elements of Art: color, line, shape, texture, light, space, and design

Grade 2

- Kinds of Pictures: landscapes

Grade 4

- Unit 5: *Art and Architecture: Early United States*

Grade 5

- Unit 3: *Nineteenth-Century American Art*

## What Students Need to Learn

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In this unit, students will:

- Identify the common styles, themes, and moods portrayed in early twentieth-century American art;
- Identify the key features of the pop art movement; and
- Create a collage that represents a particular theme or message.

## Vocabulary

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**environmental awareness, n.** the understanding of the delicate balance between nature and human activities **(13)**

*Example:* The mural aimed to boost environmental awareness by encouraging sustainable practices in the community.

**pop culture, n.** the ideas, attitudes, and images that are widely accepted and enjoyed by the general public at any given time **(17)**

*Example:* The painting combined bold colors and iconic imagery from pop culture, such as modern musicians and comic book heroes.

**regionalism, n.** a representational style of American painting (also referred to as American realism or American scene painting) **(9)**

*Example:* Regionalism focuses on the characteristics and landscapes specific to a local area, as seen in Grant Wood's *American Gothic*.

## Cross-Curricular Connections

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

### CK History and Geography (CKHG)

Grade 8: *World History*

- Volume 2 Chapter 6: "World War II and the Postwar World"

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:

- Early twentieth-century regional American art focused on realistic representational painting that depicted everyday life and the growth of the nation.
- Mid-twentieth-century pop art elevated everyday, mass-produced objects and other popular images into high art, challenging traditional ideas about fine art, beauty, and artistic value.
- Collage artists used found objects and mixed media to create layered, expressive works to communicate complex ideas.

## What Teachers Need to Know

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In early twentieth-century America, representational art focused on depicting everyday life in a realistic and accessible way while reflecting the nation's diverse cultural landscape. Regionalist artists such as Grant Wood captured the traditions and values of rural communities. The pop art movement turned everyday consumer objects and images of celebrities into bold, thought-provoking art, challenging traditional ideas about fine art. Collage artists mixed various media to create artwork, including cut paper, magazine clippings, and other found objects. Their layered arrangements provided new perspectives on personal and social issues. All of these artistic approaches merged realism with innovation to capture the complex, rapidly evolving identity of America.

# Unit 1 Lesson 1

## DEPICTION OF AMERICA

TIME: 3 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer reflection questions about the artwork in this lesson.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 1 and <b>Student Activity Book</b> page 45<ul style="list-style-type: none"><li>• Art 1, <i>American Gothic</i></li></ul></li><li>• <b>Online Resource Document</b> <i>Sunday Morning Breakfast</i></li><li>• <b>Student Activity Book</b> page 2, <i>American Gothic</i></li></ul>
<b>DAY 2</b>	Students will answer questions about the theme and mood of the artwork in this lesson.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 2–3 and <b>Student Activity Book</b> pages 47–49<ul style="list-style-type: none"><li>• Art 2, <i>Nighthawks</i></li><li>• Art 3, <i>Christina's World</i></li></ul></li><li>• <b>Online Resource Document</b> <i>Triple Self-Portrait</i></li><li>• <b>Student Activity Book</b> page 3, Theme and Mood</li></ul>
<b>DAY 3</b>	Students will create a sketch or drawing to depict the theme of environmental awareness.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>The Contribution of the Negro to Democracy in America</i></li><li>• <i>The Builders</i></li></ul></li><li>• <b>Slide Deck</b> slide 4 and <b>Student Activity Book</b> page 51<ul style="list-style-type: none"><li>• Art 4, <i>Detroit Industry (Ford River Rouge)</i></li></ul></li><li>• <b>Student Activity Book</b> page 4, Environmental Awareness Drawing</li><li>• Drawing paper</li><li>• Graphite pencils and/or colored pencils</li></ul>

### Lesson Objective

- Identify the common styles, themes, and moods portrayed in early twentieth-century American art.

## DAY 1: TWENTIETH-CENTURY AMERICAN ART

Introduce the lesson by explaining that students are going to learn about art that was created by American artists in the early twentieth century.

Ask students to name some historical events that took place in America during the early twentieth century. Create and display an event list that all students can see.

Ask the following question: How do you think some of these events influenced American artists during this time? (*I think World War I affected artists by inspiring them to explore themes of loss, change, and the breakdown of traditional values.*)

### Twentieth-Century American Art

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During the early twentieth century, American art reflected the rapid changes occurring in society as the country modernized and responded to rural and urban influences. Artists captured scenes from everyday life and drew inspiration from the nation's history and current events, using art to comment on American identity and values.

This period saw the rise of representational styles that focused on detailed, realistic depictions of American people and landscapes. This reflected the pride and concerns of a country in transition. One such representational American style is called **regionalism**, which is also referred to as American realism or American scene painting. A prime example of an artist known for this style is Grant Wood. His famous painting *American Gothic* portrays rural American life with precise details in a structured composition. Unlike impressionist and postimpressionist painting, which used loose brushstrokes to capture the fleeting effects of light and color, *American Gothic* presents a realistic, clear, focused, and idealized view of small-town American life. While the European movements celebrated spontaneity and the abstract qualities of a moment, artists like Wood aimed to create paintings that resonated with the public by portraying the strength, the resilience, and sometimes the challenges of everyday American life. His artworks are also interpreted as a critique of American society.

**SUPPORT**—Events such as World War I and the Great Depression dramatically changed society, causing artists to depict a sense of loss and to question ideals even as they continued to celebrate American themes through representational art. The war's impact introduced a subtle tone of melancholy and introspection, prompting artists to reconsider how they depicted national identity in a time of profound change. Works like *American Gothic* honored the resilience of rural America and romanticized traditional values.

## Art in This Lesson

### *American Gothic*, Grant Wood



1930. This painting depicts a scene of twentieth-century rural America in the Midwest. The artist, Grant Wood, was an American regionalist artist. The painting shows a scene of everyday life in the American Midwest inspired by a real farmhouse in Iowa.



The realistic painting uses clean, precise lines, careful details, and a balanced composition. The artist draws the viewer's eye to the iconic Gothic window of the farmhouse at the top center of the image. The color palette is earthy and muted.

### Background for Teacher

This iconic representation of rural America features a stern-looking farmer and a young woman, often thought to be his daughter. However, the couple portrayed are not actually related—one is Grant Wood's sister, and the other is his dentist. Wood invented the relationship between the subjects and arranged their attire and poses according to his plan for the painting. The work is notable for its detailed depiction of Midwestern values and culture during a time of economic difficulty, and it has been both celebrated and parodied as a symbol of traditional American life.



Slide 1

Display slide 1, *American Gothic*, for students, and have them turn to the corresponding page 5 in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students this is a 1930 oil painting by the American regionalist artist Grant Wood. It depicts an everyday scene of life in the American Midwest.



Page 45

Display the image of *Sunday Morning Breakfast* for students. Ask them how this painting offers a different perspective on American life compared to *American Gothic*. Point out how both depict everyday American experiences.



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

### AN ARTIST'S QUESTIONS

What do you see in this painting?

- o I see a man holding a pitchfork standing next to a woman. I see a farmhouse right behind them. The man's eye contact is direct and stern, and the woman gazes off in the distance to our right.

Whom do you think the man and woman represent? What clues tell you this?

- o I think the man and woman represent a farmer and his daughter because the man is holding a pitchfork, a tool used on a farm. His blue-jean overalls and her old-fashioned collar, cameo, and burnt-red apron lined with white rickrack ribbon also suggest they are from a rural part of the United States. Last, the farmhouse, red barn, and trees in the background also indicate this is a farm community.

What is the overall style of Wood's painting?

- o Grant Wood's overall painting style is very realistic, with a focus on intricate details.

## Check for Understanding

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Conclude the session by reviewing the features of early twentieth-century American art, regionalism, and how world events influenced artists during this time.

## DAY 2: MOOD AND THEME

Begin by reviewing American regionalism and its features.

Ask students to review important historical events in the changing country during this time. Have them consider how this affected the theme and mood of popular artwork.

Ask the following questions: What inspired American regionalist artists in the 1930s and 1940s? What themes do you think they focused on? (*They were inspired by themes of everyday life, the nation's history, current events, and American identity and values.*) How do you think events such as the Great Depression and war affected the mood of artwork? (*I think this might have caused American artwork to depict serious, somber, or lonely themes or subjects.*)

## Mood and Theme of Twentieth-Century American Art

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Early twentieth-century American art captures the spirit of a rapidly changing society. Its themes and moods can be identified by carefully examining subject matter, color, style, and composition. Many artists focused on everyday life, community, and the impact of industrialization, so paintings often depicted scenes from small towns, urban settings, or pivotal historical moments. These paintings often used realistic details to show a sense of both hope and struggle, reflecting the optimism of new opportunities alongside the hardships of modern life.

To identify the theme and mood of artwork from this period, pay attention to the colors and brushstrokes the artist uses. These often express the overall emotion, whether hopeful, nostalgic, somber, or energetic. Examine the objects and people depicted in the painting. What are they doing? What story does the artist seem to be telling in the scene that they are depicting? By considering how these elements work together, you can better understand the artist's message and how they wanted viewers to feel.

## Art in This Lesson

### *Nighthawks*, Edward Hopper



*Nighthawks*, painted in 1942 by American artist Edward Hopper, captures the feeling of urban life during a turbulent time in U.S. history. Created during the early years of World War II, the painting reflects the mood of the era as cities grew rapidly and many people felt isolated amidst social and economic changes and upheaval.



In *Nighthawks*, Hopper makes strong use of harsh light and shadow to contrast the figures against the dark, deserted background. The clean, geometric lines of the building and the smooth curves of the diner help create a balanced composition that feels modern and orderly.

### Background for Teacher

*Nighthawks* is one of Hopper's most famous works and has become an iconic image of American art. The painting shows a brightly lit diner at night, surrounded by a dark, empty street, creating a sense of loneliness and introspection. The four figures in the artwork, three customers and a waiter, are depicted in social disconnection and isolation. Its urban setting, inspired by a downtown American neighborhood, gives viewers a glimpse into the quiet moments of city life during a time of uncertainty. Like *American Gothic*, this is a scene that combines imagination and observation. Hopper created a composition that includes elements that he had seen in real life (such as the diner) with imagined details to set a scene and mood.

### *Christina's World*, Andrew Wyeth



1948. This painting was created in post-World War II America and set in the rural landscape of Cushing, Maine. Wyeth's work reflects the isolation and quiet beauty of the American northeast countryside.



The muted, earthy colors and fine details create realistic textures while the lonely figure lying in a wider landscape provides depth. The balanced composition draws the viewer's eye across the expansive plain, emphasizing the figure's vulnerability in the empty field.

### Background for Teacher

The painting depicts a woman inspired by the artist's neighbor, Christina Olson. The woman had a physical disorder that left her unable to walk. She refused to use a wheelchair and instead insisted on crawling along the floor by pulling her body with her arms. Christina lies on the ground in a vast field while gazing toward a distant farmhouse. This image intrigues viewers because it combines both struggle and hope. It tells a personal story that resonates with themes of determination, solitude, and longing.



Display slide 2, *Nighthawks*, and slide 3, *Christina's World*, for students, and have them turn to the corresponding pages in their Student Activity Books.

Display the image of *Triple Self-Portrait* by Norman Rockwell for students. Ask students what is going on in this painting to help them identify the theme. Then,

discuss how the pose and expression of the figure, as well as the many self-representations of the artist, affect the painting's mood.

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

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

What is happening in the painting *Nighthawks*?

- o Three people are being served in a diner by a single waiter. It appears to be late at night because of the harsh interior light, dark colors, and empty streets.

How does the artist use light and colors to draw your attention to certain parts of the composition?

- o The bright lemon-yellow walls of the diner immediately draw the viewer's eye inside the diner. The rest of the painting uses intense greens, mahogany red, and dark blue-black colors and values to highlight the contrasting, eerie environment of the street scene with the harshly lit diner.

What do you see in the painting *Christina's World*?

- o There is a woman in a large field, with two buildings or farmhouses in the distance.

In *Christina's World*, what do you think the woman in the field is doing?

- o She is looking longingly toward a farmhouse in the distance. She looks like she wants to crawl or slowly move herself along the ground to the farmhouse.

### **Activity**



Page 3

Tell students they are going to examine and reflect on two paintings using the Theme and Mood activity on page 3 in their Student Activity Books.

### **Check for Understanding**

Conclude the session by reviewing how to determine the mood and theme of a painting. Discuss the moods and themes of the paintings created during this time period.

## **DAY 3: INDUSTRY AND CHANGE**

Introduce this part of the lesson by explaining the concept of **environmental awareness**, or an understanding of the delicate balance between nature and human activities, such as industry.

Ask students to brainstorm a list of environmental issues, such as pollution or deforestation.

Ask the following question: What new environmental issues do you think twentieth-century Americans had to face? (*I think the industrialization of America led to the creation of factories. This probably caused a new problem, pollution in the United States.*)

## Industrialization of America in Art



Slide 4



Page 5

Twentieth-century American artists often captured the transformation of America's physical landscape through its rapid industrialization and urban expansion. For example, Diego Rivera's *Detroit Industry* vividly portrays the inner workings of a massive industrial complex. It highlights the power of factory production while inviting viewers to consider the impact of large-scale manufacturing on both the natural world and the lives of workers. This fresco or wall painting serves as an early commentary on innovation, labor, and change, showing how the world is reshaped by industry in modern society.



Similarly, Jacob Lawrence's *The Builders* and Charles Wilbert White's *The Contribution of the Negro to Democracy in America* explore the relationship between people and the evolving American landscape. Lawrence celebrates manual laborers while hinting at the tension between urbanization and its effects on the surrounding environment and its people. White's work is primarily focused on recognizing the contributions of Black people to societal progress. This societal development also affects the physical environment, creating transformations of industrial and urban growth.

**TEACHER NOTE**—Make sure that students understand that the title of the painting *The Contribution of the Negro to Democracy in America* contains antiquated language that was used to refer to Black people. Ensure that students understand that this is not an appropriate term to use in modern times.

### Art in This Lesson

*The Contribution of the Negro to Democracy in America*, Charles Wilbert White



This painting was created in 1943, during a time when the role of Black people in shaping U.S. history was gaining more recognition. The artwork reflects the mid-twentieth-century era of civil rights and social change in America.



In this painting, White uses bold colors, dynamic compositions, and strong contrasts to draw attention to the figures and symbols representing Black contributions to democracy. The strongly defined shapes and lines create a sense of power, movement, and energy.

### Background for Teacher

This artwork by Charles Wilbert White is notable for its powerful narrative that celebrates the achievements, resilience, and cultural influence of African Americans in the democratic journey of the United States. White, an influential African American artist, created this work to highlight the important and overlooked role of Black citizens in building the nation.

## *Detroit Industry (Ford River Rouge)*, Diego Rivera



1933. This wall painting is set against the backdrop of early twentieth-century America, a period marked by rapid industrialization and economic transformation in the United States. This mural connects to the history and geography of Detroit, a city known for its booming auto industry.



This painting uses bold, vibrant colors and a dynamic composition to draw the viewer's eye across the mural's many elements. The strong, geometric lines and careful use of perspective emphasize the scale and impact of industrial machinery.

### Background for Teacher

This mural is a key part of Diego Rivera's larger body of work that highlights the dignity and strength of the working class. Commissioned during the Great Depression, Rivera intended it to be both a tribute to the industrial achievements of the Ford Motor Company and a recognition of the laborers who powered America's economic engine.



Display the image of *The Builders* by Jacob Lawrence for students. Ask students to identify the two different groups of people (laborers in the background and a family in the foreground). Discuss the message that this artwork communicates.

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

### AN ARTIST'S QUESTIONS

In White's painting, what do you think some of the different people are doing?

- o I see a man with a guitar; he might be a musician or an inventor of instruments. I also see a man who appears to be mixing liquids at a chemistry set; he might be a scientist. I see men holding weapons; they might be soldiers.

What do you think the men are doing in *Detroit Industry*?

- o I think they are working with heavy machinery in a factory.

In *Detroit Industry*, how does the artist show depth?

- o The artist shows depth by overlapping objects and using perspective to create a distinct foreground, middle ground, and background. He also draws the objects in the distance smaller and less detailed to show they are far away.

### Activity



Page 4

Tell students that they will create their own drawing that communicates a message about environmental awareness. Ensure that each student has the appropriate materials they wish to work with for this project. Review the list of steps on page 4 in the Student Activity Book. You may want to model each step for the class beforehand, have an exemplary artwork 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.

### Check for Understanding

Conclude the session by having students present their environmental awareness drawings and explain the artistic message their drawings represent.

# Unit 1 Lesson 2

## POP ART

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer reflection questions about the artwork viewed.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 5 and <b>Student Activity Book</b> page 53<ul style="list-style-type: none"><li>• Art 5, <i>Campbell's Soup Cans</i></li></ul></li><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Marilyn Monroe</i></li><li>• <i>Whaam!</i></li><li>• Virtual tour of the MoMA</li></ul></li><li>• <b>Student Activity Book</b> page 5, <i>Campbell's Soup Cans</i></li></ul>
<b>DAY 2</b>	Students will create a pop art painting or mixed media artwork.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 6, Making Pop Art</li><li>• Canvas</li><li>• Paintbrushes</li><li>• Acrylic or tempera paints</li><li>• Containers of water</li><li>• Magazines or other printed media</li><li>• Construction paper</li><li>• Poster board</li><li>• Glue</li><li>• Scissors</li></ul>

### Lesson Objective

- Identify the key features and style of the pop art movement.

### What Students Have Learned

In the last lesson, students learned about twentieth-century American art and its departure from impressionist and postimpressionist works.

## DAY 1: WHAT IS POP ART?

Introduce the lesson by discussing the concept of **pop culture** with students. Pop culture refers to the ideas, attitudes, and images that are widely accepted and enjoyed by the general public at any given time. It reflects the current trends and values of society. As a class, create a list with students of either of pop culture categories (e.g., music, movies, video games, celebrities, fashion trends, etc.) or specific examples of modern pop culture.

Tell students they will explore pop art, which marked yet another shift away from previous art movements. Ask students to think about what influenced society and what young people might have enjoyed during the 1950s and 1960s.

Ask the following question: What are some specific examples of pop culture icons from the 1950s and 1960s? (*Elvis Presley, The Beatles, I Love Lucy, Marilyn Monroe, comic books, etc.*)

### Pop Art

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Pop art emerged in the mid-twentieth century, first in Great Britain and later in the United States. It was a bold reaction against the abstraction of earlier movements, such as abstract expressionism. It sought to relate art to the everyday world by embracing the imagery and aesthetics of popular culture. This movement celebrated mass media, advertising, and the consumer lifestyle and reflected the rapid changes in society during the postwar period.

Pop art is especially known for its depictions of everyday objects and celebrities, transforming images that were commonplace within society into pictorial subjects worthy of artistic exploration. By elevating items such as soup cans, comic strips, and images of famous people, pop artists blurred the lines between high art and popular culture. Pop art also challenged notions of fine art by incorporating advertising, and television imagery, and it reproduced pictures as creative visual expressions.

The materials and techniques used in pop art further distinguished it from earlier movements. Artists used commercial printing techniques, vibrant colors, and mixed media to achieve a look that was both modern and accessible. Artists used methods such as screen printing, mixed media collage, and traditional painting to create layered, dynamic works that captured the essence of contemporary life in a rapidly evolving society.

Key figures in the pop art movement include Andy Warhol, Roy Lichtenstein, Claes Oldenburg, and Tom Wesselmann. Warhol's iconic images of Marilyn Monroe, the *Campbell's Soup Cans*, and other mass-produced objects challenged traditional notions of art and beauty. Lichtenstein reimaged comic book panels with his signature benday dots into gallery-worthy paintings, and Oldenburg created oversized, soft sculptures of mundane objects. Each artist provided a unique contribution to the movement.

**SUPPORT**—Both pop art and abstract expressionism were contemporary movements that were known for innovation and bold colors. However, abstract expressionism focused on the spontaneous expression of the artist's inner emotions and ideas through abstract, nonrepresentational forms, emphasizing the creative process itself. By contrast, pop art used familiar, recognizable images from mass media and consumer culture to comment on everyday life.

## Art in This Lesson

### *Campbell's Soup Cans*, Andy Warhol



1962. Warhol captures the spirit of post–World War II America when consumer culture was booming and mass-produced goods became symbols of everyday life. This artwork reflects New York City's role as a cultural and commercial hub during a time of rapid economic growth and social change.



Warhol uses bold, flat colors and clear, defined lines to create a series of identical images. He fills the space of each canvas with the simple, graphic shapes of the soup can.

### Background for Teacher

Warhol's repetition of the soup cans highlights the ubiquity of consumer products in American society. He effectively transforms a simple, everyday object into a powerful statement about art and mass production. He questions the uniqueness and originality associated with fine art while also critiquing consumerism and the commercialization of society.



Slide 5

Display slide 5, *Campbell's Soup Cans*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the artwork and think about what they see. Tell students that this artwork takes reproductions of an everyday, mass-produced object and turns it into fine art.



Page 53

Display the images of *Marilyn Monroe* by Andy Warhol and *Whaam!* by Roy Lichtenstein for students. Ask students what each image depicts from popular culture and why they think the artists chose these subjects.

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

### AN ARTIST'S QUESTIONS

What is shown in Andy Warhol's artwork?

- o The artwork shows repeated soup cans on individual canvases.

What stays the same in every image?

- o Every image shows a Campbell's soup can that is the same size, shape, and color.

What is different in every image?

- o The flavor or type of soup changes in each image.

## Teaching Idea



Connect to a tour of the MoMA. Have students explore some additional examples of pop art.

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

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

## Check for Understanding

Conclude the session by having a discussion with students to review the artistic messages, styles, purposes, and themes of pop art.

## Looking Back

Remind students of the Big Idea statement for this unit: *Twentieth-century painting focused on depictions of everyday life, pop art, collage, and mixed media to express and communicate complex ideas.* Discuss with them how the activities they have done so far added to their understanding of the Big Idea. Explain that twentieth-century American art moved away from the brushy, soft, atmospheric qualities of impressionist and postimpressionist artworks to embrace bolder, more realistic representations of modern life. Similarly, pop art broke from the intense, emotion-driven style of abstract expressionism to the use of everyday images and commercial techniques to reflect the impact of mass media and consumer culture. Ask students to consider how both movements show that as society changes, new art movements emerge to capture and express evolving ideas.

## DAY 2: MAKING POP ART

Introduce this part of the lesson by reminding students about how and why the pop art movement emerged.

Ask students to brainstorm a list of icons, images, celebrities, ads, etc., that represent the popular culture of today. You may want to write a list and display it for students to view.

Ask the following questions: What message do you want to say about popular culture in modern times? (*Answers will vary.*) What subject matter do you think will best convey that message? (*Answers will vary.*)

## Making Pop Art

For today's activity, students will create their own pop art pieces using paint, magazine cutouts, or photo printouts of celebrities, comics, or everyday products. As they work, encourage them to think about how everyday items can be turned into art and how pop artists used reproduced series of images to comment on society. This project not only helps students learn about the key characteristics and themes of pop art but also gives them a chance to express their own creativity while connecting with modern cultural ideas.

## Activity

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Page 6

Tell students that they will create their own pop art–inspired work. Ensure that each student has the appropriate materials they wish to work with for this project. Review the list of steps on page 6 in the Student Activity Book. You may want to model each step for the class beforehand, have an exemplary artwork 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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Conclude the session by having students share their pop art creations. Ask them to explain their subject and artistic process. Invite them to discuss what their artwork says about popular culture in modern times.

# Unit 1 Lesson 3

## COLLAGE

TIME: 2 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will create a collage.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Black Girl's Window</i></li><li>• <i>She-Ba</i></li><li>• Video about collage artist Kristi Abbott from PBS LearningMedia</li></ul></li><li>• <b>Student Activity Book</b> pages 7–8, Making a Collage or Assemblage</li><li>• Construction paper or a sturdy poster board</li><li>• Scissors</li><li>• Glue</li><li>• Magazines, newspapers, and/or printed images</li><li>• Printed paper, fabric scraps, stickers, or other decorative items</li><li>• Optional: shoebox, egg carton, or other type of container</li><li>• Paint or colored pencils</li></ul>
<b>DAY 2</b>	Students will answer reflection questions about their original collages.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b><ul style="list-style-type: none"><li>• pages 7–8, Making a Collage or Assemblage</li><li>• page 9, Collage Reflection</li></ul></li></ul>

### Lesson Objective

- Create a collage that represents an artistic theme or message.

### What Students Have Learned

In the last lesson, students learned about pop art.

### DAY 1: FEATURES OF COLLAGE

Introduce the lesson by explaining that collage is an art form where artists combine different materials like paper, fabric, photographs, and found objects by gluing them to a surface to create a layered composition. Tell students that today, they will explore collage, an art form that was popular during the pop art movement.

Ask students if they have ever made a collage. If so, discuss with them their art process and what they found enjoyable or challenging.

Ask the following questions: What are potential advantages or disadvantages of collage compared to other art forms? (*One advantage is that you can create neater lines on your out shapes than you could with paint; one disadvantage is that it might be harder to create three-dimensional shading or perspective.*)

## What Are Collage and Assemblage?

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Collage is an art form where artists combine various materials like photographs, magazine clippings, fabric, and found objects to create layered, meaningful compositions. This creative process allows artists to build interesting narratives by reassembling existing images. In doing so, collage art provides a visual commentary on culture and history. Assemblage takes this idea a step further by merging collage with sculpture, inviting viewers to explore multiple layers of meaning in three dimensions.

Artists such as Romare Bearden, Betye Saar, and Kristi Abbott have made significant contributions to collage and assemblage art forms. Romare Bearden is celebrated for his vibrant collages that blend elements of African American culture and history into powerful visual stories. Betye Saar is known for her assemblage art, often creating collage boxes that address themes of race, identity, and spirituality through a mix of found objects and symbolic imagery. Kristi Abbott's work incorporates modern collage techniques to reimagine traditional themes, demonstrating how the process of layering and recontextualizing materials can offer fresh perspectives on the past and present.



Display the images of *Black Girl's Window* by Betye Saar and *She-Ba* by Romare Bearden. Tell students to look at the images and try to figure out what materials the artists used. Ask how they feel when looking at Bearden's collage and Saar's assemblage.

**SUPPORT**—Point out that collage was also popular during the pop art movement because it allowed artists to mix everyday, reproduced images and commercial materials into their artworks, reflecting the influence of mass media and consumer culture.

## Activity

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Pages 7–8

Tell students to begin a plan to create their own collage or assemblage by cutting and gluing decorative materials and printed images or words. They may choose to assemble their collage on a flat, two-dimensional surface such as a poster board or construction paper. They may also choose to create an assemblage using a three-dimensional form, such as a shoebox or other container. The activity is split across two pages in the Student Activity Book. This day of the lesson will be dedicated to the planning phase of the project, and the next day's lesson will contain the activity. Review the two steps of the planning phase on page 7 of the Student Activity Book.

## Teaching Idea



Play the video about collage artist Kristi Abbott for students. Ask students to identify the materials Abbott used and how she arranged these materials to create meaningful artwork with layered imagery.

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

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

## Check for Understanding

Conclude the session by reviewing the advantages and techniques involved in collage-making. Ask students if they are enjoying making a collage and what they like about it.

## DAY 2: COLLAGE AND ASSEMBLAGE REFLECTION



Page 7

Begin by reviewing the techniques involved in collage and assemblage. Ask students to take out their Student Activity Books and review their plans for a collage on page 7. Ask the following question: What subject, theme, or message did you choose? Why? *(Answers will vary.)*

## Creating the Collage or Assemblage

In the previous session, students created a plan for a collage or assemblage that portrays a theme or communicates a message about modern American society. Today, they will finish creating their collages or assemblages. Remind students that they can either assemble a collage on a flat, two-dimensional surface such as a poster board or construction paper or create an assemblage on the inside or outside of a three-dimensional space, such as a shoebox or other container. Students will cut out the pieces they will use for their collage or assemblage, experiment with arranging those elements, and finally, glue them down to their two- or three-dimensional surface. After completing their projects, they will complete a reflection routine about their original artwork.

## Activity



Page 8

As students complete their collages, tell them that they will cut and glue special papers, decorative materials, and printed images or words. Additionally, students could prepare paint patterns or brushstrokes on paper, then use the papers as collage materials once dry. Ensure that each student has the appropriate materials they wish to work with for this project. Review the list of steps on page 8 in the Student Activity Book. You may want to model each step for the class beforehand, have an exemplary artwork 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.



Page 9

Have students answer the reflection questions about their own collages or assemblages on Student Activity Book page 9. Invite volunteers to share their collage and explain what message it is communicating. Ask students how they felt making their collages.

## Check for Understanding

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Conclude the session by having students present their collages. As each presenter displays their artwork, the rest of the class can try to identify what materials were used to create it. Then, the presenter can explain their artistic process.

# Unit 1 Lesson 4

## UNIT 1 ASSESSMENT

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will compare art they viewed in the unit.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> pages 10–11</li><li>• Art Comparison</li><li>• Student Artwork</li></ul>

### Lesson Objective

- Assess student mastery of content presented in Unit 1.

### Preparation for Assessment

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

### Review

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

- Early twentieth-century regional American art focused on realistic representational painting that depicted everyday life and the growth of the nation.
- Mid-twentieth-century pop art elevated everyday, mass-produced objects and other popular images into high art, challenging traditional ideas about fine art, beauty, and artistic value.
- Collage artists used found objects and mixed media to create layered, expressive works to communicate complex ideas.

Revisit the Big Idea of this unit: *Twentieth-century painting focused on depictions of everyday life, pop art, collage, and mixed media to express and communicate complex ideas.*

### Assessment



Pages 10–11

Ask students to turn to pages 10–11 in their Student Activity Books. Students will complete the assessment activity for this unit. Have students complete the activity by reading the instructions and answering the questions. Then, have students complete the reflection routine on the following page.

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:

- Ask students to choose one of the three art styles studied (American regionalism, pop art, or collage) and create an original artwork inspired by that style. They should also write a brief artist statement explaining their choice of materials, the techniques they used, and how their artwork reflects the messages or themes discussed in class.
- Have students create a Venn diagram to compare and contrast the features, themes, and techniques of early twentieth-century regional art, mid-twentieth-century pop art, and collage art. Then, ask them to write a short essay summarizing the main similarities and differences among these art movements, reflecting on how each style relates to its specific historical and cultural context.
- Organize a classroom gallery walk where students display their own artwork completed during the unit. Students can write in a notebook or use sticky notes to record their observations on mood, themes, artistic processes, and techniques as they walk through the gallery. Afterward, lead a group discussion where students share their thoughts to provide constructive feedback on how well the artworks represent their respective art movements.

## Additional Recommended Resources

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Consider using the following trade books that discuss twentieth-century American art for students:

- Mowinski, Melanie. *Collage Your Life: Techniques, Prompts, and Inspiration for Creative Self-Expression and Visual Storytelling*. Storey Publishing, LLC, 2022.
- Scott, Eliza. *Cut Up This Book and Create Your Own Wonderland: 1,000 Unexpected Images for Collage Artists*. Illustrated by Marta Costa Planas. Skittledog, 2023.

Consider using the following resources for teachers and parents:

- Doss, Erika. *Twentieth-Century American Art*. Oxford History of Art. Oxford University Press, 2002.
- Frigeri, Flavia. *Pop Art*. Art Essentials. Thames & Hudson, 2018.
- Hall, Michael D. *Great Lakes Muse: American Scene Painting in the Upper Midwest, 1910–1960: The Inlander Collection in the Flint Institute of Arts*. Flint Institute of Arts, 2003.
- McCarthy, David. *Pop Art*. Movements in Modern Art. Cambridge University Press, 2000.

# Twentieth-Century Photography

**Big Idea** Photography can express ideas, document the world, and transform people, places, and objects through creative shooting techniques and mixed media.

## Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Twentieth-Century Photography* unit. In this unit, you will explore how photography serves both as fine art and as a historical record that documents people, objects, places, and events. First, you will learn about the history of twentieth-century photography as an emerging art form. Then, you will practice using key photographic elements like composition, lighting, and perspective. Finally, you will explore how combining photography with mixed media can modify or enhance the meaning of an image.

This unit contains four lessons, split across eight class days. There will be a unit assessment on Day 8. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1–2	Lesson 1 Photography as Art
3–5	Lesson 2 Exploring Photographic Elements

Day	Lesson
6–7	Lesson 3 Mixed Media
8	Lesson 4 Unit 2 Assessment

## What Students Should Already Know

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

Kindergarten, Grades 1, 2, and 3

- Elements of Art: color, line, shape, texture, light, space, and design

Grade 2

- Kinds of Pictures: landscapes

Grade 4

- Unit 5: *Art and Architecture: Early United States*

Grade 5

- Unit 3: *Nineteenth-Century American Art*

## What Students Need to Learn

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In this unit, students will:

- Identify how twentieth-century photography emerged both as a fine art form and as a way to record the history of people, objects, places, and events;
- Identify photographic elements and techniques and apply these when taking photographs; and
- Explore how combining photography with other mixed media elements can alter or enhance the original meaning or mood of the image.

## Vocabulary

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**aperture, n.** the opening in a camera lens that controls how much light enters the camera **(39)**

*Example:* The photographer used a wide aperture to blur the background and make the subject stand out.

**form, n.** the shape and structure of a building or object, including its three-dimensional appearance **(35)**

*Example:* The round form of the building made it look more like a sculpture than a traditional office.

**framing, n.** the use of objects or elements in a scene to surround and draw attention to the main subject of a photograph **(39)**

*Example:* The doorway was used as framing to emphasize that the girl was the focus of the photograph.

**rule of thirds, n.** a compositional technique where an image is divided into thirds horizontally and vertically and important elements are placed along the lines or at their intersections to create visual balance and interest **(39)**

*Example:* I used the rule of thirds to place the tree off-center, which made the photograph look more balanced.

**shutter speed, n.** the amount of time the camera's shutter stays open to let in light and capture motion **(39)**

*Example:* A slow shutter speed was used to capture the motion of the waterfall, creating a smooth, flowing effect in the photo.

## Cross-Curricular Connections

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

### CK History and Geography (CKHG)

Grade 8: *World History*

- Volume 2 Chapter 6: "World War II and the Postwar World"

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:

- Photography in the twentieth century emerged as both a fine art form and a powerful way to document people, objects, places, and historical events.
- Photographic elements such as composition, lighting, and perspective are essential tools for creating meaningful and well-balanced images.
- Combining photography with mixed media techniques can transform the original message or mood of an image, adding layers of meaning and artistic expression.

## What Teachers Need to Know

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You will introduce students to photography as both a fine art form and a historical recording tool while developing their basic artistic skills and creative expression. Students will explore the history of twentieth-century photography, practice using key photographic elements through photo-taking, and learn how mixed media techniques like collage, painting, and text can change or enhance a photo's meaning. You will guide students with basic technical camera instruction and support students in creating and reflecting on their own artwork. You will also encourage students to express personal ideas through creative photography and mixed media projects.

# Unit 2 Lesson 1

## PHOTOGRAPHY AS ART

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer questions about photography as both fine art and a historical record. Then they will answer reflection questions based on the artwork shown.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 6–7 and <b>Student Activity Book</b> pages 55–57<ul style="list-style-type: none"><li>• Art 6, <i>The Steerage</i></li><li>• Art 7, <i>Human Erosion in California (Migrant Mother)</i></li></ul></li><li>• <b>Online Resource Document</b> Audio clip about <i>Migrant Mother</i> from the Museum of Modern Art</li><li>• <b>Student Activity Book</b> pages 12–13<ul style="list-style-type: none"><li>• Photographs: Historical Art</li><li>• <i>Migrant Mother</i></li></ul></li></ul>
<b>DAY 2</b>	Students will answer questions about the impact of portrait and landscape photography.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 8 and <b>Student Activity Book</b> page 59<ul style="list-style-type: none"><li>• Art 8, <i>Washington, D.C. Government Charwoman</i></li></ul></li><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Couple, Harlem</i></li><li>• <i>Fort Peck Dam, Montana</i></li><li>• <i>Berlin Wall</i></li><li>• <i>Our Lady of Iguanas</i></li><li>• <i>Moonrise, Hernandez, New Mexico</i></li></ul></li><li>• <b>Student Activity Book</b> page 14, Portrait and Landscape Photography</li></ul>

### Lesson Objective

- Identify how twentieth-century American photography emerged both as fine art and a way to record the history of people, places, and events.

### What Students Have Learned

In the last lesson, students learned about paintings, collage, and mixed media in twentieth-century America.

## DAY 1: PHOTOGRAPHY

Introduce the lesson by explaining that students will continue to learn about new art forms as they begin to explore photography. They will now explore black-and-white photography in the early twentieth century.

Ask students to think about why people take photographs. You may wish to create a list of ideas and display it in a table or chart for students to view.

Ask the following questions: What subjects do you think inspired early photographers? (*people, nature, cities, suburbs, war*) Why do you think photographers took pictures of these subjects? What did they hope to achieve? (*I think they wanted to capture beauty, the effects of city or suburban life, or even the disasters of war; I think they wanted future generations to remember how the subject looked; I think they wanted to communicate social messages about current events.*)

### Early Photography

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Early black-and-white photography emerged as both a powerful historical record and a unique art form during the late nineteenth and early twentieth centuries. Photographers like Alfred Stieglitz captured influential images such as *The Steerage* (1907), which documented the lives of immigrants aboard a ship. His photo symbolized the promise and challenges of a rapidly changing America. Later, during the Great Depression, Dorothea Lange's *Migrant Mother* (1936) became an iconic image that recorded the hardship and resilience of those affected by economic turmoil. Both photographs not only documented significant social events but also marked the evolution of photography into a medium capable of conveying deep emotional and artistic narratives. Black-and-white photography had a huge impact in America due to its timelessness and ability to emphasize composition, framing, and perspective. In works like *The Steerage* and *Migrant Mother*, the stark contrasts and carefully composed pictorial elements draw the viewer's attention to underlying emotions and social messages, highlighting personal stories with precision and clarity. This focus on light and dark, combined with the absence of color, intensified the artwork's mood, imbuing the images with a sense of lasting relevance. This enabled photographs to resonate with future audiences long after they were first taken.

**SUPPORT**—Color photography was first invented in rudimentary forms as early as the 1860s, though it wasn't until the Autochrome process in 1907 that a more reliable technique emerged. Despite these inventions, photographers in the early 1900s often chose black-and-white film because it was simpler to use, offered sharper contrasts and details, and was more affordable.

## Art in This Lesson

### *The Steerage*, Alfred Stieglitz



Alfred Stieglitz's *The Steerage* was taken in 1907, during a time when thousands of people were immigrating to America. This photograph, captured aboard a passenger ship, reflects the historical period of early twentieth-century migration and offers a glimpse into the lives of those seeking a new beginning in America.



Stieglitz masterfully uses elements of art such as line, shape, and contrast to create an energetic composition. Strong diagonal lines and geometric forms guide the viewer's eye through the busy scene while the interplay of light, dark, and shadow adds contrast, depth, and texture.

### Background for Teacher

*The Steerage* is widely regarded as one of the most important photographs of modern art history. Stieglitz used this image to show the physical journey of immigrants, as well as the complex social hierarchies and conditions aboard the ship where the poor were sharply separated from the wealthy. The photograph is celebrated for its innovative composition and is often seen as a turning point in photography, transforming a seemingly ordinary scene into a profound work of fine art.

### *Human Erosion in California (Migrant Mother)*, Dorothea Lange



*Migrant Mother* was captured in 1936 during the Great Depression, a time when economic hardship deeply affected families across America. The image records the struggles of migrant farmworkers, serving as a historical document of the era's widespread poverty and resilience.



The black-and-white photograph features a powerful composition, using close-up framing and dramatic contrasts of gray tones with light and dark to emphasize the subject's expression and the texture of her weathered face.

### Background for Teacher

This iconic photograph features a worried mother with a stoic expression surrounded by her children, embodying the emotional weight and determination of those living through tough economic times. Lange's work not only brought attention to the plight of impoverished families but also became a symbol of hope and endurance, influencing public perception and government response during the Great Depression.



Pages 55, 57

Display *slide 6, The Steerage*, and *slide 7, Migrant Mother*, for students, and have them turn to the corresponding pages in their Student Activity Books. Invite students to look carefully at the artworks and think about what they see. Tell students that these photographs document the experiences of migrants just before and during the Great Depression.



Slides 6–7

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

### AN ARTIST'S QUESTIONS

How would you describe the composition of *The Steerage*?

- o There is a group of people at the top of the frame and a group at the bottom. The center of the image breaks up the two groups of people with the diagonal walkway lined by chain links and delineated edges of the boat. The leaning metal staircase at the lower right also guides the viewer's eye around the image.

Where do you think *The Steerage* was photographed?

- o I think the photograph *The Steerage* was taken on a boat or a ship that was carrying immigrants to the United States.

Who do you think the person is in the second photograph?

- o I think she is a mother affected by the Great Depression because I see two young children at her sides and a baby in her lap and she looks worried.

### Activity



Pages 12–13

Display *Migrant Mother* for students again. Instruct students to read the directions on page 13, *Migrant Mother*, in the Student Activity Book and answer the questions independently.



Slide 7

### Teaching Idea



Play the audio clip about *Migrant Mother* for students. Review the circumstances of the Great Depression and why the mother in the photograph was struggling during this time. Explain that the photographer, Dorothea Lange, said that she felt that the image did not belong to her. Ask students, “Why do you think she might have felt that way? Explain.”

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

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

### Check for Understanding

Conclude the session by asking students if the photographs they have recently viewed seem like fine art or documentation of historical events. Ask, “Is it possible for a photograph to be both? How?”

## DAY 2: PORTRAITURE AND LANDSCAPE PHOTOGRAPHY

Introduce the lesson by explaining that in photography, portraiture is the art of capturing a person or group of people on film. Often, the focus of portrait photos is on people's faces to capture their likeness. Ask students to think of why a photographer might take a picture of subjects other than a person.

Ask the following questions: What subjects do photographers portray besides people? (*still-life objects, nature, architecture, cityscapes, etc.*) Why might a photographer choose to capture such images? (*Still-life objects, nature, architecture, and cityscapes can display special beauty or tell unique stories. These subjects often feature visually appealing details that highlight the changing nature of human existence or the environment.*)

### Portraits and Landscapes

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Black-and-white photography in the early to mid-twentieth century became a powerful artistic tool that captured the essence of its subjects through contrast, light, dark, and shadow. Photographers of the time used black-and-white imagery to capture the unique appearances and highlight the emotional expressions of their subjects, establishing portraiture as a respected art form. These photographs often highlighted the subtle nuances of human emotion and character in grayscale, allowing viewers to connect deeply with the human story behind each portrait.

At the same time, landscape photography captured both the beauty of vast, natural terrains and the structured design of human-made buildings. Landscape photography emphasized shape, **form**, composition, and tonal contrast. Iconic images from this period often showcased dramatic contrasts between bright skies and shadowed landscapes or the interplay of architectural elements in urban environments. Such photographic techniques lent a timeless quality to the imagery, preserving its history and capturing the spirit of the evolving world with stark clarity.

## Art in This Lesson

*Washington, D.C. Government Charwoman*, Gordon Parks



This photograph was taken in 1942, during a time when America was involved in World War II and experiencing significant social change, especially with racial inequality. Set in Washington, D.C., this work reflects the historical reality of segregation and the challenges faced by African Americans working in government roles, capturing a moment of everyday life that was rarely seen in mainstream art.



This photograph features a strong use of composition, contrast, and texture to emphasize the subject's personal strength and humanity.

### Background for Teacher

This photograph is one of Gordon Parks's early documentary works, where he began to focus on the lives of ordinary hardworking people and the struggles they faced in a changing society. Parks, who became renowned for his honest portrayal of African American life, used this image to bring attention to the dignity and hardships of those overlooked by history. It is often considered to be a racial parody of Grant Wood's *American Gothic*, featured in the last unit.



Slide 8

Display slide 8, *Washington, D.C. Government Charwoman*, for students, and have them turn to the corresponding page in their Student Activity Books.



Page 59



Display these images for students: *Couple, Harlem* by James VanDerZee; *Fort Peck Dam, Montana* by Margaret Bourke-White; *Berlin Wall* by Henri Cartier-Bresson; *Our Lady of the Iguanas* by Graciela Iturbide; *Moonrise, Hernandez, New Mexico* by Ansel Adams. Ask students, "Looking at these examples, what do you think these photographers were trying to capture?" (*the cultures and realities of the times in which they were taken*) "What do you have to think about and know how to do in order to produce an interesting photograph?" (*Possible responses: the subject matter, the composition, the desired balance of light and shadows*)

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

### AN ARTIST'S QUESTIONS

How would you describe the composition of *Washington, D.C. Government Charwoman*?

- o The composition features an African American woman standing at center in front of an American flag framed by a broom and mop on her left and right.

What clues do you see in Gordon Parks's photograph that hint at this woman's job?

- o I think she works as a maid in a government building because of the huge American flag on the wall. I think she cleans the place because she is photographed next to a broom and a mop.

Does Gordon Parks's photograph remind you of any other works of art you have studied recently? What did Parks keep and change from that image?

- o It reminds me of *American Gothic* by Grant Wood. Gordon Parks's subject is posed the same way the man is in *American Gothic*, with a tool in one hand. Her gaze is similar to the female figure in *American Gothic* and is cast downward and sideways. Unlike the male figure in Grant Wood's painting, Gordon Parks's subject is carrying a broom and a mop. She also is depicted alone, without a companion.

Why do you think Gordon Parks wanted to reference that famous artwork?

- o Since *American Gothic* celebrates America and its hardworking citizens, I think Gordon Parks wanted to do the same featuring a different subject. By showing an African American woman, the tools of her trade, and an American flag in the background, he is bringing to light the contributions of African Americans to society.

## Activity

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Page 14

Display *Washington, D.C. Government Charwoman* and the other artwork shared in this lesson. Instruct students to turn to page 14, Portrait and Landscape Photography, in their Student Activity Books and answer the questions independently.



Slide 8



## Check for Understanding

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Conclude the session by discussing with students the various artistic techniques used by portrait and landscape photographers. Ask students how these techniques help the artist communicate a unique message about their subject.

# Unit 2 Lesson 2

## EXPLORING PHOTOGRAPHIC ELEMENTS

TIME: 3 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer questions about photographic elements.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Kitchen Table Series</i></li><li>• <i>Untitled Film Stills</i></li></ul></li><li>• <b>Student Activity Book</b> pages 15–16, Photographic Elements</li></ul>
<b>DAY 2</b>	Students will take photographs while experimenting with artistic techniques.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• Tate Gallery's photography activities for kids</li></ul></li><li>• <b>Student Activity Book</b> page 17, Photographing the School<ul style="list-style-type: none"><li>• Digital cameras (provided by school or families)</li></ul></li></ul>
<b>DAY 3</b>	Students will answer reflection questions about a photograph.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 18, My Photograph</li></ul>

### Lesson Objective

- Identify photographic elements and techniques, then apply them when taking your own photographs.

### What Students Have Learned

In the last lesson, students learned about how photography can be both fine art and a historical record.

## DAY 1: PHOTOGRAPHIC ELEMENTS AND TECHNIQUES

Introduce the lesson by reviewing the concept of composition, the arrangement of visual elements to create a cohesive and balanced image. Tell students they will continue to learn about photography by exploring photographic elements and techniques.

Ask students to consider why composition is important and how it helps guide and direct the viewer's eye to better understand and interpret the visual components of an artwork.

Ask the following question: How can changing the composition of an artwork change the way people feel about it? (*Changing the composition can make the artwork feel more calm, exciting, or dramatic depending on where elements are placed and how they relate to each other.*)

## Behind the Lens

A camera works by allowing light to enter through a lens, which then hits a surface that captures the image. Originally, this surface was film—thin sheets coated with chemicals that react to light. Today, most cameras are digital, using sensors instead of film, but the fundamentals remain the same. Every camera still uses a **shutter speed** (how long light is let in) and an **aperture** (how wide the opening is) to control how much light reaches the film or sensor. These two settings work together to control exposure and can affect the image's brightness and sharpness.

Photography is built on key elements, including composition, lighting, and perspective. Composition refers to how elements are arranged in a photo. One compositional technique in photography is called the **rule of thirds**, which places the subject along imaginary lines dividing the image into thirds for a more subtly balanced and engaging photo.



Explain to students that the rule of thirds involves envisioning a grid over the composition in which horizontal lines divide the image into thirds and vertical lines also divide the image into thirds, as shown in the overlay over the photograph.

Another technique is **framing**, or using elements within a scene to surround and draw attention to the main subject of a photograph. Effective lighting also adds drama, mood, or clarity, and perspective changes the angle from where a subject is seen, from eye level or straight on to high angle (above the subject) to low angle (below the subject). Camera viewpoints can also vary from close-up details to wide, expansive views.

**SUPPORT**—Film photography excels at capturing subtle details and a wide range of rich blacks and bright whites that digital sensors often struggle to replicate. Developing film offers a more artistic process, while digital photography is faster, more convenient, and ideal for instant editing and sharing.

## Photographic Series

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Photography can also go beyond capturing single moments. When photos are arranged in a series, they can tell a story as a sequence of events during a journey or a personal narrative. This kind of visual storytelling is used in photo essays, journalism, and even social media, where deliberate choices in image order, subject, and setting can express deeper meaning, demonstrate a process, or provoke a strong response from viewers.



Display the images of *Kitchen Table Series* by Carrie Mae Weems and *Untitled Film Stills* by Cindy Sherman for students. Present each photo in order while briefly discussing with students what appears to be happening in each individual image. Then, ask students about the design choices the photographers made in each series.

## Activity

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Pages 15–16

Keep the photographs displayed for students as they complete the two pages of questions about photographic elements in their Student Activity Books. Instruct students to read the passage and then answer the questions independently.

## Check for Understanding

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Conclude the session by reviewing compositional techniques and discussing how a series of photographs can be used to tell a story.

## DAY 2: SCHOOL PHOTOGRAPHY

Begin by reviewing photography basics such as composition, lighting, shutter speed, and aperture. Tell students they will be taking their own photographs around the school.

Ask students to brainstorm ideas for the subject matter and composition of their photographs. Remind them that photographs can have a documentary purpose and a fine art purpose.

Ask the following questions: How might your photograph be artistic and document a place? What kind of statement or message are you hoping to communicate through a photo? How can you experiment with different photographic techniques to affect the mood and message of your photograph? (*Answers will vary.*)

## Photographing the School

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During this lesson, students will use a school-provided digital camera to practice and explore the basic elements of photography. Encourage students to think of artistic images to capture around the school, such as a portrait of a working student or teacher, an object from an unusual perspective, or a picture of a scene that narrates a short story. Guide students to think creatively about composition, perspective, framing, focus, lighting, and shutter speed, and aperture if appropriate. Prompt students to take multiple photos of the same subject, each time thinking about the ways that they might use or vary one or more of these elements.

After guided photo taking, have students return to the classroom to review their images. Each student will choose their favorite photo and explain why they selected it, focusing on what elements of photography it demonstrates and the story it tells. This activity helps reinforce technical skills and visual storytelling while encouraging students to discuss their artistic choices with their peers.

### Teaching Idea



Connect to the Tate Museum's photography activities for kids. Discuss with students how framing a photograph, taking a photo from a unique angle, or using filters affects the artistry of an image.

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

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

### Activity



Page 17

Tell students that they will take photos of a subject of interest using photographic elements such as composition and framing. Ensure that each student understands how to use the school-provided camera. Review the list of steps on page 17, *Photographing the School*, in the Student Activity Book. You may want to model each step for the class beforehand and review student work before moving on to the next step. After taking photographs, students can answer the Reflection question in their Student Activity Books.

### Check for Understanding

Conclude the session by having students discuss how they experimented with different photographic techniques such as composition, perspective, framing, focus, lighting, shutter speed, and aperture. Ask them how experimenting with each of these elements affected their photographs.

## DAY 3: REVIEWING PHOTOGRAPHS

Introduce this part of the lesson by reviewing the previous day's activity. Print or display each student's final photograph, and have students examine their own work.

Ask students to prepare to give a short presentation of their photograph where they will describe their image and their creative process.

Ask the following questions: How did you choose the subject of your photograph? What photographic techniques did you experiment with when taking the photograph? What story does your photo tell? (*Answers will vary.*)

## My Photograph

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Students will have the opportunity to share their favorite photos from the previous session. They will reflect on their experience of experimenting with a camera by discussing their artistic process with the class. The discussion will focus on how paying attention to photographic elements like composition, lighting, and perspective changed the way they observed their surroundings and made artistic choices.

Student photos can be printed or displayed digitally to create a mini gallery. Students can go on a gallery walk to view their peers' work. After the gallery walk, encourage supportive discussion where students learn from one another's creative decisions and interpretations. If there is time after reviewing student work, the class can revisit several famous photographs studied in earlier lessons to draw comparisons and discuss how professionals use the same elements to tell powerful stories.

## Activity

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After they have taken their photographs, have students complete the reflection routine about their own photograph on page 18, My Photograph, in their Student Activity Books.

Page 18

## Check for Understanding

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Conclude the session by having students share their answers to the reflection routine questions with the rest of the class.

# Unit 2 Lesson 3

## MIXED MEDIA

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer questions about how photography can be used in mixed media artwork to communicate an artistic message.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Untitled (When I hear the word culture I take out my checkbook)</i></li><li>• Video about mixed media artist Sieng Lee, from PBS LearningMedia</li></ul></li><li>• <b>Student Activity Book</b> page 19, Mixed Media Messages</li></ul>
<b>DAY 2</b>	Students will turn a printed photo into a mixed media work that communicates an artistic message.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 20, Photography and Mixed Media</li><li>• Canvas or sturdy paper</li><li>• Paintbrushes</li><li>• Acrylic or tempera paints</li><li>• Containers of water</li><li>• Construction paper</li><li>• Glue</li><li>• Scissors</li><li>• Magazines, newspapers, and/or printed images</li><li>• Printed papers, fabric scraps, or other decorative items</li></ul>

### Lesson Objective

- Explore how combining photography with other mixed media elements can alter or enhance the original meaning or mood of an image.

### What Students Have Learned

In the last lesson, students learned about photographic elements and techniques.

## DAY 1: THE POWER OF MIXED MEDIA

Introduce the lesson by reviewing the concept of mixed media, which students learned about during the pop art lesson. Tell students they will use a photograph they took at school to create a mixed media artwork.

Ask students to consider how combining different materials could change the meaning of an original artwork. As an example, have them think about how adding bold text over a calm landscape photo can turn the image into a powerful statement or protest message. Likewise, drawing symbols or patterns onto a photo can add personal or cultural meaning to it.

Ask the following question: Imagine you took a black-and-white portrait of another student. How could you use mixed media to change the mood of the photo from serious to playful? (*You could paint bright colors or add energetic drawings to the photograph.*)

### Photography in Mixed Media

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Photography is often used in mixed media art to combine real-life images with other materials like paint, drawings, text, or collage. One well-known example is Barbara Kruger's artwork *Untitled (When I hear the word culture I take out my checkbook)*, which uses a black-and-white photograph with bold red and white text layered on top. Her image questions how money and power influence culture and identity. Her close-up photograph of Howdy Doody (a children's puppet television show character from 1947 to 1960) establishes the intensity of her social critique of the media while the text challenges viewers to think critically about hierarchies of power. Artists often use photos in this way to build layers of meaning, blending images with other art forms to create new, bold, and expressive works.

In the previous lesson, students took photos around the school focusing on composition, lighting, and perspective. Now, they can begin brainstorming how one of those photos could be used in a mixed media artwork. They might think about adding drawings, colors, or words to change the image's meaning or add a layered message to their photo to enhance it. Help students print a selected photo to use for the mixed media project during the next lesson day. If printing is not possible, students may instead choose a photo from a magazine to use in their mixed media creation.

**SUPPORT**— You might want to draw connections to the earlier lesson about pop art and review how artists during this movement often combined photographs, bold colors, and printed text to comment on popular culture.



Display the image of *Untitled (When I hear the word culture I take out my checkbook)* by Barbara Kruger for students. Ask, “What do you think the artwork’s message is? How do the text and images work together?”

## Teaching Idea



Watch the video about a mixed media artist named Sieng Lee with students. Discuss with students why the artist chose to use joss paper and how this material added a meaningful message to his artwork.

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

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

## Activity



Have students read the instructions on page 19, *Mixed Media Messages*, in their Student Activity Books. Then tell them to answer the questions independently.

Page 19

## Check for Understanding

Conclude the session by reviewing how mixed media can help modify or strengthen the mood, story, or meaning of a photograph.

## DAY 2: MIXED MEDIA PROJECT

Introduce this part of the lesson by reviewing what students learned about mixed media during the previous session. Ask them to take out their photograph, whether it is one they took themselves or found in a magazine.

Ask the following questions: What is the theme or mood of your photograph, and what artistic message does it communicate? (*Answers will vary.*) How could you change the artwork's mood using mixed media materials like paints or cut paper? (*Answers will vary.*)

## Photography and Mixed Media Project

When a photograph is combined with mixed media elements, its original meaning can shift or take on new layers. For example, a simple photo of a hallway might become mysterious or emotional when ominous words, dark colors, and torn edges are added. Adding text, drawings, or collage elements can change the photo's story by turning an everyday moment into a message about identity, memory, or imagination. Mixed media gives the artist the power to question or reinterpret an image and invites viewers to see a chosen subject in a new way.

Today, students will turn a personal photo or a magazine image into mixed media artwork. Students will glue their photo onto a piece of sturdy paper or canvas and add collage elements like torn paper, fabric, or magazine cutouts around or on top of the image to create a new setting, mood, or story. Students can also paint over parts of the photo or draw designs, patterns, or symbols to change the meaning or highlight certain areas. They might also choose to add handwritten words or text cut from a magazine. Explain how the juxtaposition of an image with carefully selected words, phrases, or quotes can drastically affect how viewers

perceive a message. The process of creating mixed media allows students to add deeper layers of meaning and personal expression to their photographs.

## Activity

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Page 20

Tell students that they will use a photograph to create their own mixed media artwork. If you were able to print student photographs during the last lesson day, provide each student with a copy. Otherwise, make sure each student has selected an appropriate photograph from a magazine to use for this project. Ensure that each student has the additional mixed media materials they wish to work with for this project. Review the list of steps on page 20, Photography and Mixed Media, in the Student Activity Book. You may want to model each step for the class beforehand, have an exemplary artwork 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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Conclude the session by having students share their mixed media artwork and artistic message. Ask them to explain how adding new materials changed or enhanced the original meaning of the photograph.

# Unit 2 Lesson 4

## UNIT 2 ASSESSMENT

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will answer questions about what they learned in the unit.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 21, Unit 2 Review</li><li>• Pencils (1 per student)</li></ul>

### Lesson Objective

- Assess student mastery of content presented in Unit 2.

### Preparation for Review

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

### Review

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

- Photography in the twentieth century emerged as both a fine art form and a powerful way to document people, places, and historical events.
- Photographic elements such as composition, lighting, and perspective are essential tools for creating meaningful and well-balanced images.
- Combining photography with mixed media techniques can transform the original message or mood of an image, adding layers of meaning and artistic expression.

Revisit the Big Idea of this unit: *Photography can express ideas, document the world, and transform people, places, and objects through creative shooting techniques and mixed media.* Discuss with students the activities they did in this unit, such as taking a photograph and then turning it into a mixed media project.

### Review



Page 21

Ask students to turn to page 21 in their Student Activity Books. Students will complete the review activity for this unit. Have students read the instructions and then 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:

- Students choose one famous twentieth-century photograph previously studied in class and write a short reflection to present to the class. They must explain how the image is both fine art and a historical record, discussing what event, time, or place it captures and how the artist's choices in lighting, composition, subject, etc., enhance its meaning.
- Students submit a small portfolio of three to five original photos taken during the unit, each demonstrating a different photographic element or technique (composition, lighting, focus, rule of thirds, etc.). They will also write an artist's statement explaining how they applied these techniques and what creative choices they made while composing their photos.
- Students research a professional mixed media artwork that contains photography. In a short essay, digital slideshow, or class discussion, they will discuss how the addition of other media changes or enhances the message or mood of the original artwork. They should describe specific techniques used such as text placement, added color or paint, layering materials, etc.

## Additional Recommended Resources

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

- Taylor, David. *Digital Photography Complete Course: Learn Everything You Need to Know in 20 Weeks*. DK Publishing, 2015.
- Tuttle, Susan, and Christy Hydeck. *Photo Craft: Creative Mixed Media and Digital Approaches to Transforming Your Photographs*. North Light Books, 2012.
- Varriale, Jim. *Take a Look Around: Photography Activities for Young People*. Millbrook Press, 2000.

Consider using the following resources for teachers and parents:

- Danziger, James. *American Photographs: 1900–2000*. Assouline, 2000.
- Horenstein, Henry. *Black and White Photography: A Basic Manual*. 3rd rev. ed. Little, Brown and Company, 2004.
- Malik, Nitsa. *The Mixed Media Photography Book: Collection of 5 Books*. Published by the author, 2018.
- Rand, Glenn, and Richard D. Zakia. *Teaching Photography*. Photography Educators Series. Routledge, 2006.

# Twentieth-Century Sculpture

**Big Idea** Sculptural art in the twentieth century expanded beyond traditional forms and materials to express new themes and ideas, create powerful public experiences, and invite viewers to engage with art in different ways.

## Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Twentieth-Century Sculpture* unit. In this unit, you will guide students in exploring how sculpture developed in the twentieth century, focusing on the shift from realistic to abstract forms and the use of both conventional and unconventional materials. You will also explore the purpose of public sculpture and compare the experience of viewing traditional sculpture with the experience of interacting with installation art.

This unit contains three 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
1–3	Lesson 1 Realistic and Abstract Forms
4–6	Lesson 2 Public Sculpture and Art Installations

Day	Lesson
7	Lesson 3 Unit 3 Assessment

## What Students Should Already Know

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

Kindergarten, Grades 1, 2, and 3

- Elements of Art: color, line, shape, texture, light, space, and design
- Sculpture

Grade 4

- Unit 5: *Art and Architecture: Early United States*

Grade 5

- Unit 3: *Nineteenth-Century American Art*

## What Students Need to Learn

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In this unit, students will:

- Compare examples of twentieth-century sculpture and distinguish between realistic and abstract forms, as well as the use of conventional and unconventional materials; and
- Describe the purpose of public sculpture and explain how experiencing an art installation differs from viewing traditional sculpture.

## Vocabulary

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**abstract art, n.** art that does not try to represent real-life objects exactly but instead uses shapes, colors, and forms to express ideas or emotions **(54)**

*Example:* The artist used abstract art to show feelings of happiness with bright colors and swirling shapes.

**installation art, n.** a type of artwork that transforms a space by arranging objects, materials, or structures to create an environment the viewer can interact with, move through, or experience **(64)**

*Example:* The museum's new installation art filled an entire room with hanging lights and wires.

## Cross-Curricular Connections

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

### CK History and Geography (CKHG)

Grade 8: *World History*

- Volume 2 Chapter 6: "World War II and the Postwar World"
- Volume 2 Chapter 8: "Europe in the Second Half of the Twentieth Century"

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:

- Twentieth-century sculpture features realistic and abstract forms, with artists using both conventional and unconventional materials to express their themes, ideas, and meanings.
- Public sculptures are created to honor important people, document history or events, or beautify public spaces, and installations offer an interactive experience that fully surrounds or engages the viewer with an artwork.

## What Teachers Need to Know

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Twentieth-century sculpture includes both traditional, realistic forms and abstract, conceptual approaches. Sculptors began using unconventional materials, such as found objects, during this time period. Public sculpture and installation art emerged to create more interactive, emotional, and site-specific experiences for viewers. Students will compare realistic and abstract works, examine how materials affect artistic meaning, and reflect on the role of public art in communities. Be prepared to guide students in both creative projects (abstract sculpture planning, public art proposals) and critical thinking activities.

# Unit 3 Lesson 1

## REALISTIC AND ABSTRACT FORMS

TIME: 3 DAYS

AT A GLANCE CHART		
Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer reflection questions about the artwork in this lesson.	<ul style="list-style-type: none"> <li>• <b>Slide Deck</b> slides 9–10 and <b>Student Activity Book</b> pages 61–63</li> <li>• Art 9, <i>The Thinker</i></li> <li>• Art 10, <i>Bird in Space</i></li> <li>• <b>Online Resource Document</b></li> <li>• Images of <i>Monument to Balzac</i></li> <li>• <i>#2 Mask</i></li> <li>• Virtual tour of Brancusi sculptures</li> <li>• <b>Student Activity Book</b> page 22, <i>Bird in Space</i></li> </ul>
<b>DAY 2</b>	Students will answer questions about the impact of abstract sculpture and how it can be used to convey a message or meaning or have no apparent significance at all.	<ul style="list-style-type: none"> <li>• <b>Slide Deck</b> slides 11–12 and <b>Student Activity Book</b> pages 65–67</li> <li>• Art 11, <i>Bull's Head</i></li> <li>• Art 12, <i>Black Light 1</i></li> <li>• <b>Online Resource Document</b></li> <li>• Images of <i>Object</i></li> <li>• Images of <i>Lobster Trap and Fish Tail</i></li> <li>• <b>Student Activity Book</b> page 23, <i>Abstract Meanings</i></li> </ul>
<b>DAY 3</b>	Students will make an abstract sculpture out of provided materials.	<ul style="list-style-type: none"> <li>• <b>Student Activity Book</b> page 24, <i>Abstract Sculpture</i></li> <li>• Sketch paper</li> <li>• Pencils</li> <li>• Assorted found/recycled objects (cardboard, bottle caps, buttons, paper tubes, plastic containers, etc.)</li> <li>• Wire, string, or pipe cleaners</li> <li>• Fabric or felt scraps</li> <li>• Wood pieces or craft sticks</li> <li>• Tape (masking or clear), strong glue, or other fasteners</li> <li>• Scissors and/or wire cutters</li> <li>• Optional: paint, markers, or other decorative materials</li> </ul>

## Lesson Objective

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- Compare examples of twentieth-century sculpture, and distinguish between realistic and abstract forms, as well as the use of conventional and unconventional materials.

## What Students Have Learned

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In the last lesson, students learned about photography in the twentieth century.

## DAY 1: TWENTIETH-CENTURY SCULPTURE

Introduce the lesson by explaining the concept of **abstract art**, a style where artists do not depict real life but instead use shape, color, line, texture, or other art elements or principles to express ideas, emotions, or movement. Artists often choose this nonrepresentational style when they want viewers to interpret the artwork themselves or simply appreciate its formal qualities. As such, abstract art can often evoke an array of responses.

Ask students how they think abstract art can be used to represent feelings or ideas like motion, balance, or mystery without the artist depicting realistic situations or objects.

Ask the following questions: Why might an artist choose abstract art instead of representational art where the subject is clear? (*to let people use their imagination or to express something that can't be shown in a picture*) Can an image still be art even if it doesn't look like anything you recognize? Why? (*yes, because art is also about ideas and feelings, not just copying how the world looks*)

## Traditional and Abstract Sculpture

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Slide 9



Page 61

Tell students they will now learn about the art form of sculpture in the twentieth century. Many sculptures created during this time continued to use traditional sculpting materials such as bronze, marble, and wood. Around the turn of the century, many sculptors continued working with realistic forms, focusing on detailed human figures and lifelike anatomy. Auguste Rodin's *The Thinker* and *Monument to Balzac* are strong examples of this approach, where emotion and movement are captured through expressive poses and surface textures. Display slide 9, *The Thinker*, for students, and have them turn to the corresponding page in their Student Activity Books. Also display *Monument to Balzac* via the Online Resource Document. Explain that traditional works aimed to reflect real human experience while still showcasing the artist's technical skill.

As the twentieth century progressed, many sculptors began moving toward abstraction. They employed simplified or exaggerated forms to express emotions, ideas, or spiritual concepts rather than realistic representations. Constantin Brancusi's *Bird in Space* is an iconic example where the idea of flight is suggested through a smooth, elongated form rather than a literal bird. Similarly, Sargent Claude Johnson created abstract masklike sculptures influenced by African art, blending traditional materials with modern, symbolic design. These abstract works challenged viewers to think beyond physical appearance so they could engage with the message, meaning, or emotion of the sculpture's form.

## Art in This Lesson

### *The Thinker*, Auguste Rodin



Rodin created *The Thinker* in 1904, during a time when Europe was experiencing major social and philosophical changes concerning new ideas about individualism and the human mind. The sculpture reflects the era's focus on inner thought and emotion, common in late nineteenth- and early twentieth-century art.



The bronze statue shows a strong use of form, texture, and value, with a muscular, detailed body and expressive pose that captures the figure's deep thought and tension. The rough surface adds to the three-dimensional artwork's feeling of intensity and realism.

### Background for Teacher

Originally intended as part of a larger work (*The Gates of Hell*), *The Thinker* was later cast as a stand-alone piece and became one of Rodin's most famous sculptures. It is often interpreted as a symbol of human reflection and creativity.

### *Bird in Space*, Constantin Brancusi



1923. Created in the early twentieth century, *Bird in Space* reflects modernist ideals, where artists began moving away from realism to focus on purity of form and expression. Brancusi was part of an international movement that focused on abstraction, simplification, and symbolic representation in art.



The sculpture emphasizes line, shape, and verticality, using a sleek, elongated form that suggests flight without directly resembling a bird. Its smooth surface and upward movement create a feeling of thrust and motion.

### Background for Teacher

From the 1920s to the 1940s, Brancusi focused on capturing the movement of a bird in flight rather than its realistic features. In *Bird in Space*, he removed details like wings and feathers, using smooth, elongated shapes to suggest motion and lift. The sculpture is part of a series that includes versions in both marble and bronze.

**SUPPORT**—*Bird in Space* was so abstract that when it arrived in the United States, customs officials didn't recognize it as art and taxed it as a metal object. This controversy helped fuel debates about abstract modern art and what defines a work of art.



Display the images of *Monument to Balzac* by Auguste Rodin and *#2 Mask* by Sargent Claude Johnson for students. Ask students which sculpture is realistic and which is abstract. Discuss with students the reason for their choice.



Slide 10

Display slide 10, *Bird in Space*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the three-dimensional artwork and think about what they see. Before showing students the title of the statue, tell them that it is meant to capture the movement of an animal. You can reveal the artwork's title after students have answered An Artist's Questions and before they begin the reflection activity.



Pages 22, 63

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

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

What does *The Thinker* represent? What is the subject of the sculpture doing?

- o This sculpture represents a seated, unclothed man slumped forward with his chin resting on his hand. He appears to be pensive and deep in thought.

What material was used to make *The Thinker*?

- o It looks like it's made from polished bronze or stone because the surface is solid and rough but shiny.

Is the *Bird in Space* sculpture abstract or realistic? How can you tell?

- o This sculpture is abstract. I can tell because it doesn't resemble an animal or object that really exists.

What animal do you think this sculpture depicts?

- o I think this sculpture depicts a bird.

#### **Teaching Idea**



Connect to a virtual tour of Brancusi sculptures at MoMA. As you navigate to each abstract sculpture, have students guess what each one represents.

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

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

### **Activity**

Display *Bird in Space*. Have students answer the questions on page 22 and then do the Reflection activity.

### **Check for Understanding**

Conclude the session by reviewing the concepts of abstract and representational sculpture. Discuss with students why artists in the twentieth century might have been drawn to each of these styles.

## **DAY 2: UNCONVENTIONAL MATERIALS**

Introduce this part of the lesson by explaining that traditional sculptures are made from conventional sculpting materials such as stone, marble, or bronze. However, modern sculptors sometimes use unconventional materials in their artwork. These materials may include everyday or unexpected items, such as recycled or natural objects. By incorporating nontraditional mediums, abstract sculptors can show creativity and make an artistic statement or show that art can be made from anything, not just fancy supplies.

Ask students to look around the room or think about items they see every day. Have them brainstorm a list of materials that are not usually used in traditional art but could still be turned into creative pieces.

Ask the following questions: What are some materials you've seen used in everyday life that could be used to make art? (*plastic bottles, buttons, fabric scraps, cardboard, etc.*) Why might an artist choose to use these unconventional materials? (*to recycle, to be creative, to convey a message, or to purely focus on the formal qualities of art.*)

## New Materials

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As the twentieth century progressed, many sculptors began experimenting not only with abstract forms but also with unconventional materials. Artists moved beyond traditional materials like bronze and stone to found objects, wood scraps, wire, fabric, metal, and other everyday items. These new materials allowed for more freedom and creativity, helping artists express bold ideas about identity, imagination, and society. Abstract sculptures were often more about concept, symbolism, or emotion than about copying real-life forms. Their meaning could come from the shape, the texture, the arrangement, or even the material itself.



Slides 11-12

For example, display slide 11, Pablo Picasso's *Bull's Head*, and slide 12, *Black Light 1* by Louise Nevelson, for students, and have them turn to the corresponding pages in their Student Activity Books. *Bull's Head* was made by combining a bicycle seat and handlebars, showing how simple objects can take on new meaning through clever arrangement. Nevelson used discarded wood pieces in *Black Light 1* to create a large, mysterious artwork full of hidden forms and shadows.



Pages 65-67

In addition, Meret Oppenheim's *Object*, a fur-covered teacup and spoon, used surreal materials to lead people to question the ordinary. Alexander Calder's *Lobster Trap and Fish Tail* used wire and metal shapes that moved with air, blending sculpture with motion. All these artists used materials in unexpected ways to challenge traditional ideas of sculptural form.

Students may begin brainstorming an abstract sculpture of their own. They should think about an idea, message, or emotion they want to express, such as hope, joy, or chaos. Encourage students to use materials like cardboard, wire, fabric, foil, recycled items, or wood scraps. The goal is to not rely on realistic depictions but instead use shape, texture, form, and other art elements and principles to communicate an idea, a message, an emotion, or pure formalism through sculpture.

## Art in This Lesson

### *Bull's Head*, Pablo Picasso



1942. Created in France during World War II, *Bull's Head* reflects Picasso's sculptural experimentation during a time of conflict and scarcity. Artists in this period often used found objects due to limited resources to find new ways to express creativity.



This sculpture uses shape, form, and space, combining a bicycle seat and handlebars to create the image of a bull's head. The piece shows strong contrast between the smooth metal and the open negative space.

### Background for Teacher

Picasso famously made *Bull's Head* in just a few minutes after noticing how the two bike parts resembled a bull. He chose not to alter the parts, allowing their natural shape to carry the meaning. The sculpture is a celebrated example of found object art and shows how everyday materials can become art through creative thinking. This is known as assemblage, which is a three-dimensional art form where artists combine found objects or materials to create a new artwork. These artworks blend three-dimensional materials similar to the manner in which artists create two-dimensional collages from a variety of papers or flat surfaces.

### *Black Light 1*, Louise Nevelson



1970. *Black Light 1* was created in the United States during a time when artists were exploring new ways of making art in postwar America. Nevelson's work fits into the rise of assemblage and abstract expressionism, where artists used unconventional methods to express deeper emotions and ideas.



This sculpture focuses on space, texture, value, and form. The use of black, a single dark color, draws attention to the shapes and arrangement rather than on contrast. The repeated geometric and organic shapes give the artwork rhythm and depth.

### Background for Teacher

Nevelson was a pioneer in creating large, wall-like sculptures from found wood. She painted them entirely black to make the shapes and forms more dramatic and mysterious. *Black Light 1*, one of her signature artworks, helped define a new kind of sculpture perceived as architectural but that also evoked emotion.



Display the images of *Object* by Meret Oppenheim and *Lobster Trap and Fish Tail* by Alexander Calder for students. Ask students to identify the recognizable forms in each (the teacup, saucer, and spoon in *Object*; the lobster trap and fish tail in Calder's mobile). Discuss with students if they think there is a deeper meaning behind each of these sculptures and what it might be.

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

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

What realistic form does the *Bull's Head* sculpture resemble?

- o This sculpture looks like the head of a bull.

What materials were used to make this sculpture?

- o It is made from a bicycle seat and handlebars.

Does the *Black Light 1* sculpture represent realistic forms or abstract forms? Explain your response.

- o This sculpture represents abstract forms. None of the forms resemble real objects.

### **Activity**



Page 23

Ask students to open their Student Activity Books to page 23, Abstract Meanings, and complete the activity independently.

### **Check for Understanding**

Conclude the session by reviewing the concept of unconventional materials with students. Have volunteers share some materials artists used and how the artists used them.

## **DAY 3: ABSTRACT SCULPTURE**

Begin by reminding students of the abstract sculpture ideas they brainstormed during the last session.

Ask students to decide on the message, theme, idea, or emotion they wish to represent in their abstract sculptures. Remind them they can also purely focus on the formal qualities of art, which might lead them to an interesting interpretation or none at all.

Ask the following question: How will you convey your idea without using realistic forms? (*Answers will vary. Possible answer: I will start with realistic forms but then simplify them until they are abstract.*)

### **Abstract Sculpture**

Today, students will create their own abstract sculptures using the provided materials. The goal is to focus on shape, form, texture, arrangement, and any other elements or principles of art rather than creating a realistic form. Students will be encouraged to explore how everyday items, such as cardboard, bottle caps, wire, fabric scraps, or wood pieces, can be transformed into expressive works of art. Students should spend a few minutes sketching or planning their sculpture, thinking about what message, feeling, or idea they want to express through their design or even just focusing on artistic formalism. It may also be helpful to set some time aside for students to engage in material exploration.

Once students have a basic plan, they can begin selecting materials and building their sculptures using glue, tape, or other fasteners. You can guide students in thinking creatively about how to balance, connect, or layer objects and how abstract forms can communicate artistic meaning. This activity is a chance for students to experiment, take risks, and discover how unconventional materials can be used to make powerful, personal works of art.

## Activity

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Page 24

Tell students that they will create their own abstract sculpture using any of the materials you have provided for the class. Ensure that each student has the appropriate materials they wish to work with for this project. Review the list of steps on page 24, *Abstract Sculpture*, in the Student Activity Book. You may want to model each step for the class beforehand, have an exemplary artwork handy, and review student work before moving on to the next step. Provide support where needed, especially for problem-solving and safe tool use. After completing their artwork, students can answer the Reflection questions in their Student Activity Books.

## Check for Understanding

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Conclude the session by having students share and discuss their abstract sculptures. Presenting and discussing their abstract art projects together may lead to some new, interesting interpretations.

# Unit 3 Lesson 2

## PUBLIC SCULPTURE AND ART INSTALLATIONS

TIME: 3 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer reflection questions about public sculpture.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slide 13 and <b>Student Activity Book</b> page 69</li><li>• Art 13, Vietnam Veterans Memorial</li><li>• <b>Online Resource Document</b></li><li>• Images of <i>Spider</i></li><li>• <i>Clothespin</i></li><li>• <i>Two Forms</i></li><li>• <b>Student Activity Book</b> page 25, Vietnam Veterans Memorial</li></ul>
<b>DAY 2</b>	Students will answer questions about art installations.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b></li><li>• Images of <i>Repetition Nineteen III</i></li><li>• <i>The Dinner Party</i></li><li>• <i>The Physical Impossibility of Death in the Mind of Someone Living</i></li><li>• <b>Student Activity Book</b> page 26, Art Installations</li></ul>
<b>DAY 3</b>	Students will make a sketch to plan their own public sculpture or art installation.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 27, Making Public Art</li><li>• Sketch paper</li><li>• Writing paper</li><li>• Pencils</li></ul>

### Lesson Objective

- Describe the purpose of public sculpture, and explain how experiencing an art installation differs from viewing traditional sculpture.

### What Students Have Learned

In the last lesson, students learned about abstract sculpture.

## DAY 1: PUBLIC SCULPTURES

Introduce the lesson by explaining that public sculptures are created to be displayed in outdoor or community spaces where everyone can see and interact with them. Public sculptures are usually commissioned by governments, cities, museums, private organizations, or community groups that want to enhance a public space. Tell students they will explore how sculptures are incorporated into public spaces.

Ask students to think about the purpose of public art and why a community might commission an art installation.

Ask the following questions: What are some reasons why a community might want to have a public sculpture? (*A public sculpture could be used to honor important people, remember history, inspire emotion, or add beauty to a public place.*) How is public art different from private art? (*Public art becomes part of a community, town, cityscape, or outdoor space rather than belonging to a private space. It is free to look at and interact with in a public viewing area.*)

### Public Sculptures

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Sculpture commissioned for public places plays an important role in shaping how people experience and interact with their surroundings. These artworks are often placed in parks, in city centers, or near government buildings to honor history, spark conversation, or bring beauty and artistry to public spaces. Creating a sculpture for a public setting requires careful planning. Not only are size, materials, and safety important, but the artist must also think carefully about the meaning of the work and how it connects to its viewers. Public sculptures often become landmarks or symbols for the communities where they are placed.

The Vietnam Veterans Memorial by Maya Lin is a powerful example of public sculpture that honors men and women who served in the Vietnam War. Its long, V-shaped black granite wall, engraved with the names of fallen soldiers, invites quiet reflection and personal connection. *Spider* by Louise Bourgeois, a towering bronze sculpture of an arachnid, has been installed in multiple public spaces around the world and is known for evoking both protection and fear. Claes Oldenburg's *Clothespin*, located in Philadelphia, is a playful oversized version of a household object that surprises viewers by adding a sense of humor to the cityscape. *Two Forms* by Henry Moore, often placed in outdoor settings, uses smooth, abstract shapes that encourage people to walk around and experience the bronze sculpture from different angles. These public works show how sculpture can have a lasting impact, not just as art but as part of the identity and emotional landscape of a place.

## Art in This Lesson

### Vietnam Veterans Memorial, Maya Lin



1982. This memorial in Washington, D.C., was created shortly after the end of the Vietnam War, during a time when the country was still healing from the conflict. The Vietnam War (1955–1975) was a lengthy conflict in Southeast Asia that involved the United States and other anti-communist countries and communist Russia; many American soldiers died in this controversial war. The memorial was designed to honor over fifty-eight thousand U.S. soldiers who died or went missing during the war and to provide a space for reflection and remembrance.



The public artwork uses elements of form, space, line, value, and color. The shiny texture of the polished surface reflects the viewer's image alongside the engraved names, creating a personal and emotional connection.

### Background for Teacher

The long, black granite V-shaped wall is sunk into the ground and gradually rises, creating a quiet, respectful path. The wall's design encourages visitors to touch the names, leave tributes, and reflect on the human cost of war. The memorial has become a powerful symbol of national grief and reconciliation.

**SUPPORT**—Maya Lin was a twenty-one-year-old college student when her design was selected in a national competition. The simplicity and minimalism of the memorial were initially controversial, but it has since become one of the most visited and respected public artworks in the United States



Slide 13

Display slide 13, the Vietnam Veterans Memorial, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the memorial and think about what they see. Tell them this memorial was made to honor the lives of soldiers who were lost during the Vietnam War.



Page 69

Display the images of *Spider* by Louise Bourgeois, *Clothespin* by Claes Oldenburg, and *Two Forms* by Henry Moore for students. Ask students to briefly analyze each public statue. Have them discuss what materials were used, the size of each artwork, style (realistic vs. abstract), what they think each work is supposed to represent, and why the public chose to display each sculpture.

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

### AN ARTIST'S QUESTIONS

How would you describe the overall form of the Vietnam Veterans Memorial?

- o This minimalist sculpture looks very long and flat like a wall.

What do you think is written and engraved on the memorial?

- o The names of the soldiers who were lost during the Vietnam War are written and engraved on the memorial.

What do you notice about the surface texture of the memorial?

- o The surface is very smooth, glossy, and reflective. I can see the reflections of all the people walking by, which indicates that viewers see themselves as they view the memorial.

## Activity



Instruct students to study the Vietnam War Memorial and answer the questions on page 25 of their Student Activity Books, and then do the Reflection Activity.

Page 25

## Check for Understanding

Conclude the session by reviewing the definition and purpose of public sculpture.

## DAY 2: ART INSTALLATIONS

Introduce this part of the lesson by explaining the concept of **installation art**. This art form often fills an entire room or space, creating an environment that viewers can walk through or around to fully experience the artwork. Some installations are very interactive experiences, making the viewer feel as if they are inside the work of art.

Ask students to think about how an artist can influence what viewers think and feel as they move through a public installation.

Ask the following question: How do you think interacting with an installation differs from viewing other art forms like painting? (*Interacting with an installation feels more like being part of the artwork instead of just viewing a two-dimensional art object on a gallery wall. Installations affect how you move, feel, and react to the real three-dimensional space around you, not just what you see.*)

Fine art installations in museums are large-scale works that often fill an entire space and invite viewers to move around or interact with them. Unlike a single sculpture on a pedestal or a flat drawing on a wall, installations are designed to create an experience that surrounds the viewer, making them feel like they are a part of the artwork. These artworks often convey a strong message or create an emotional impact using space, repetition, materials, symbolism, and sometimes even sound to express complex ideas. For example, Eva Hesse's *Repetition Nineteen III* uses repeated forms to explore ideas of individuality and sameness. Judy Chicago's *The Dinner Party* honors important women in history through a beautifully arranged symbolic triangular table setting. Damien Hirst's *The Physical Impossibility of Death in the Mind of Someone Living* uses a preserved shark to make viewers confront their thoughts about death and mortality.

Today, students can begin brainstorming for the next session, when they will sketch an idea for their own art installation or public sculpture. Students should start thinking about what

message or feeling they want their artwork to express, where it might be displayed, and what materials could be used to help create a theme, message, mood, emotion, and/or experience.



Display the images of *Repetition Nineteen III* by Eva Hesse, *The Dinner Party* by Judy Chicago, and *The Physical Impossibility of Death in the Mind of Someone Living* by Damien Hirst for students. Ask students to consider creating an interactive viewer experience as people walk around the installation space. Encourage students to discuss each installation's message, theme, emotional impact, symbolism, use of space, and materials.

## Activity

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Ask students to open their Student Activity Books to page 26, Art Installations, and complete the activity.

Page 26

## Check for Understanding

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Conclude the session by having students compare and contrast the experiences of viewing a statue on a pedestal or a painting on a wall with viewing an interactive art installation.

## DAY 3: MAKING PUBLIC ART

Begin by telling students that today, they will make plans for their own public artwork. Ask students to brainstorm a list of ideas for a public artwork and various places where it could be installed.

Ask the following questions: What statement do you want to make with your public artwork? (*Answers will vary.*) How does the location of your artwork influence or impact your artistic message or statement? (*Answers will vary.*)

## Making Public Art

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When artists plan public artworks, they start by thinking carefully about the idea or message they want to share with the community. This could be honoring important people, raising awareness about an issue, celebrating local culture, or simply creating beauty. Artists often sketch designs, write proposals, and explain how their artwork will fit the purpose and feeling of its installation location.

The location of the installation holds importance because it affects how people will experience the art. For example, a sculpture in a busy city square might need to stand out and be bold, and one in a quiet park might be more peaceful and reflective. The artwork might also have a more meaningful impact if it is viewed within a certain community or near other specific public spaces. Artists must also consider how people will move around the artwork as they view it from different angles. Today, students will sketch plans for their own public artwork. They will think carefully about their sculpture's location and placement, its materials, and its overall artistic message to the public.

## Activity

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Page 27

Explain to students that they will make a sketch to plan their own public sculpture or art installation. Tell them to consider where this public art will be displayed, the materials they will use, and the message they want to communicate to the public. Students will include a brief artist's statement explaining these details along with their sketch. Have students follow the steps on page 27, Making Public Art, in the Student Activity Book to complete the assignment. Provide support where needed.

## Check for Understanding

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Conclude the session by having students share their public art sketch and artist's statement with the class.

# Unit 3 Lesson 3

## UNIT 3 ASSESSMENT

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will respond to questions about the art they viewed during the unit.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 28, My Public Artwork</li></ul>

### Lesson Objective

- Assess student mastery of content presented in Unit 3.

### Preparation for Assessment

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

### Review

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

- Twentieth-century sculpture features realistic and abstract forms, with artists using both conventional and unconventional materials to express their themes, ideas, and meanings.
- Public sculptures are created to honor important people, document history or events, or beautify public spaces, and installations offer an interactive experience that fully surrounds or engages the viewer with an artwork.

Revisit the Big Idea of this unit: *Sculptural art in the twentieth century expanded beyond traditional forms and materials to express new themes and ideas, create powerful public experiences, and invite viewers to engage with art in different ways.* Discuss with students the activities they did in this unit, such as making an abstract sculpture and planning a public sculpture or art installation.

### Assessment



Page 28

Ask students to turn to page 28, My Public Artwork, in their Student Activity Books. Students will complete the assessment activity for this unit. Have students answer the reflection routine questions about the public art they created plans for in the previous lesson.

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:

- Students choose two sculptures or installations studied during the unit (such as *The Thinker* and *The Dinner Party*) and write a short essay comparing and contrasting them. They should describe how each artwork uses materials, space, and style (realistic vs. abstract) to express different themes, ideas, messages, or emotions. Students should also reflect on which work they personally connected with more and why.
- Students choose a twentieth- or twenty-first-century sculptor or installation artist (such as Maya Lin, Claes Oldenburg, or Louise Nevelson) and create a short research project about their life and art. They will summarize key facts about the artist's life, artistic style (e.g., realistic or abstract), and preferred materials and briefly explain another famous artwork not studied during the unit. Students can present their findings through a short slideshow, a poster, or a written report.
- Students design a mini art installation that could fit inside a classroom or small public space. They can create a simple three-dimensional model using paper, cardboard, or a digital tool. Their model should focus on how viewers would interact with, move around, or experience the space. Then, students will present their model to the class, explaining their idea, materials, and artistic theme, idea, or message.

## Additional Recommended Resources

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

- Chen, Wang. *Interactive Installation Art & Design*. Artpower International, 2020.
- Palmedo, Philip F. *The Experience of Modern Sculpture: A Guide to Enjoying Works of the Past 100 Years*. Schiffer, 2015.

Consider using the following resources for teachers and parents:

- Bishop, Claire. *Installation Art*. Tate, 2011.
- Rapaport, Brooke Kamin, ed. *Public Art in Public Space: Twenty Years Advancing Work in New York's Madison Square Park*. Gregory R. Miller & Co./Madison Square Park Conservancy, 2024.
- Wasserman, Andrew. *The World Atlas of Public Art*. Yale University Press, 2024.

# Contemporary Art

**Big Idea** Contemporary art uses a wide variety of subject matter, themes, styles, and materials to express emotions, challenge traditions, and reflect modern life and society.

## Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Contemporary Art* unit. In this unit, you will explore the major ideas and characteristics of contemporary art, focusing on how artists use a variety of subject matter, themes, styles, materials, and ideas to express emotions, challenge traditions, and reflect modern life. Through a combination of artwork analysis, critical discussions, and projects, students will learn how contemporary art challenges traditional definitions of fine art and encourages creative thinking. Lessons include studying the works of influential contemporary artists and creating original artwork to be displayed in a classroom gallery setting.

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

Day	Lesson
1	Lesson 1 A Study in Contemporary Art
2-4	Lesson 2 A Classroom Gallery Show

Day	Lesson
5	Lesson 3 Unit 4 Assessment

## What Students Should Already Know

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

Kindergarten, Grades 1, 2, and 3

- Elements of Art: color, line, shape, texture, light, space, and design
- Sculpture

Grade 4

- Unit 5: *Art and Architecture: Early United States*

Grade 5

- Unit 3: *Nineteenth-Century American Art*

## What Students Need to Learn

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In this unit, students will:

- Identify key characteristics of contemporary art and explain how artists use different subject matter, themes, styles, and materials to reflect new ideas about modern life; and
- Create an original contemporary artwork for a gallery setting using proper etiquette.

## Vocabulary

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**contemporary art, n.** art created from the mid-twentieth century to the present that reflects current ideas, issues, and personal expression using a wide variety of styles and materials **(72)**

*Example:* The museum's newest exhibit features contemporary art that explores technology in modern life.

**graffiti, n.** writing or drawings made on public surfaces, often without permission, that can range from simple tags to complex street art with social or political messages **(73)**

*Example:* The graffiti on the side of the building included colorful images and bold messages about environmental change.

## Cross-Curricular Connections

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

### CK History and Geography (CKHG)

Grade 8: *World History*

- Volume 2 Chapter 6: "World War II and the Postwar World"

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:

- Contemporary artists express ideas about modern life and break away from past art movements by using diverse subject matter, themes, styles, materials, and settings, such as street art and installations.
- Contemporary artwork can be designed for display in gallery settings to invite public response and reflection.

## What Teachers Need to Know

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Contemporary artists use a wide range of subject matter, themes, styles, and materials to reflect emotions, personal identity, and social issues. Contemporary art challenges traditions by exploring new forms, such as graffiti, installations, and mixed media. Students will learn about key artists and artworks that highlight different approaches to modern expression. Students will also create their own original artwork, applying what they have learned about contemporary styles, themes, and artistic meaning. They will also share their artworks in a classroom gallery setting using proper etiquette.

# Unit 4 Lesson 1

## A STUDY IN CONTEMPORARY ART

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will answer reflection questions about contemporary artwork.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 14–15 and <b>Student Activity Book</b> pages 71–73<ul style="list-style-type: none"><li>• Art 14, <i>Dos cabezas II</i></li><li>• Art 15, <i>Chambermaid</i></li></ul></li><li>• <b>Online Resource Document</b> <i>Descent into Limbo</i></li><li>• <b>Student Activity Book</b> page 29, <i>Chambermaid</i></li></ul>

### Lesson Objective

- Identify key artistic qualities of contemporary art, and explain how artists use different styles, materials, themes, and messages to reflect modern life.

### What Students Have Learned

In the last lesson, students learned about sculpture in the twentieth century.

## DAY 1: A STUDY IN CONTEMPORARY ART

Introduce the lesson by explaining that students will learn about **contemporary art**, or art created from the mid-twentieth century to the present. Tell students that contemporary art often looks very different from past paintings and sculptures. Today, artists use many different styles and materials that reflect current ideas and ways of expression. Unlike the art movements of prior history, there is no single style or “right way” for contemporary art to appear, and it often challenges the viewer to think in new or different ways.

Ask students to imagine they are walking into a contemporary art museum for the first time. Have them guess what kinds of materials, colors, shapes, or ideas they might expect to see. Write their ideas down and display the list where all students can see it.

Ask the following questions: What do you think makes contemporary art different from past art? (*It might use mass-produced materials, focus more on technology, or break the rules about how art is supposed to look.*) Why do you think artists today create art that appears different from past art movements? (*Today, artists create art that differs from past movements because of technology, digital advancements in reproduction such as smartphones, and global social awareness with innovations such as the Internet.*)

## Contemporary Art

Contemporary art refers to artwork made and produced by artists living today or in the recent past that reflects the ideas, issues, and experiences of modern life. Unlike earlier art movements that often shared a single style or goal, contemporary art is highly diverse, with no one way of working or defining what art should be. Artists experiment with a wide variety of materials, techniques, and subjects, often pushing boundaries and challenging traditional expectations of what art can be. Contemporary art plays an important role in encouraging viewers to think critically about society, culture, politics, technology, identity, and their own place in the world.

Jean-Michel Basquiat and Banksy are two key figures of contemporary art, each using very different methods to make powerful artistic statements. Basquiat's works are inspired by **graffiti**, or unauthorized artwork that is scribbled, scratched, or spray-painted on a public surface. Basquiat combined this street-art style with emotional, energetic imagery that addressed discrimination, race, and inequality. Banksy's *Chambermaid* is an example of graffiti that uses a stencil to create an image to comment on Western society's tendency to overlook important social and political issues. Together, these artists show how contemporary art can be powerful, bold, emotional, and deeply meaningful to a global society.

### Art in This Lesson

*Dos cabezas II*, Jean-Michel Basquiat



Created in 1982 in New York City, this mixed media artwork reflects a time of rising street culture, and racial tension, and it represents a new blend of graffiti and fine art. Basquiat's work captures the energy and struggles of urban life in the 1980s.



The painting features two expressive, masklike faces, using bold lines, abstract forms, and vivid red, yellow, and black tones. The background is intense red, adding emotional energy and symbolic weight to the figures.

### Background for Teacher

The young African American artist often created art with themes of race, identity, power, and inequality. The chaotic arrangement of symbols, text, and figures creates a feeling of urgency and emotion. Basquiat's loose, almost scribbled style draws the viewer into its complex meaning and social message. His mixed media paintings push traditional notions of fine art by referencing popular culture and the street art of New York City.

## *Chambermaid*, Banksy



Created in early 2006 in London, *Chambermaid* reflects early twenty-first-century street art's role in critiquing social norms and authority. Banksy's work emerged during a time when graffiti was transitioning from vandalism to globally recognized art.



The stencil features a chambermaid pulling back a painted brick wall as if it were a curtain. The design features strong value contrast, as well as contrast between realistic detail and surreal subject matter.

### Background for Teacher

Banksy's work challenges traditional ideas about where art belongs, its ownership, and its social purpose. His art often comments on modern political issues, hope, innocence, loss, and war. This particular piece is thought to reflect the Western world's tendency to avoid addressing major global issues like poverty by "sweeping them under the rug."

**SUPPORT**—Banksy is one of the world's most controversial street artists, known for his stencil graffiti that he creates in public without the owner's permission. Banksy uses powerful political images to challenge traditional ideas about art and society. The name *Banksy* is a pseudonym; very little is known about the actual artist, who wishes to remain anonymous.



Pages 29, 71, 73



Slides 14, 15

Display slides 14 and 15, *Chambermaid* and *Dos Cabezos II*, for students, and have them turn to the corresponding pages in their Student Activity Books. Invite students to look carefully at the paintings and think about how the different street artworks make them feel. Tell students that *Chambermaid* was graffiti that was painted on a public building in London in 2006, and *Dos Cabezos II* was inspired by the graffiti in 1980s New York City.

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

### AN ARTIST'S QUESTIONS

What kinds of colors, lines, shapes, and forms do you notice in Basquiat's artwork, and how do these art elements make you feel?

- o Basquiat's artwork has bold colors like red and yellow, with thick black lines that make the shapes and faces stand out. The lines and forms are rough and energetic, which makes the painting feel intense and emotional.

In Banksy's art, what is the maid doing?

- o The maid is pulling up a curtain on a brick wall and sweeping dirt behind it.

## Teaching Idea



Display the image of *Descent into Limbo* for students. Ask students what they think the dark circle in the center of the floor represents. Discuss with students how they think the artist intended people to view or interact with his artwork.

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

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

## Activity

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Instruct students to answer the questions on page 29 of their Student Activity Books, and do the Reflection Activity.

## Check for Understanding

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Conclude the session by reviewing the qualities of contemporary art. Discuss how each of the three core artworks viewed in this lesson are prime examples of this movement.

# Unit 4 Lesson 2

## A CLASSROOM GALLERY SHOW

TIME: 3 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will create an original artwork in the style of the contemporary art they have viewed in the unit.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• <i>Rabbit</i></li><li>• <i>Untitled</i></li><li>• <i>Wrapped Reichstag</i></li><li>• <i>Unveiling (Women of Allah series)</i></li><li>• <i>Soundsuit</i></li></ul></li><li>• <b>Student Activity Book</b> page 30, Creating Contemporary Art</li><li>• Sketch paper</li><li>• Pencils</li><li>• Acrylic or tempera paints, water, and paintbrushes</li><li>• Markers, pens, crayons</li><li>• Clay</li><li>• Assorted found objects/materials (cardboard, bottle caps, buttons, paper tubes, plastic containers, wire, fabric scraps, etc.)</li><li>• Tape (masking or clear), strong glue, or other fasteners</li><li>• Scissors and/or wire cutters</li></ul>
<b>DAY 2</b>	Students will answer reflection questions about their artwork creation.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 31, My Contemporary Art</li></ul>
<b>DAY 3</b>	Students will complete reflection questions about one of their classmate's artworks viewed in the gallery show.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 32, My Classmate's Art</li></ul>

### Lesson Objective

- Create original contemporary artwork for a gallery setting using appropriate etiquette.

## What Students Have Learned

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In the last lesson, students learned about contemporary art.

### DAY 1: CONTEMPORARY ART, PART 1

Introduce the lesson by reviewing what students learned about contemporary art in the previous lesson. You may wish to redisplay the examples of contemporary art you viewed in the previous lesson. Explain that today, students will begin planning and creating their own original artwork for a classroom gallery show.

Ask students to quickly write down a few words that describe what comes to mind when they think of contemporary art. They can write about either contemporary artwork in general or the specific examples of displayed art. Guide them to think about subject matter, themes, messages, art installation experiences, and the various viewer reactions to today's art. Then, have them discuss art styles, materials, or the feeling these artworks give them.

Ask the following question: What was one artistic quality that stood out to you about the contemporary artwork you viewed? (*Answers will vary.*)



Display the images of *Rabbit* by Jeff Koons, *Untitled* by Keith Haring, *Wrapped Reichstag* by Christo, *Unveiling (Women of Allah series)* by Shirin Neshat, and *Soundsuit* by Nick Cave for students. Ask them to think about the materials used, style, symbolism, theme, and the message of each artwork. Discuss how these artistic qualities are indicative of the contemporary art movement.

## Exploring Contemporary Art

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In this lesson, students will explore more examples of contemporary art that display diverse styles, materials, themes, and messages. The artwork examples can provide inspiration for students when choosing ideas for their own contemporary art projects. Students should focus on how the artists use color, material, space, or symbolism to express an idea or feeling. Tell them to note that these selected artworks vary; they're playful, personal, or political; private or public. Each evokes different types of responses from viewers.

After the discussion, students will brainstorm ideas for their own original artwork that will be displayed in a classroom gallery show. They can choose any medium they like, including painting, sculpture, or mixed media. Students should plan their artwork by thinking about the theme, message, idea, and/or emotion they want to express. To start their project, they can begin by sketching plans or gathering materials.

**SUPPORT**—Because contemporary art contains so many different themes, styles, messages, and mediums, students may need extra guidance when choosing an idea for their project. You may want to work together with students to brainstorm a list of ideas and display the list for the class for inspiration.

## Activity

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Page 30

Tell students that they will create their own contemporary artwork to share in a classroom gallery show. Ensure that each student has the appropriate materials they wish to work with for this project. Review the list of steps on page 30, *Creating Contemporary Art*, in the Student Activity Book. You may want to model each step for the class beforehand, have an exemplary artwork handy, and review student work before moving on to the next step. Offer feedback and assistance where it is needed. Students do not have to complete the activity today; they will have additional time during the next session to finish their work.

## Check for Understanding

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Conclude the session by having students share the progress they've made with the activity. Lead a discussion where the class can offer constructive criticism of others' ideas. Have students take notes on the feedback they receive.

## DAY 2: CONTEMPORARY ART, PART 2

Introduce this part of the lesson by having students review the progress they have made so far on their contemporary art piece. Have students also review their notes on the feedback they received during the previous session.

Ask students to think about how they might be able to improve their project based on the feedback.

Ask the following question: How did your classmates feel about your contemporary artwork plans and ideas? What suggestions did they provide to help you with your theme, message, creation steps, or use of materials? (*Answers will vary.*)

## Creating Contemporary Art, Part 2

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Today, students will continue working on their original artwork, building on the plans they created in the previous session. They will use this time to make revisions based on any feedback they received, thinking carefully about how to strengthen their use of theme, message, style, and/or materials. By the end of class, students should complete their projects and make sure their work is ready to be displayed. There will be a classroom gallery show during the next session to share students' creativity and understanding of contemporary art.

## Activity

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Page 31

Ask students to open their Student Activity Books to page 31 and complete the *My Contemporary Art* activity. Have students answer the reflection questions about their own artwork that they have created over the past two lesson days.

## Check for Understanding

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Conclude the session by having students write a brief artist's statement on an index card, a postcard, or a small piece of paper that includes the student's name and artwork title. They will display this statement near their work during the gallery show on the next lesson day.

## DAY 3: CLASSROOM GALLERY SHOW

Begin by discussing art gallery etiquette with the class. Remind students to move carefully and respectfully around the artwork, use quiet voices, avoid touching the pieces unless allowed, and take time to look thoughtfully at each work, noting any strengths or areas for improvement.

Ask students to observe the details of the artworks and take time to think about the artist's choices while they walk through the gallery.

Ask the following question: Why is it important to follow gallery etiquette when viewing artwork? *(It's important because it shows respect for the artists and their hard work. Being careful and quiet helps everyone have a positive experience and keeps the artwork safe.)*

## Gallery Walk

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On the day of the classroom gallery show, arrange all completed student artworks around the room in a way that allows for easy viewing. You can display paintings and mixed media art on walls, prop sculptures on tables or desks, and display artist statements near each work. Encourage students to help set up the space like a real gallery environment.

Once all students have had time to view the gallery, organize a question-and-answer session. Invite volunteers to stand by their artwork and briefly explain their subject, theme, message, idea, and use of materials or art style. Classmates can ask respectful questions about each artwork, such as, "What inspired you to choose these colors?" or "What was the hardest part of making your artwork?" This reflection time encourages pride in their work and helps students practice speaking thoughtfully about art.

## Activity

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Page 32

Ask students to open their Student Activity Books to page 32, My Classmate's Art. Students will answer reflection questions about one of their classmate's original artworks that they viewed in the gallery.

## Check for Understanding

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Conclude the session by having students share the answers to the questions about their classmate's and their own artwork.

# Unit 4 Lesson 3

## UNIT 4 ASSESSMENT

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will answer questions about contemporary art.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 33, Unit 4 Review</li><li>• Pencils (1 per student)</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

Review with students the main ideas from each lesson in Unit 4:

- Contemporary artists express ideas about modern life and break away from past art movements by using diverse subject matter, themes, styles, materials, and settings, such as street art and installations.
- Contemporary artwork can be designed for display in gallery settings to invite public response and reflection.

Revisit the Big Idea of this unit: *Contemporary art uses a wide variety of subject matter, themes, styles, and materials to express emotions, challenge traditions, and reflect modern life and society.* Discuss with students the activities they did in this unit, such as creating an original contemporary artwork for a gallery setting.

### Assessment



Page 33

Ask students to turn to page 33, Unit 4 Review, in their Student Activity Books. Students will complete the review activity for this unit. Have students answer the questions about contemporary art 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.

- Students select a contemporary artwork (either from the examples studied or one they research themselves) and write a short critique. First, they should describe the work's subject matter, theme, style, and materials. Next, they can explain why they think the artist made those choices to uncover a possible artistic meaning or message. Students can also summarize, in their opinion, how successful the work was in its design and in conveying its overall message.
- Students imagine they are curating a small contemporary art group show for a museum or school. They must choose three to five artworks from established contemporary artists and create a short slideshow or poster explaining their group show theme (such as identity, hope, or loss). They can also explain why they chose each artwork and how the artworks work or fit together to express a contemporary art theme.
- Students create a one-page visual journal entry where they depict a part of their daily life in a contemporary artwork. They can use collage, drawings, or mixed media to represent a modern theme or concept (such as technology or social issues) in an abstract or symbolic way. They should also write a short explanation of the artistic choices they made.

## Additional Recommended Resources

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

- Pitamic, Maja, and Jill Laidlaw. *Modern Art Adventures: 36 Creative, Hands-On Projects Inspired by Artists from Monet to Banksy*. Chicago Review Press, 2015.
- Rudd, Natalie. *Contemporary Art*. Art Essentials. Thames & Hudson, 2023.

Consider using the following resources for teachers and parents:

- Marshall, Julia, Connie Stewart, and Anne Thulson. *Teaching Contemporary Art with Young People: Themes in Art for K–12 Classrooms*. Teachers College Press, 2023.
- Robertson, Jean, Craig McDaniel, and Scott Contreras-Koterbay. *Themes of Contemporary Art: Visual Art After 1980*. 5th ed. Oxford University Press, 2023.
- Schacter, Rafael, and Lachlan MacDowall. *The World Atlas of Street Art and Graffiti*. Foreword by John Fekner. Yale University Press, 2023.

# Postmodern Architecture

**Big Idea** Postmodern architecture blends creative, playful, and historical design with practical function.

## Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Postmodern Architecture* unit. In this unit, you will explore the key features of postmodern architecture, including how architects use bold lines, scale, playful forms, and historical references to create expressive buildings. Through a mix of visual analysis, class discussions, and design activities, students will learn how architects connect a building’s appearance (form) to its purpose (function) in creative and sometimes surprising ways.

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

Day	Lesson
1–2	Lesson 1 What Is Postmodern Architecture?
3–4	Lesson 2 Form and Function in Architecture

Day	Lesson
5	Lesson 3 Unit 3 Review

## What Students Should Already Know

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

Kindergarten, Grades 1, 2, and 3

- Elements of Art: color, line, shape, texture, light, space, and design
- Sculpture

Grade 2 Unit 5: *Architecture*

- the Parthenon

Grade 3 Unit 3: *Art and Architecture: Roman and Byzantine Empires*

- the Pantheon, Pont du Gard, and Byzantine civilization

Grade 4

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

## What Students Need to Learn

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In this unit, students will:

- Identify the defining characteristics of postmodern architecture as well as the architect's use of line and scale; and
- Identify the relationship between the form and function of postmodern architecture.

## Vocabulary

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**asymmetry, n.** the lack of balance, or having equal parts on both sides, where the two halves are not mirror images **(87)**

*Example:* The museum used asymmetry in its design, with one side much taller than the other.

**function, n.** the purpose or use of a building based on its design **(93)**

*Example:* Even though the building looked strange from the outside, its function as a library was clear once the patron walked inside.

**line, n.** a linear visual path created by the edges, shapes, or structural elements in a design that guide the viewer's eye or create movement **(89)**

*Example:* The vertical lines of the building made it look taller and more dramatic.

**modern architecture, n.** a style of architecture that developed in the early twentieth century, focusing on simplicity, clean lines, and function over decoration **(86)**

*Example:* Modern architecture often uses glass, steel, and concrete to create buildings that appear sleek, clean, and simple.

**postmodern architecture, n.** a style of architecture that emerged in the late twentieth century, known for its eclectic blend of old and new styles, playful forms, bold colors, and decorative elements **(86)**

*Example:* The building's bright colors and unusual shapes are examples of postmodern architecture.

**scale, n.** the size of a building or its parts in relation to people, surroundings, or other objects **(89)**

*Example:* The massive scale of the tower made visitors feel small as they stood next to it.

## Cross-Curricular Connections

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

### CK History and Geography (CKHG)

Grade 8: *World History*

- Volume 2 Chapter 6: "World War II and the Postwar World"

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:

- Postmodern architecture uses emphatic lines, playful shapes, bold colors, historical references, eclecticism, and dramatic scale to create buildings that visually engage viewers.
- The relationship between form and function in postmodern architecture shows how a building's design can creatively support or question its intended use.

## What Teachers Need to Know

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Postmodern architecture emerged in the late twentieth century as a response to the strict, minimalist ideals of modernism. Unlike modernist buildings, which purely emphasized function, clean lines, and a lack of ornamentation, postmodern architecture embraced bold forms, bright colors, historical references, and often playful design choices. It encouraged a more expressive and personal approach to building design where form and function do not always follow traditional rules.

# Unit 5 Lesson 1

## WHAT IS POSTMODERN ARCHITECTURE?

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will read an informational text and answer questions about postmodern architecture.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 16–17 and <b>Student Activity Book</b> pages 75–77<ul style="list-style-type: none"><li>• Art 16, Centre Pompidou</li><li>• Art 17, Neue Staatsgalerie in Stuttgart, Germany</li></ul></li><li>• <b>Student Activity Book</b> page 34, Postmodern Architecture</li></ul>
<b>DAY 2</b>	Students will answer reflection questions based on postmodern architecture.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 18–19 and <b>Student Activity Book</b> pages 79–81<ul style="list-style-type: none"><li>• Art 18, Guggenheim Bilbao</li><li>• Art 19, Burj Khalifa, Dubai</li></ul></li><li>• <b>Online Resource Document</b> Website of the Guggenheim Bilbao building</li><li>• <b>Student Activity Book</b> page 35, Guggenheim Bilbao</li></ul>

### Lesson Objective

- Identify the defining characteristics of postmodern architecture as well as the architect's use of line and scale.

### What Students Have Learned

In the last lesson, students learned about contemporary art made by artists living today or in the recent past.

## DAY 1: POSTMODERN ARCHITECTURE

Introduce the lesson by explaining that **modern architecture** began in the early twentieth century and focused on simplicity, clean lines, and function over decoration. Modern buildings used glass, steel, and concrete and were often very plain-looking. Tell students that today's lesson will focus on **postmodern architecture**, which reacted to the seriousness of modernism by bringing back creativity, color, and historical references.

Ask students to explain and describe why they think postmodern architecture evolved in a new direction. Have them consider buildings they've seen that look unusual, artistic, or playful.

Ask the following question: What do you think architects were trying to change or improve when they moved from modern to postmodern architecture? (*They hoped to make buildings more playful, interesting, or unique instead of conventional or static in appearance and structure.*)

## Exploring Postmodern Architecture

Postmodern architecture emerged in the late twentieth century, during the 1960s and 1970s, as a reaction against the simplicity and strict rules of modernist architecture. While modernism focused on clean lines, plain surfaces, and functional design, postmodern architects sought visual engagement, creativity, and diverse color in their buildings. They often mixed different styles from the past with modern materials, sometimes combining classical elements like columns and arches with bold shapes and bright colors. Postmodern architecture often featured unusual forms, playful details, **asymmetry** (meaning the two sides of a building weren't exactly the same), and unexpected combinations of old and new ideas.

Postmodern buildings are known for being expressive and sometimes even humorous, demonstrating that architecture can be both functional and artistic. Important characteristics include historical references, surface decoration, bold colors, a mix of materials, and surprising designs.

**SUPPORT**—Point out the connection between postmodern architecture and contemporary installation art studied in earlier lessons. Both invite viewers to move through and interact with the space rather than simply observe it. Both also surprise or challenge expectations by blending different styles, materials, and meanings to create a full sensory experience.

### Art in This Lesson

Centre Pompidou, Richard Rogers and Renzo Piano



Built in Paris during the 1970s, Centre Pompidou reflects a period when architects were challenging traditional ideas about the form and function of public buildings. Completed in 1977, the architectural project symbolized a shift toward celebrating technology, color, and innovation.



The building boldly uses line, color, and form with vivid pipes and structures placed on the exterior. Its geometric shapes and visible mechanical systems create a dynamic, industrial look.

### Background for Teacher

Centre Pompidou is a museum of modern art, and its design is as famous as the art it houses. The architects flipped the idea of a traditional building inside out, placing elevators, pipes, and mechanical systems on the exterior to leave the interior open. Although it was controversial at first, Centre Pompidou is now considered a landmark of postmodern architecture and a major cultural center.

## Neue Staatsgalerie in Stuttgart, Germany, James Stirling



Completed in Germany in 1984, Neue Staatsgalerie demonstrates how postmodern architects mixed historical styles with playful, modern designs. It represents a move away from strict modernism toward more colorful and expressive architecture.



The building uses shape, space, and color by combining traditional elements like Greek columns with bright colors and unusual layouts. Curved walkways, bold materials, and classical references are layered together for a lively, eclectic effect.

### Background for Teacher

Neue Staatsgalerie was designed to challenge visitors' expectations by mixing serious classical references with a playful movement and vibrant color. The central circular courtyard and ramps encourage exploration rather than strict, formal navigation. This building became one of the defining examples of postmodern architecture that helped shift public appreciation toward more creative and diverse architectural styles.

**After students have viewed the works of architecture, ask the following questions:**

### AN ARTIST'S QUESTIONS

What lines and shapes do you notice most in Centre Pompidou?

- o I see many straight lines and rectangles, along with some tubelike structures that wrap around the outside of the building.

Based on its appearance, what do you think is the purpose of Centre Pompidou?

- o Since it looks very complex and playful, it might be a science center, museum, or art gallery.

What architectural details make Neue Staatsgalerie look both classical and modern?

- o Some of the building appears to be made from naturally colored stone like older buildings are, but it also features bright colors and unusual shapes that look more modern.

What are your eyes drawn to first when observing Neue Staatsgalerie, and why?

- o My eyes are drawn to the two bright orange cylindrical structures because they are colorful and big, and their curved forms stand out against the surrounding flat exterior structure.

### Activity



Page 34

Have students look at the Postmodern Architecture activity on page 34 in their Student Activity Books, read the informational text, and then answer the questions independently.

### Check for Understanding

Conclude the session by reviewing the features of postmodern architecture and discussing how it differs from other architectural styles.

## DAY 2: LINE AND SCALE

Begin by explaining that today's focus is on two important elements of architecture: line and scale. **Line** refers to the linear visual paths created by the edges, curves, or angles of a building, making it feel strong, elegant, flowing, or sharp. **Scale** refers to the size of a building in relation to people, other buildings, or the environment around it.

Ask students to sketch a building they have seen that featured strong lines or a large scale.

Ask the following question: What kind of feeling do you get when you stand next to a massive building? (*A massive building might feel powerful, overwhelming, or exciting to me.*)

### Defining Line and Scale

Line and scale are two key design elements that shape how viewers experience buildings. Line refers to the sense of linear movement, visible edges, and curves that guide our eyes about or along a structure. Architects use lines to draw attention to certain parts of a building, make it feel calm or energetic, and influence how people walk through or around it. For example, vertical lines can make a building feel taller and more powerful, and curved lines can make a space feel flowing or organic.

Scale refers to how big or small a building feels in relation to people or its surroundings. Some buildings are designed to feel massive and impressive, showing off power or innovation. Others are built on a smaller, more human scale to feel comfortable and welcoming. Architects think carefully about how the height, width, and shape of a building will make people feel. Together, line and scale help turn buildings into more than just shelters. They create emotional and visual experiences that shape how people connect with the architectural space.

### Art in This Lesson

Guggenheim Bilbao, Frank Gehry



1997. Built in Bilbao, Spain, in the late 1990s, the Guggenheim marked a shift toward bold, sculptural architecture that helped revive declining industrial cities.



The building features sweeping curved lines, reflective metal surfaces, and irregular organic shapes that resemble a ship or a flower. The structure uses form and texture to create a fluid, futuristic appearance that changes depending on the light and angle.

### Background for Teacher

The Guggenheim Bilbao is a modern art museum in Spain known for its bold, sculptural design. It played a major role in what's known as the Bilbao effect, which refers to the way this building helped transform the city of Bilbao into a center of tourism, boosting the economy and inspiring other cities to invest in iconic architecture as a way to revitalize urban areas.

## Burj Khalifa, Dubai, SOM (Skidmore, Owings & Merrill)



Completed in Dubai in 2010, the Burj Khalifa was built during a time of rapid economic growth and urban development in the United Arab Emirates. It reflects global ambition and technological advancement during the early twenty-first century.



The structure emphasizes vertical line, dramatic scale, and symmetry with a tiered spire that narrows as it rises toward the sky. Glass, steel, and concrete combine to create a sleek, shimmering reflective surface.

### Background for Teacher

Standing over 828 meters tall, the Burj Khalifa is the tallest building in the world. Its design was inspired by Islamic architecture and desert flowers, and it was engineered to withstand extreme wind and heat conditions.



Pages 79

Display Guggenheim Bilbao for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the building and think about its form and structure. Display Burj Khalifa for students, and have them turn to the page 81 in their Student Activity Books. What architectural qualities allow it to withstand high winds?



Slides 35, 79,  
81, 19

Then, have students answer the reflection questions about the architectural work shown. After students answer the questions, you can reveal that the building functions as a modern and contemporary art museum.

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

### AN ARTIST'S QUESTIONS

What lines and shapes do you notice in Guggenheim Bilbao?

- o The building has lots of curved lines and unusual shapes that look like waves or flower petals.

What do you notice about the lines and scale of Burj Khalifa?

- o It is much taller than any of the surrounding buildings. It features many vertical lines that draw your eye up to the sky, and there are also some lines that run horizontally across the building.

## Teaching Idea



Display the website about the Guggenheim Bilbao building for students. Ask students to discuss the unique way that the architect used materials, line, scale, and form as you navigate through the images of the building.

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

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

## Check for Understanding

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Conclude the session by reviewing how line and scale are featured in postmodern architecture.

# Unit 5 Lesson 2

## FORM AND FUNCTION IN ARCHITECTURE

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer questions about form and function in architecture.	<ul style="list-style-type: none"><li>• <b>Online Resource Document</b><ul style="list-style-type: none"><li>• Phaeno Science Center</li><li>• Baths of Vals</li><li>• Vanna House</li><li>• House VI</li></ul></li><li>• <b>Student Activity Book</b> pages 36–37<ul style="list-style-type: none"><li>• Form and Function</li><li>• Architectural Plans</li></ul></li><li>• Writing paper</li><li>• Pencils</li><li>• Erasers</li></ul>
<b>DAY 2</b>	Students will draw architectural plans for a postmodern building that makes a connection between form and function.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 38, Architectural Plans, Part 2</li><li>• Drawing paper or graph paper</li><li>• Pencils</li><li>• Erasers</li><li>• Colored pencils</li><li>• Rulers</li></ul>

### Lesson Objective

- Identify the relationship between the form and function of postmodern architecture.

### What Students Have Learned

In the last lesson, students learned about the features of postmodern architecture.

## DAY 1: FORM AND FUNCTION

Introduce the lesson by explaining that today’s focus is on how architects think about both form (how a building looks) and **function** (what it’s used for). In postmodern architecture, these two ideas are often combined in creative or unexpected ways. Some buildings might surprise you with their shape but still serve very practical purposes.

Ask students to think about a building they’ve seen that had an unusual or interesting shape. Then, have them share what they think the building was used for and whether its design aligned with or seemed to challenge its purpose.

Ask the following question: Can a building still function well even if it doesn’t look like what we expect? (*Yes, it can function just as well even if its design is surprising or unexpected.*)

### Exploring Form and Function

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In architecture, form refers to the shape, structure, and overall appearance of a building, and function refers to the building’s purpose or use. Postmodern architects often blur the line between these two ideas by designing buildings that are not only functional but also expressive, symbolic, or highly decorative. In earlier architectural styles, like modernism, the motto “form follows function” meant that the design of a building should directly reflect its practical use. But postmodernism often flips this idea, showing that buildings can be artistic and playful first and foremost but still serve a specific purpose.

Some postmodern buildings surprise people because their forms are unexpected or don’t match their functions. For example, an organic, curvy, and sculptural postmodern building may function as a science center or home. Other buildings feel inviting because of their bright colors, unusual shapes, or decorative details. Many postmodern architects also borrow forms like arches or columns from older styles but change or enhance them in creative ways. In this style, form and function don’t always follow strict rules. Instead, they work together to make buildings that are both useful and expressive.

**SUPPORT**—You can revisit the four works of architecture discussed during the previous lesson to discuss how form and function play a role in each building.



Display images of Phaeno Science Center, Baths of Vals, Vanna House, and House VI for students. Discuss with students how the form of each building relates to its function.

### Activity

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Pages 36–37

Ask students to open their Student Activity Books to page 36 and complete the Form and Function activity independently. Then have students complete the Architectural Plans activity on page 37 to prepare for the next lesson day. Students will begin brainstorming ideas for their own postmodern architectural design. They should first decide on the function of their building, its use and purpose (school, library, museum, home, etc.). Then, they will consider how the form of the building (its shape, structure, and materials) can help express, enhance, or contradict its purpose.

## Check for Understanding

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Conclude the session by reviewing the definitions of and the relationship between form and function in architecture.

## DAY 2: ARCHITECTURAL PLANS

Introduce this part of the lesson by explaining that today, students will continue their work designing a postmodern building by moving from the planning to the drawing phase.

Ask students to reread their planning document from the previous lesson day and check whether their ideas clearly show a connection between the building's form and its function. Students can add new ideas or revise their plans if needed.

Ask the following questions: Does the form of your building help express its function or purpose? (*Possible response: Yes, the shapes, materials, or layout help people understand my building's function as a library.*) What changes will make your design more creative or better connected to postmodern ideas? (*Possible response: I could exaggerate the arches and entries with bold color and sharper lines and add shiny steel to the materials to enhance my building's use as a museum center.*)

## Draw Your Design

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In today's session, students will complete a drawing of their postmodern architectural design, building on the ideas they planned and revised in their planning documents. Their artistic goal is to show a clear connection between form (the shape, style, and visual elements of the building) and function (the building's purpose). Students should focus on how their design uses creative or unexpected forms, emphatic lines, bold, vibrant colors, eclecticism, and/or historical references such as Roman arches or Gothic windows. Then, they should consider how these forms relate to the building's purpose. Students can add labels or brief written notes to their drawings to highlight their specific design choices.

## Activity

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Page 38

Tell students that they will create a drawing of their postmodern building based on the planning document they made during the previous lesson day. Have students open to page 38 in their Student Activity Books and look at the Architectural Plans, Part 2 activity. Review the list of steps with students. You may want to model each step for the class beforehand, have an example architectural design 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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Conclude the session by having students share and discuss their postmodern architectural design plans. You can have students guess the function of each other's buildings before they reveal their architectural titles.

# Unit 5 Lesson 3

## UNIT 5 ASSESSMENT

TIME: 1 DAY

### AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will reflect on Centre Pompidou and answer questions about it.	<ul style="list-style-type: none"><li>• <b>Student Activity Book</b> page 39, Centre Pompidou</li><li>• <b>Slide Deck</b> slide 16 and <b>Student Activity Book</b> page 75<ul style="list-style-type: none"><li>• Art 16, Centre Pompidou</li></ul></li><li>• Pencils (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

Review with students the main ideas from each lesson in Unit 5.

- Postmodern architecture uses emphatic lines, playful shapes, bold colors, historical references, eclecticism, and dramatic scale to create buildings that visually engage viewers.
- The relationship between form and function in postmodern architecture shows how a building's design can creatively support or question its intended use.

Revisit the Big Idea of this unit: *Postmodern architecture blends creative, playful, and historical design with practical function.* Discuss with students the activities they did in this unit, including planning and creating a design of a postmodern building.

### Assessment



Page 39

Ask students to turn to page 39, Centre Pompidou, in their Student Activity Books. Students will complete the assessment activity for this unit. Display the image of the Centre Pompidou. Then, have them complete the reflection routine.



Slide 16

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.

- Divide students into two debate groups. One side argues that form (structure and appearance) is the most important part of architecture, and the other argues that function (purpose and use) matters most. Each side gives examples from buildings studied in the unit to support their view.
- Have students create a visual collage that compares a postmodern building to a modern or classical building. They should include printed or drawn images of each and labels describing differences in line, scale, color, form, and function. Then they can write a brief paragraph explaining how the postmodern building challenges traditional design ideas.
- Students choose one postmodern building studied in class and write a short critique pretending they are an architectural journalist. They should describe the building's form and function, its meaning, what makes it postmodern, and how the building makes them feel as a viewer.

## Additional Recommended Resources

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Consider using the following trade books that discuss postmodern architecture for students:

- Hopkins, Owen. *Postmodern Architecture: Less Is a Bore*. Phaidon Press, 2020.
- Willkens, Danielle. *Architecture for Teens: A Beginner's Book for Aspiring Architects*. Callisto Teens, 2021.

Consider using the following resources for teachers and parents:

- Beach, Victoria. *K–12 Architecture Education: An Interdisciplinary Curriculum Guide*. Archivia Books, 2023.
- Hertzberger, Herman. *Lessons for Students in Architecture*. 010 Publishers, 2005.
- Jencks, Charles. *The Story of Post-Modernism: Five Decades of the Ironic, Iconic and Critical in Architecture*. Wiley, 2011.

# Culminating Activity

## VISUAL ARTS IN GRADE 8

TIME: 2 DAYS

### AT A GLANCE CHART

Lesson	Activity	Materials
<b>DAY 1</b>	Students will answer questions about different periods of art and the characteristics of artwork from each period.	<ul style="list-style-type: none"><li>• <b>Slide Deck</b> slides 5, 7, 10, 15, 17 and <b>Student Activity Book</b> pages 53, 57, 63, 73, 77</li><li>• Art 5, <i>Campbell's Soup Cans</i></li><li>• Art 7, <i>Human Erosion in California (Migrant Mother)</i></li><li>• Art 10, <i>Bird in Space</i></li><li>• Art 15, <i>Chambermaid</i></li><li>• Art 17, <i>Neue Staatsgalerie in Stuttgart, Germany</i></li><li>• <b>Student Activity Book</b> pages 40–41</li><li>• What I Learned This Year</li><li>• A Final Reflection</li></ul>
<b>DAY 2</b>	Students will display a gallery of their own artwork from this course and present each piece to an audience.	<ul style="list-style-type: none"><li>• Student artwork created during the course</li></ul>

### Lesson Objective

- Summarize the features and purposes of the various types of artwork studied this year.

## DAY 1: CULMINATING ACTIVITY: VISUAL ARTS IN GRADE 8

Introduce the activity by explaining what students will need to do based on the activity or activities you select from the three options below. Then, use the provided rubric to assess students' work or performance.

### Review of the Year

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



Slide 5

Unit 1: How did Warhol's *Campbell's Soup Cans* reflect the ideas of pop art and change people's views about what could be considered fine art? (*Warhol used everyday objects like soup cans to show that popular culture could be part of art. Pop art made people think differently about what was important in art, showing that even mass-produced items and advertising could be meaningful.*)



Slide 7

Unit 2: What does *Migrant Mother* tell us about the power of photography in the twentieth century, and how did it influence the way people understood history? (*This photo helped people see the real struggles of families during the Great Depression. Twentieth-century photography was important because it captured real-life events and helped tell the stories of people who might otherwise be forgotten.*)



Slide 10

Unit 3: How did sculptures like *Bird in Space* challenge traditional ideas about what sculpture should look like or represent? (*Instead of showing a realistic bird, Brancusi used smooth, abstract shapes to represent movement and feeling. This was part of a modern shift in sculpture that focused more on ideas and emotion than on detailed, realistic forms.*)



Slide 15

Unit 4: What does *Chambermaid* show us about how contemporary artists create art? (*Even though the image is simple, it makes people think about the way things are not often as they seem, and it shows how we disguise reality. Contemporary art often uses symbols or street art styles to connect with a wide audience and talk about feelings or problems in the world.*)



Slide 17

Unit 5: What makes Neue Staatsgalerie an example of postmodern architecture, and how does it reflect the period's attitude toward design and the combination of traditional and modern concepts? (*The building uses classical features like columns and stonework but mixes them with modern shapes, colors, and materials in a playful way. Postmodern architecture brought back creativity and fun, often mixing the old with the new to make design more expressive.*)

## Options for Assessing

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Choose one or more of the following activities to assess your students. The main activity should be assessed with the Culminating Activity Scoring Rubric on page 112.

- Have students create a booklet titled "What I Learned This Year in 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 five units in this course. On each page, they should write one to two sentences describing what they learned in the unit and then provide an illustration. To prompt students' writing, ask, "How would you explain each art idea to a friend or family member who is unfamiliar with it? What facts did you find the most interesting?"
- Have each student research five examples of art, one to represent each unit in the course. Students can either show a printed image of the artwork or display their selections digitally. Then, have each student briefly explain each piece and why they chose it. Encourage them to discuss what specific features of the artwork are representative of the corresponding culture and time period.

## Activity

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Pages 40–41

Have students turn to page 40 of their Student Activity Books to complete the What I Learned This Year activity. Then have them turn to page 41 and complete the A Final Reflection activity. Display *Migrant Mother*, *Chambermaid*, *Bird in Space*, and *Neue Staatsgalerie* for students as they answer the reflection questions.



Slides 7, 10,  
15, 17

## Check Your Understanding

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Conclude the session by having students discuss what they thought was the most interesting fact they learned about each artistic movement they studied. Tell students that they will be participating in a gallery walk and to prepare to talk about their work.

## DAY 2: GALLERY WALK

Introduce this part of the lesson by explaining that students will display a gallery of their own artwork from this course and present each piece to an audience.

## Gallery Walk

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Have each student display all of the artwork they have created throughout this course. If there is adequate wall space, paintings and drawings can be displayed on walls, and sculptures can be presented on tables or desks. Have students form one group to walk around the room and observe each collection of student artwork. Then, gather students in groups of two to three to present and discuss their work. Students should explain what they learned about each artistic movement as they present the associated artwork. After each presentation, you can give the rest of the group an opportunity to ask the artist questions about their work.

## Check for Understanding

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Conclude the session by leading a short discussion where students reflect on what they've learned about different styles and purposes of art, including paintings, photography, sculpture, and architecture. Ask students to share which unit or artwork made the biggest impression on them and why and what they now understand about how art connects to history, culture, and personal expression.

## Glossary for Core Knowledge Visual Arts: Grade 8

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### A

**abstract art, n.** art that does not try to represent real-life objects exactly but instead uses shapes, colors, and forms to express ideas or emotions

**aperture, n.** the opening in a camera lens that controls how much light enters the camera

**asymmetry, n.** the lack of balance, or having equal parts on both sides, where the two halves are not mirror images

### C

**contemporary art, n.** art created from the mid-twentieth century to the present that reflects current ideas, issues, and personal expression using a wide variety of styles and materials

### E

**environmental awareness, n.** the understanding of the delicate balance between nature and human activities

### F

**form, n.** the shape and structure of a building or object, including its three-dimensional appearance

**framing, n.** the use of objects or elements in a scene to surround and draw attention to the main subject of a photograph

**function, n.** the purpose or use of a building based on its design

### G

**graffiti, n.** writing or drawings made on public surfaces, often without permission, that can range from simple tags to complex street art with social or political messages

### I

**installation art, n.** a type of artwork that transforms a space by arranging objects, materials, or structures to create an environment the viewer can interact with, move through, or experience

### L

**line, n.** a linear visual path created by the edges, shapes, or structural elements in a design that guide the viewer's eye or create movement

### M

**modern architecture, n.** a style of architecture that developed in the early twentieth century, focusing on simplicity, clean lines, and function over decoration

### P

**pop culture, n.** the ideas, attitudes, and images that are widely accepted and enjoyed by the general public at any given time

**postmodern architecture, n.** a style of architecture that emerged in the late twentieth century, known for its eclectic blend of old and new styles, playful forms, bold colors, and decorative elements

### R

**regionalism, n.** a representational style of American painting (also referred to as American realism or American scene painting)

**rule of thirds, n.** a compositional technique where an image is divided into thirds horizontally and vertically and important elements are placed along the lines or at their intersections to create visual balance and interest

### S

**scale, n.** the size of a building or its parts in relation to people, surroundings, or other objects

**shutter speed, n.** The amount of time the camera's shutter stays open to let in light and capture motion

## 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.

You can find supporting resources to help guide these discussions in the Online Resource Document for this book: <https://www.coreknowledge.org/visual-arts/>

## Answer Key: Student Activity Book Pages

**Note:** Some questions in the Student Activity Books are created to encourage student creativity and reflection and therefore have no correct answers. Below are those pages and questions that do have correct answers or expected responses.

### Unit 1 *Twentieth-Century Painting*

#### Lesson 1 *Depiction of America*

##### *American Gothic* p. 2

1. Possible response: The man's facial expression appears stern and direct while the woman, possibly his daughter, glances off to our right. Unlike the confrontational gaze of the father, she seems distracted.
2. Possible response: The man wears old-fashioned overalls, a stiff-collared shirt, and a dark, rustic jacket and holds a pitchfork. The woman wears an apron made of colonial print fabric and a cameo brooch. They represent hardworking people who live a simple life on a farm. The old farmhouse has pointed, Gothic-style windows and a shingle roof reflecting a rural setting.

Reflection: Possible response: I would paint a scene inside a shopping mall featuring popular store chains that symbolize American culture. I would include a culturally diverse crowd to reflect the many different types of people that live in the United States today.

##### *Theme and Mood* p. 3

1. Possible response: *Nighthawks* creates a feeling of loneliness and quiet, because of the sharp contrast between the dark, empty street and the neon-bright, isolated diner. The detached poses and faces of the four diner figures further capture a feeling of alienation.
2. Possible response: *Christina's World* is about isolation and hope, shown by the lone

figure raising herself from the ground and looking at a distant house in a big, open field. The small figure in the vast space seems alone yet also determined to reach a goal.

#### Lesson 2 *Pop Art*

##### *Campbell's Soup Cans* p. 5

1. Possible response: I think Warhol chose common store products like soup cans to challenge traditional ideas of what was seen as art. The artistic message of pop art critiques ideas about artistic originality and American consumerism.
2. Possible response: Warhol's pop art makes the statement that in postwar America, everyday goods like soup cans (objects of mass production and advertising) can become subjects of fine art.

Reflection: Possible response: I would choose soda cans because they are popular and come in many different colors and designs. They show how advertising and mass production influence what we consume and buy. Soda cans also play a large role in everyday modern life.

#### Lesson 3 *Collage*

##### *Collage Reflection* p. 9

1. Possible response: My collage communicates a message about the importance of protecting nature. I achieved this by using images of beautiful forests and animals alongside pictures of pollution and deforestation. This demonstrates a clear contrast between a healthy environment and a damaged one.
2. Possible response: I expect others to feel inspired and thoughtful when they see my collage because I used bright colors and bold images to capture both the beauty of nature and the urgent need to care for it.

3. Possible response: Like artists, I gathered different kinds of materials, cut them to different sizes, and attached them in an interesting way on a three-dimensional object. Some artists I studied create their collages on two-dimensional surfaces, like large paper.

Reflection: Possible response: I would tell my friend to make sure that all the different parts of the collage work well together so that the overall message is clear. I would also advise them to find unique materials and come up with new and creative ways to combine them into a cohesive artwork.

### **Lesson 4 Unit 1 Assessment**

#### **Art Comparison p. 10**

1. Possible response: American regionalism analyzes traditional values and the stability of rural life. Pop art questions ideas about fine art as it critiques consumer culture and the influence of mass media. Collage demonstrates personal expression and modern viewpoints by combining a variety of art materials and elements in a unique way.

2. Possible response: Representational paintings use realism and true-to-life details and colors to create a believable scene. Pop art employs bright colors and commercial printing techniques to mimic mass production. Collage art combines a variety of found objects and images to create layered, textured effects. These differences show how each artist uses their medium to further comment on art and society.

#### **Student Artwork p. 11**

1. Possible response: I chose my classmate's pop art-inspired artwork because it uses bright, bold colors and repeated images from advertising, key elements of the pop art movement. The artist took everyday objects and transformed them into an exciting image

similar to Andy Warhol's artistic process for his famous soup cans.

2. Possible response: Looking at my classmate's artwork made me feel energetic and happy because the vibrant colors and playful repeated images remind me of comic books and advertising. The way they mixed familiar objects from mass culture with an unexpected design caught my attention and made me appreciate their creative twist on pop art.

Possible response: Viewing my classmate's artwork inspired me to experiment with unusual colors and shapes. Their artwork also highlighted the use of ordinary objects in fine art. Their originality encouraged me to be more creative, think outside of the box, and be more spontaneous in my own artistic choices.

### **Unit 2 Twentieth-Century Photography**

#### **Lesson 1 Photography as Art**

##### **Photographs: Historical Art p. 12**

1. Possible response: Early American photographers captured key events from city life, urban communities, and wars. This showed that their role was to record real happenings.

2. Possible response: Early twentieth-century American photography often featured unique compositions, interesting lighting, and strong contrasts. This not only created evocative images viewed as fine art but also served as accurate records of everyday life and historical events.

3. Possible response: Unlike painting, where artists use their imagination and personal style, early photography provided a more realistic and immediate record of events. This made it a valuable tool for understanding past happenings.

##### **Migrant Mother p. 13**

1. Possible response: I would call this photograph *A Worried Mother*. The image makes me feel deep sadness, concern, and empathy. The worried expression on the mother's face indicates the difficult times and hardships people experienced during the Great Depression.

2. Possible response: This photograph shows that life during the Great Depression was very difficult for many families. It demonstrates the struggle and resilience of the people who had to cope with poverty and uncertainty.

Reflection: Possible response: If I were a photographer during the Great Depression, I would have taken a photograph of a family in a long line outside of a soup kitchen. Capturing their tired expressions and worn clothes in black and white would highlight the stark details of the hardships they endured. My image would have helped show others the real hardships of that time and the strength of people working to survive against all odds.

### **Portrait and Landscape Photography** p. 14

1. Possible response: Portrait photography captured individual likenesses in a realistic way, which helped people connect with one another through genuine expression and emotion. It also provided a historical record of people's appearances and livelihoods, making it easy for future generations to relate to the past.

2. Possible response: Landscape photography recorded both the beauty and transformation of natural environments and urban areas. Such images help us see what America once looked like and how human influence changed our surroundings over time.

3. Possible response: Portraits give us a close look at individuals' likenesses, emotions, and personal stories, and

landscape photography provides the context of the places where past American people lived and worked. Together, they create a more complete picture of the twentieth century by connecting personal imagery with the surrounding environment.

### **Lesson 2 Exploring Photographic Elements**

#### **Photographic Elements** pp. 15–16

1. Possible response: The main photographic elements mentioned are composition, lighting, focus, and perspective. They are important because they help make the photo visually interesting, balanced, and emotionally impactful and set the mood. The elements also are artistically effective, show what is important, and create a strong point of view.

2. Possible response: Focus can make the main subject sharp and clear while the background is blurry, helping the viewer clearly understand the image's center of attention.

3. Possible response: Lighting can make a photo feel joyful, happy, sad, dramatic, or calm depending on how bright or dark it is and where the light is coming from. Bright lighting might make the photo appear happy, energetic, and hopeful. Dim lighting might make the photo look moody or somber.

4. Possible response: Perspective changes how we see the subject. The angle from which an image is photographed can focus the viewer in on a part of the subject. It can also make the image visually interesting.

#### **My Photograph** p. 18

1. Possible response: I expect viewers to feel thoughtful, empathetic, or even sad and a bit lonely when they see my friend sitting alone at the lunch table.

2. Possible response: The artistic statement that I hope to communicate is that school can be lonely at times. I hope viewers will want to reach out and be friendly to new people. They might make unexpected friends that way.

Reflection: Possible response: My original image was of my friend sitting alone in the lunchroom. I could add images to this series to tell a story of this student making new friends. I could take additional photographs to show a few other kids asking if they could sit with my friend, followed by the group of kids all talking and laughing together. This would change the meaning of my original image by showing how new friends are made.

### **Lesson 3 Mixed Media**

#### **Mixed Media Messages** p. 19

1. Possible response: Mixed media combines photography with other art forms into a single unified piece. Artists layer works like a painting or a drawing on the photograph to create interesting textures, which can express more ideas or emotions.

2. Possible response: Paint can change the mood of a photo or impart a different story. For example, painting a black-and-white photo with warm colors like yellow, red, or orange may change the mood of the scene, making it seem exciting or energetic.

3. Possible response: Words can help further explain the photo's meaning. They might also express the artist's feelings or message on a social issue.

### **Lesson 4 Unit 2 Assessment**

#### **Unit 2 Review** p. 21

1. Possible response: I would choose a fast shutter speed so the foreground doesn't blur while my friend is in motion. I would set a wide aperture to blur the background and keep the focus on the subject in the

foreground. I would use the rule of thirds to place my friend off-center for a more engaging photo. I would use a doorway or window to frame my friend, to draw attention to the subject.

2. Possible response: To make a photo look gentle, warm, and inviting, I could use lots of natural light and set a wide aperture to blur the background. Framing the subject with soft leaves or fabric curtains would also help make it feel more welcoming.

3. Possible response: Layers of special papers, splashes of paint, and manual drawings with pastels on sturdy paper or a canvas can create interesting visual effects for mixed media art.

### **Unit 3 Twentieth-Century Sculpture**

#### **Lesson 1 Realistic and Abstract Forms**

##### ***Bird in Space*** p. 22

1. Possible response: The statue is about movement, depicting a body moving upward. The bird has no wings, feathers, or beak. This tells me that Brancusi doesn't want viewers to focus on the physical appearance of the bird. Instead, he wants viewer to think about how a bird moves within a space.

2. Possible response: I learned that art doesn't always have to look realistic to hold meaning. The abstract artist used a smooth, simple shape to represent an idea instead of making a realistic-looking bird with feathers and wings.

Reflection: Possible response: If I were an artist in the 1900s, I would want to create an abstract sculpture to show my unique interpretation of an idea rather than just copying real-life images. My abstract statue's shapes and forms would show the unexpected, which would make people feel inspired or curious about my artistic meaning.

## **Abstract Meanings** p. 23

1. Possible response: Abstract sculpture can use shape, size, texture, or movement to create different meanings and emotions. For instance, an artwork can be interpreted as peaceful or chaotic depending on its composition and arrangement or make people feel sad, joyful, angry, or afraid.

2. Possible response: No, I think abstract art can be powerful even if it doesn't have a clear meaning because it makes people feel strong emotions and evokes their imagination.

## **Lesson 2 Public Sculpture and Art Installations**

### **Vietnam Veterans Memorial** p. 25

1. Possible response: Maya Lin chose simplicity in her design. This allows viewers to focus on the names and purpose of the memorial without distraction. She made the surface reflective, inviting viewers to personally connect with the piece.

2. Possible response: I learned that art doesn't have to be a stand-alone statue or a painting exhibited on a museum wall to be powerful. Public art viewed outdoors can be simple and still send a strong message. I also learned more about Vietnam War history and how important it is to remember the people who served.

Reflection: Possible response: I would want people to feel hopeful and united because I think it's important for public art to bring people together and remind them that they can overcome hard times. I would choose simple shapes and calm colors to make it feel peaceful and welcoming.

### **Art Installations** p. 26

1. Possible response: Installation art usually fills a whole space and surrounds the viewer, and a painting or sculpture is usually viewed

on a gallery wall or museum pedestal in a stationary spot. Installations enable viewers to fully walk around or even inside of artwork for a more interactive experience.

2. Possible response: Artists might choose installation art because it can create a bigger emotional impact and let people experience the art with all their senses, not just their eyes. It also gives the artist more ways to share a message by using a whole space, enabling viewers to interact with the work.

## **Lesson 3 Unit 3 Assessment**

### **My Public Artwork** p. 28

1. Possible response: My artwork expresses the importance of people staying connected and supporting each other, especially during hard times. It conveys that even though we are different, we can come together as one community for a united purpose.

2. Possible response: I hope people feel hopeful, inspired, and proud when they see my public sculpture. The bright colors and the way the forms connect together will show unity and strength, making viewers feel like they are part of a larger cause.

Reflection: Possible response: I would tell the mayor that my artwork will make people feel proud of our community and remind them of the power and value of working together. It will bring beauty to our public space and show that our town values hope, connection, and creativity. I would also emphasize that my sculpture is made from environmentally safe, durable materials that will last for a long time.

## **Unit 4 Contemporary Art**

### **Lesson 1 A Study in Contemporary Art**

#### ***Chambermaid*** p. 29

1. Possible response: When I first look at *Chambermaid*, it makes me feel surprised

and a little confused because it looks like the maid is sweeping dirt behind a wall that's not really there. It feels like she's trying to hide something important, which makes me think the art is about pretending problems don't exist instead of dealing with them.

2. Possible response: I think he wanted the general public to view it, not just people who go to museums or art galleries. By creating it outside on a public wall, more people could connect with the work and think about how ignoring important issues affects their own lives.

Reflection: Possible response: I think it depends on the context of the graffiti. If graffiti looks like it has meaning or beauty or makes people think, viewers might see it as art. If it's just tagging or damaging property without a purpose, people might see it as vandalism instead.

## **Lesson 2 A Classroom Gallery Show**

### **My Contemporary Art p. 31**

1. Possible response: I decided on the theme of peace because I think many people today are trying to find calm inside themselves even when the world feels overwhelming. I used soft colors for the central figure and brightly colored, chaotic shapes to represent the outside world. I think my piece says that even with all of today's problems, it's still possible to find calm and protect your own happiness.

2. Possible response: I want viewers to feel a sense of hope and calm, even when everything around them seems chaotic. The relaxed figure and the soft glow of the bubble protecting her show that blocking out stress is possible. The bright, messy shapes outside the bubble are meant to make the calmness inside the bubble feel even more powerful.

Reflection: Possible response: I would display my artwork in a school or workplace or post it on social media. I feel that these are places that can cause a lot of stress in people's lives, and they might need a reminder to find calm and seek joy each day inside themselves. I think it would help people slow down for a moment and feel a little more peaceful.

### **My Classmate's Art p. 32**

1. Possible response: This artwork stood out to me because it showed a small plant growing through cracks in the sidewalk, which made me think about how people can grow and get stronger, even when things are tough. I connected with the message of personal growth because I've also had times when I had to work hard to improve myself.

2. Possible response: This artwork made me feel hopeful because it shows that even small changes or efforts can lead to something stronger and better over time. I think it relates to people today because many of us are learning how to handle challenges and find ways to grow, even when things are difficult.

Reflection: Possible response: I would ask what personal experience or moment in my classmate's life inspired them to create this artwork about growth. I would also want to know if the plant was meant to represent the artist or someone they admire. I would also ask how they liked working in this style with these materials.

## **Lesson 3 Unit 4 Assessment**

### **Unit 4 Review p. 33**

1. Possible response: Contemporary art is different because it doesn't have just one style. Today's artists use a wide range of manufactured materials, work in diverse styles, and employ a wide range of artistic subject matter and themes. Today's artists frequently address or comment on

societal or political problems in the world or showcase personal experiences.

2. Possible response: Contemporary art can make people see everyday life or social happenings in a new way. It can also cause them to think about large topics like race, equity, fairness, or personal identity. Today's art can instill a wide range of emotions or challenge people to ask questions, react to a cause, or raise questions about a social need.

3. Possible response: I learned that artists like Banksy make street art to send messages to the public and that art doesn't always have to be in a museum or gallery to be important or meaningful.

### **Unit 5 Postmodern Architecture**

#### **Lesson 1 What Is Postmodern Architecture?**

##### **Postmodern Architecture p. 34**

1. Possible response: Postmodern architecture uses more color, decoration, and eclectic styles instead of being purely functional, plain, and simple.

2. Possible response: Architects wanted buildings to have more visual appeal, eclecticism, and historical references.

##### **Guggenheim Bilbao p. 35**

1. Possible response: The shape and design make me feel visually curious, inspired, and amazed because the work of architecture feels like a futuristic sculpture.

2. Possible response: I learned that postmodern architects started making buildings that looked sculptural and artistic as opposed to purely functional. The building's design changed the cityscape, making people excited about architecture.

Reflection: Possible response: I think the building functions as a museum or art

gallery because its design looks creative and artistic. The curved shapes and shiny metal make it feel sculptural, which is suitable for a place where people go to experience and appreciate art.

#### **Lesson 2 Form and Function in Architecture**

##### **Form and Function p. 36**

1. Possible response: Form is how a building looks in terms of its structure, overall shape, color, style, and materials. Function is the building's purpose, such as a school, a museum, or a home.

2. Possible response: Postmodern architects like to challenge expectations, so they might design a building to look like a sculpture even if it has a very practical use. They want people to see buildings as creative and expressive, not just functional or useful.

3. Possible response: The Guggenheim Bilbao is a great example of a building that uses form creatively because its curved, shiny metal shapes make it look like an abstract sculpture rather than a museum. Its creative form attracts viewers and reflects the modern and contemporary art displayed inside.

#### **Lesson 3 Unit 5 Assessment**

##### **Centre Pompidou p. 39**

1. Possible response: I think the architects wanted to spark people's curiosity and surprise viewers because it looks more like a machine than a building with all the colorful pipes on its exterior. It doesn't resemble a typical museum, which makes it exciting and unique.

2. Possible response: Centre Pompidou showed me that in the 1970s, architects were starting to challenge traditional building ideas, experimenting with new

ones. I learned that Rogers and Piano wanted to make a building that felt open, modern, and industrial to reflect that museums were becoming more interactive and public-focused.

Reflection: Possible response: One advantage is that putting structures like pipes and escalators on the building exterior makes the interior more spacious, roomy, and open. It also makes the building unique, showing its inner workings, which can be interesting for visitors. A disadvantage might be that the exterior looks busy or confusing, and the systems could be harder to protect from weather or damage.

## Culminating Activity

### What I Learned This Year p. 40

1. Possible response: Many contemporary artists throughout the twentieth century tried to break away from traditional rules to reflect new ways of creating and thinking about art. Artists experimented with different styles and new materials to explore nontraditional subject matter and to express innovative themes and ideas about the world around them. Much of twentieth-century art explored technology, society, personal identity, culture, and current events.
2. Possible response: With past art, the viewer looked at artwork on a gallery wall in a traditional frame or on a pedestal. In more recent art, architecture, street art, and installations, the viewer has an interactive and engaging experience.
3. Possible response: Art in each period often reflects what was happening in the world at the time, such as political struggles, technological advancements, or cultural changes. For example, Andy Warhol's art focused on mass-produced items on consumer shelves while Banksy's outdoor graffiti stencils commented on urban life.

## Culminating Activity

### A Final Reflection p. 41

1. Possible response: Both artworks show a serious message about real-world problems. *Migrant Mother* shows the struggles of a family during the Great Depression, and *Chambermaid* shows how people sometimes try to hide problems like poverty instead of fixing them. Even though one is a photograph and the other is street art, they both make the viewer think about important issues.
2. Possible response: *Bird in Space* changed people's notions about how to represent a bird in the medium of sculpture, and Neue Staatsgalerie changed viewers' expectations for museum design and structure. Both used unusual shapes to break away from traditional rules about fine art.

Reflection: Possible response: I think art will keep changing as technology gets more advanced. Artists might use virtual reality, digital tools, or artificial intelligence to create new kinds of art experiences. I also think art will focus on global issues such as environmental awareness, social struggles, and politics.

## 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	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: <ul style="list-style-type: none"><li>• Masterful uses of the elements of art to represent the time and culture</li><li>• Providing accurate verbal descriptions of how various artists created their particular works.</li><li>• Answering written questions thoughtfully, accurately, and using critical thinking</li></ul>
Accomplished	Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding of twentieth-century artwork, noting two correct details.
Developing	Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of twentieth-century artwork, noting one detail.
Limited	Response is incomplete and demonstrates a minimal understanding of the content.



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