



The Arts and the Common Core Curriculum Mapping Project

Because Common Core promotes the importance of all students studying the arts, we have highlighted places where ELA instruction could be enhanced by connecting a genre or particular text, or a theme of a unit, to works of art, music, or film. We suggest, for example, that students study self-portraiture when they are encountering memoirs. Students might compare a novel, story, or play to its film or musical rendition. Where a particular period of literature or the literature of a particular region or country is addressed, works of art from that period or country may also be examined. In each case, connections are made to the standards in the CCSS themselves.

ELA teachers who choose to use this material may do so on their own, by team teaching with an art or music teacher, or perhaps by sharing the material with the art or music teacher, who could reinforce what students are learning during the ELA block in their classroom. The inclusion of these works in our ELA Maps is not intended to substitute for or infringe in any way upon instruction students should receive in separate arts and music classes.

Kindergarten

Unit 1: A Colorful Time with Rhythm and Rhyme

Art

- Diego Rivera, *Flower Day* (1925)
- Helen Frankenthaler, *Mountains and Sea* (1952)
- Henri Matisse, *The Dessert: Harmony in Red* (1908)
- James Abbott McNeill Whistler, *Arrangement in Black and Gray: The Artist's Mother* (1871)
- Pablo Picasso, *Le Gourmet* (1901)
- Paul Gauguin, *The Midday Nap* (1894)
- Pieter Bruegel, *The Hunters in the Snow* (1565)

Art, Speaking and Listening

Show students the Whistler and the Rivera. Ask them to discuss how Whistler used a mostly black and white palette, while Rivera used a wide range of colors. Then ask them to choose to draw their favorite of the two works, either in black and white or using a wide range of colors. (W.K.2, SL.K.5)

Art, Speaking and Listening

Display the works by Matisse and Picasso. Ask the students what color dominates each work. Ask the students why they think Picasso chose blue and Matisse chose red. Ask how the paintings are the same (e.g., both figures are preparing food and neither is looking at us) and how they are different (e.g. we can see outside in the Matisse, whereas Picasso's is a close-up), preparing the way for literature conversations in comparing and contrasting texts. (SL.K.1, SL.K.5)

Unit 2: Tell a Story, 1-2-3

Art

- Jean-Francois Millet, *First Steps* (1858-1859)
- Pablo Picasso, *Mother and Child (First Steps)* (1943)
- Vincent van Gogh, *First Steps, after Millet* (1890)

Art, Reading Poetry, Speaking and Listening

“Mix a Pancake” is a poem written by Christina Rossetti. Have students draw illustrations that match the words to show the steps in making pancakes. When finished, they can share the illustrations with a friend and read (recite) the poem together. (RL.K.5, RL.K.7, W.K.2)

Art, Opinion Writing

Ask students to choose the painting they like best and to write (or dictate) a sentence saying why they chose that painting as their favorite. Remind them to begin their sentences with capital letters and to put periods at the end. (W.K.1, W.K.3)

Art, Speaking and Listening

To introduce “versions” of a story to your class, use Millet’s *First Steps* as the original “story.” Allow the class to study the painting, giving plenty of time to notice details and create a possible story about the painting. Then show them van Gogh’s *First Steps, after Millet* and have the class note how the “original characters are still in the story,” but also that it all looks different (e.g., the Millet is in pencil while the van Gogh is an oil painting; in the Millet the people are prominent, whereas in the van Gogh, other elements—such as the gate, the wheelbarrow, and the tree—are also emphasized). Finally, show them Picasso’s *First Steps* to see how another artist expressed the same idea in a completely different way. (RL.K.9)

Art, Narrative Writing

After looking closely at three paintings with the same title, *First Steps*, choose one of the paintings and imagine it shows the beginning of a story. Pair students to create the middle and end of the story to share with the class. Prompt: Choose one of the paintings and write (or dictate) a sentence telling why you chose that painting as your favorite. Be sure to begin your sentence with a capital letter and put a period at the end. (W.K.1, W.K.3)

Unit 3: Exploring with Friends in the Neighborhood

Art

- Pieter Bruegel, *Netherlandish Proverbs* (1559)
- Romare Bearden, *The Block* (1972)

Music

- “Do You Know the Muffin Man?” (Read Along)
- Jeff Moss, “The People in Your Neighborhood” (Read Along)
- Camille Saint-Saens, *Carnival of the Animals, Fifth Movement, “The Elephant”* (1886)
- Henry Mancini, *Baby Elephant Walk* (1961)
- “What Shall We Do When We All Go Out?” (Read Along)

Reading Poetry, Art, Performance

Read a poem such as “The Swing.” Assign the students the task of drawing an illustration for each stanza of the poem. Do the same activity with other poems, such as “Us Two.” Using key words such as *who*, *what*, *where*, *why*, *when*, and *how*, compare and contrast the two poems. Encourage the children to work on the recitation of their favorite poem. (RL.K.9, L.K.1d)

Music, Speaking and Listening

As a musical illustration of comparing and contrasting, use the work of Henry Mancini (“Baby Elephant Walk”) and Saint-Saens (*Carnival of the Animals*, “The Elephant”) to compare and contrast two musical compositions that are inspired by elephants. Introduce the activity by telling the students that they are going to hear two different musical pieces that are based on elephants. As they listen to “Baby Elephant Walk” and “The Elephant,” ask them to decide which piece reminds them more of an elephant. Extend this activity by having the students move to the music as they listen, deciding whether the music makes them want to dance or lumber like elephants. (L.K.5d, RL.K.9)

Art, Narrative Writing, Speaking and Listening

Assign students a section from *Netherlandish Proverbs* to work with. Ask them to study it closely. Partner the students to compose one sentence describing what the people seem to be doing or who they might be. Have students share their sentences with the whole group. (W.K.1, W.K.3)

Art, Speaking and Listening

View Bearden’s collage. Note that the work is four feet high and eighteen feet long. Compare that to the size of a wall in the classroom. Try to get the students to look at the collage for as long as possible. The following questions will help guide a fifteen-minute discussion: What do you notice first in this collage and why? Where do you think this might be? What do you see that makes it look like this place? How did Bearden make the buildings look different (e.g., color and texture)? Do you notice any people? (SL.K.1, SL.K.2, SL.K.4, SL.K.5, SL.K.6)

Reading Informational Text, Speaking and Listening

While reading informational books about community helpers, create a chart with the following headings: *Who*, *What*, *Where*, *When*, and *Why*. Encourage children to listen for answers to those questions as you read the book aloud. Remind the students to pay close attention to the illustrations for details. To ensure each child’s participation, give them sticky notes or whiteboards on which to write or draw their ideas. Begin by talking about the author, illustrator, and front, back, and title page of the book. Fill in the chart each time you read a new book about community helpers. Use this chart as inspiration to change the lyrics for “Do You Know the Muffin Man?” for community helpers in your neighborhood (e.g., “Do you know the fireman . . . That works on 12th and Main!”). (RI.K.1, RI.K.2, RI.K.5, RI.K.7, L.K.1d, SL.K.1, SL.K.3, SL.K.4)

Art, Speaking and Listening

Display the Bearden and Bruegel pieces side by side. Note that these works were created more than four hundred years apart. Ask the students to find similarities and differences between the two works. Which place seems like a real place, and which one seems more like a dream or fantasy? Document the answers on a chart for future discussion. (SL.K.1, SL.K.2, SL.K.4, SL.K.5, SL.K.6)

Unit 4: America: Symbols and Celebrations

Music

- George M. Cohan, “You’re a Grand Old Flag” (Read Along)
- John Philip Sousa, *Stars and Stripes Forever* (1893)
- John Philip Sousa, *The Liberty Bell* (1893)
- John Philip Sousa, *The Washington Post* (1889)
- Katharine Lee Bates and Samuel A. Ward, “America the Beautiful” (Read Along)
- Samuel Francis Smith, “America (My Country, ’Tis of Thee)”
- Traditional, “Yankee Doodle” (Read Along)

None for this Unit.

Unit 5: The Great Big World

Art

- Albert Bierstadt, *Valley of the Yosemite* (1864)
- Ando Hiroshige, panel from *Famous views of 53 stations of the Tōkaidō Road* (1855)
- Emily Kam Kngwarreye, *Earth’s Creation* (1994)
- Emily Kam Kngwarreye, *The Alhalkere Suite* (1994)
- Guo Xi, *Early Spring* (1072)
- J.H. Pierneef, *Trees in Woodland Landscape* (date unknown)
- John Constable, *The Hay Wain* (1821)
- Paul Cezanne, *Straße vor dem Gebirge Sainte-Victoire* (1898-1902)
- Piet Mondrian, *Broadway Boogie Woogie* (1942-1943)
- *The Linton Panel* (eighteenth or nineteenth century)

Film

- Jon Stone, dir., *Big Bird in China* (1983)
- Luc Jacquet, dir., *March of the Penguins* (2005)

Music

- Mary F. Higuchi (compiled by), “Geography Songs on the Continents” (2000) (Read Along)
- Tinkerbelle Records, “London Bridge is Falling Down” (Read Along)
- Walt Disney, “It’s a Small World” (Read Along)

Art, Narrative Writing

Select two or three works to study that include people or man-made structures (e.g., Cezanne, Constable, Hiroshige, Linton Panel). Ask the students to find the people or structures and discuss how they compare, in scale, to the natural elements in the works. Ask the students to write a new title for the work that interests them the most. Share titles in small groups and possibly post them next to a reproduction of the work of art for future sharing. (W.K.1, W.K.2)

Art, Speaking and Listening

View the Mondrian. Share the title and ask what clues it provides about the painting's subject. Ask the students what they notice first in this work and what place they think this might be. ("What do you see that makes it look like this place?") Ask whether the place looks busy or slow and how the artist made it appear that way. Compare this work to another painting (e.g., the Kngwarreye), noticing similarities and differences and focusing on the idea of both place and painting style. Document responses on a chart. (SL.K.1, SL.K.3, SL.K.4)

Art, Vocabulary

View the Bierstadt and Guo Xi paintings. Note that they were painted eight hundred years apart and on opposite sides of the world. Ask the students to describe what they see. Note similarities (e.g., the monumentality of both works) and differences (e.g., different color palettes). This is an opportunity to extend the idea of comparing and contrasting the settings in stories to comparing and contrasting the settings in paintings. (SL.K.2)

Unit 6: Wonders of Nature: Plants, Bugs, and Frogs

Art

- Claude Monet, *Water Lilies* (1906)
- Claude Monet, *Water Lilies* (1916-1923)
- Claude Monet, *Water Lilies (The Clouds)* (1903)

Media

- *Linnea in Monet's Garden* (1999)

Music

- "Itsy Bitsy Spider" (Sing Along)
- "The Ants Go Marching One by One" (Sing Along)

Art, Narrative Writing

Claude Monet painted water lilies over and over again. Tell the students to look at his paintings to see how they changed. Explain that one of the reasons for this change was the shifting light in his garden, but also that painters sometimes paint the same subject many times as a way to innovate. Display the three paintings in chronological order, spending time on each individually. What changes did Monet make when he painted the same subject again and again? Relate this idea to the revision process when writing stories. Return the students' nature stories (see the Narrative Writing activity in this Unit 6 Sample Activities section) and ask the students to try writing them again, but to make them a little different this time, perhaps by adding new details. Publish the writing in a digital format by scanning the student work and inserting it into a PowerPoint presentation. Students will present the work to parents as a culminating writing activity for the year. (SL.K.1, W.K.5, W.K.6)

Grade One

Unit 1: Alphabet Books and Children Who Read Them

Art

- Pieter Bruegel, *Children's Games* (1560)

Art, Speaking and Listening

Look at *Children's Games* by Pieter Bruegel. Ask the students to study it closely for a few minutes and write down any questions they have about what they see. When the time is up, have them ask their questions. As the students begin to ask questions aloud, write all of the questions on a chart (e.g., “What are they doing? Is that like a hula hoop? Was this painted a long time ago? . . .”). Talk about the value of asking questions and how we begin to open our minds to think deeply about something. (The painting was done in the sixteenth century, and the artist was perhaps trying to show all of the games he knew. You may want to note the few toys children had—sticks, hoops, etc.) (SL.1.2)

Unit 2: The Amazing Animal World

Art

- Albrecht Dürer, *A Young Hare* (no date)
- Henri Matisse, *The Snail* (1953)
- Henri Rousseau, *The Flamingoes* (1907)
- Louisa Matthíasdóttir, *Five Sheep* (no date)
- Marc Chagall, *I and the Village* (1945)
- Paul Klee, *Cat and Bird* (1928)
- Susan Rothenberg, *Untitled (Horse)* (1976)

Art, Informative Writing

Since the students have now completed an artistic masterpiece of their favorite animal, extend the work into a writing assignment. Give the students this prompt: “Write about your favorite animal. Be sure to include interesting facts about your animal and include a catchy beginning, some facts, and a strong ending.” Allow your students to begin by working in teams to gather information. Using nonfiction texts, remind them to use the index or table of contents to locate more information about the animal. When they have some basic information, have them write the first draft. Ensure that adults are available to help with revision of the writing. Display the published writing with the Matisse-style artwork (see Informative/Explanatory Writing [Art Connection]). (W.1.2, W.1.5, RI.1.5, RI.1.10, RF.1.4)

Art, Informative Writing

Ask the students to draw an animal of their choice. They will then color it using the animal's real colors, or they could choose to use other colors. Students may also choose to do either a realistic or abstract version of their animal. Ask the students to write an informative/explanatory text based on their drawing, using their choice of realistic or creative coloring. (W.1.2)

Art, Speaking and Listening

Select three or four works to view (e.g., the Klee, Chagall, and Dürer). Ask the students the following questions: What animal do you see in this work? Does anyone see a different animal? What color is the animal? Is this the real color of this animal? Why do you think the artist chose the color he or she did? Begin to introduce the concept of abstraction (versus realism) by comparing the Dürer image with either the Klee or the Chagall. Ask questions like: Is this exactly what a rabbit looks like? What about a cat? A picture of a cow? How can we tell the difference? What was the artist trying to do? (SL.1.1.b, SL.1.3, SL.1.4)

Art, Informative Writing

Using a projector and computer, display the Tate’s website for Matisse’s *The Snail*. Encourage students to comment about the colors and what they see in the artwork. As you read the background information and move through the site, students will see the process Matisse used to create his work. Students will then create a work of their favorite animal from this unit using torn pieces of painted paper. Later, do a shared writing in which the students explain the steps taken to create an art piece in the style of Matisse. This activity could be a model for a piece of informative/explanatory writing later. (W.1.7, SL.1.2)

Unit 3: Life Lessons

Art

- Georgia O’Keeffe, *Jack in the Pulpit No. IV* (1930)
- Georgia O’Keeffe, *Jimson Weed* (1936)
- Georgia O’Keeffe, *Oriental Poppies* (1928)
- Georgia O’Keeffe, *Red Poppy* (1927)
- Georgia O’Keeffe, *Two Calla Lilies on Pink* (1928)
- Vincent van Gogh, *Almond Blossom* (1890)
- Vincent van Gogh, *Butterflies and Poppies* (1890)
- Vincent van Gogh, *Irises* (1890)
- Vincent van Gogh, *Sunflowers* (1888-1889)

Art, Speaking and Listening

Show students images of van Gogh’s works in comparison to O’Keeffe’s, and discuss the following as a class: Both of these artists painted flowers. What is similar and different about their paintings? Why do you think each painter chose to paint the flowers they did? Was it because of their color or shape? Do the flowers remind you of anything—like faces or groups of people? (SL.1.3)

Art, Informative Writing

Consider showing both O’Keeffe and van Gogh works without titles. Have students write a short description of what they see. Which flower can you see actually growing and changing? Which painter chose to make his or her works more abstract? Who painted flowers realistically? (W.1.7, W.1.8)

Unit 4: Winds of Change

Art

- Richard Diebenkorn, *Ocean Park No. 115* (1979)
- Richard Diebenkorn, *Ocean Park No. 38* (1971)
- Richard Diebenkorn, *Ocean Park No. 49* (1972)
- Richard Diebenkorn, *Ocean Park No. 54* (1972)

Film

- Victor Fleming, dir., *The Wizard of Oz*, (1939)

Music

- Johann Sebastian Bach, *Concerto for 2 Violins, Strings, and Continuo in D Minor (Double Violin Concerto)* (1730-31)
- Ludwig van Beethoven, *Violin Concerto in D Major, Op. 61* (1806)
- Pyotr Ilyich Tchaikovsky, *Violin Concerto in D major, Op. 35* (1878)
- Wolfgang Amadeus Mozart, *Violin Concerto No. 4 in D Major* (1775)

Art, Speaking and Listening

Take time to have students look at each painting closely. What changes in Diebenkorn's series of *Ocean Parkworks*? Where? Discuss together the use of one subject in this selection. What aspects of the paintings stay the same? (SL.1.1, SL.1.3, SL.1.4, SL.1.6)

Art, Language Usage, Speaking and Listening

Show students a sampling of Richard Diebenkorn's *Ocean Park* series, which the painter began in 1967 and worked on for the rest of his life. What do you see in these images—the ocean? Clouds? Sand? What techniques has Diebenkorn used to convey the look and feel of these objects? Use adjectives and action verbs to describe what you see. (SL.1.3, L.1.1, L.1.5)

Unit 5: American Contributions

Art

- Ben Wittick, *Geronimo (Goyathlay), a Chiricahua Apache; full-length, kneeling with rifle* (1887)
- *Dr. Martin Luther King Jr. at The Lincoln Memorial* (1963)
- George P. A. Healy, *Abraham Lincoln* (1869)
- Gilbert Stuart, *Dolley Madison* (1804)
- Gilbert Stuart, *George Washington* (1796)
- John Singleton Copley, *Paul Revere* (1768)
- *Portrait of Harriet Tubman* (artist and date unknown)

Music

- George M. Cohan, "Yankee Doodle Boy"
- George M. Cohan, "You're a Grand Old Flag"

Art, Speaking & Listening

Select several works to view -- for instance, you might choose to compare the Copley with the Stuart. Ask the students to turn to the person next to them and discuss such questions as: "Who is this subject? How did the artist choose to depict/portray this famous American?" Just by looking, search the paintings or photographs for important clues to discover who this person really is. (SL.1.1, SL.1.3, SL.1.4, SL.1.6)

Art, Speaking and Listening

Show students Stuart's portrait of Washington, the Martin Luther King Jr. photograph, and the photograph of Geronimo. Ask students to focus on the setting that surrounds each of the subjects. In the case of Washington, how did the painter place his subject in order to convey his importance? What does the painter add to the scene? How does this differ from the Martin Luther King Jr. photograph, where the photographer had to instantly capture the setting? Can you see a merging of these two qualities in the image of Geronimo? (SL.1.1, SL.1.3, SL.1.4, SL.1.6)

Music, Vocabulary

Display the lyrics to each of the songs on an overhead projector or interactive whiteboard. After singing the songs together several times, allow the students to choose words that are interesting to them and circle them. Help students look for clues in the text to determine word meanings. Check for the correct definitions in a dictionary. Collect these and other words to add to the word bank from reading throughout the unit. Continue reviewing the songs until the lyrics are well known or memorized. (RF.1.4c)

Unit 6: Around the World with a Glass Slipper

Art

- *Captain Scaramouche* (Venice, Italy, date unknown)
- *Devil Dance mask* (Aymara, Bolivia, ca. 1974)
- *Display mask* (East Sepik, Papua New Guinea, ca. 1980)
- *Mask* (Dan, Ivory Coast, ca. early twentieth century)
- *Puppet mask* (Japan, ca. early twentieth century)
- *Shaman's mask* (Inuit/Eskimo, Alaska, ca. early twentieth century)

Art, Language Usage, Speaking and Listening

Discuss how countries and continents, as depicted in the literature in this unit, are very different. Introduce masks from different continents. As they view each mask, ask the students to think of describing words (i.e., adjectives) you would use to tell someone about the mask. Ask such questions as: "What materials do you think are used? Why do you believe each culture chooses specific colors or textures in their works of art? Can you guess how each object was used?" (L.1.5d, SL.1.4)

Grade Two

Unit 1: A Season for Chapters

Art

- Artist unknown, *Snow-Laden Plum Branches* (1098-1169)
- Georges Seurat, *Une Baignade, Asnieres* (1883-1884)
- Gustave Caillebotte, *Paris Street, Rainy Day* (1877)
- Louis Comfort Tiffany, *Dogwood* (1900-1915)
- Maurice de Vlaminck, *Autumn Landscape* (1905)
- Pieter Bruegel, *Hunters in the Snow* (1565)
- Vincent van Gogh, *Mulberry Tree* (1889)
- Vincent van Gogh, *Sunflowers* (1889)

Music

- Antonio Vivaldi, *The Four Seasons* (1723)

Art, Speaking and Listening

Artists often convey a sense of season in their depictions of flowers or trees. Ask students to study the Tiffany image, van Gogh's *Mulberry Tree*, and the work titled *Snow-Laden Branches*. Note that these works were created on three different continents at around the same time period. Ask students to discuss similarities and differences in these artists' techniques for depicting the seasons. (SL.2.2)

Art, Informative Writing

Select a work to study—for instance, you might choose the Seurat for a clear depiction of a season. Ask the students to name the season that the artist has painted. Then have students write a two-or-three-sentence explanation identifying elements in the work that led them to their observation. (W.2.2)

Art, Language Usage

View the Bruegel, Caillebotte, and Seurat images. As the class studies each piece, ask the students how the artist creates a sense of warmth or cold, dryness or wetness in the painting. As the students use adjectives and adverbs in the conversation, write them down under the appropriate category on a whiteboard or chart paper. Use these words to create and expand sentences (e.g., "The artist painted snow. The talented artist painted snow with cool colors. Using an icy blue color, the artist painted a snowy scene."). Extend the activity by using the word bank to create free-form poems to go with each painting. (L.2.1e, L.2.1f)

Music, Language Usage, Writing Poetry

Listen to one of the four concertos in Vivaldi's *The Four Seasons*. Instruct the students to write down words or phrases that come to them as they are listening. After they are finished, tell them to work together as a class to compile a list of words and phrases they thought of while listening. Choose a descriptive word or phrase and then challenge them to think in simile or metaphor (e.g., falling leaves—like what? Like jewels falling from the sky). Use the collection of words and phrases to write a class poem titled "Spring," "Summer," "Autumn," or "Winter." Be sure to use rhythm, rhyme, alliteration, and/or repetition in your class poem. (RL2.4, L.2.5b)

Unit 2: A Season for Chapters

Art

- Edward S. Curtis, *A Smoky Day at the Sugar Bowl-Hupa* (1923)
- Edward S. Curtis, *Cheyenne Maiden* (1930)
- Frederic Remington, *A Dash for the Timber* (1899)
- Frederic Remington, *Fight For The Water Hole* (1903)
- George Catlin, *A Comanche Family Outside Their Teepee* (1841)
- George Catlin, *The White Cloud, Head Chief of the Iowas* (1830-1870)

Music

- Traditional, “Git Along, Little Dogies”

Art, Speaking and Listening

Explain to the students that George Catlin was a famous artist who traveled west on horseback during the 1800s to paint pictures of Native Americans. Display his works. Ask students what they notice first in these paintings. What do they have in common with other portraits they have seen? (For example, Washington, Revere--see Unit Five in the section on first grade.) Note the titles of the works. Explain that Catlin was unique in his time because he painted Native Americans individualistically. (SL.2.2)

Art, Speaking and Listening

View the two Remington paintings of cowboys. Ask students to look at the individual cowboys and see if they can find many differences in their appearances. Was Remington depicting cowboys individually (like Catlin) or more like types (like Custis)? What can we learn about cowboy life by looking at these works? (SL.2.3, SL.2.4, SL.2.5)

Art, Speaking and Listening

Have students close their eyes and “turn on” their imaginations. Tell them to imagine traveling back to the nineteenth century as if they were artists studying the Native Americans. Ask questions like: What do you see? What types of people are there; plants, animals, landscapes? Have students write a few sentences about their imagined picture, as well as sketch a picture. If time permits, turn the sketched image into a landscape image: add significant aspects, like characters, a setting, and any meaningful details. Use listed artworks as inspiration for students. (SL.2.3, SL.2.4, SL.2.5)

Art, Opinion Writing

Select one Curtis and one Catlin artwork to study. Have the students compare Curtis’s and Catlin’s approaches to depicting Native Americans. Does Curtis’s use of the environment expand our understanding of the Native Americans in his photographs? If so, how? (W.2.1, W.2.3)

Unit 3: Building Bridges with Unlikely Friends

Art

- *Album Quilt* (New York, 1853)
- *Album Quilts* (Maryland, ca. 1840)

Art, Speaking and Listening

Use the Maryland Historical Society's interactive website to explore the tradition of album quilts. Discuss with students the reasons behind making such quilts. How would quilting build strong friendships? What types of images do you see in these quilts? What do the images tell us about the people who made these quilts? (SL.2.4)

Art, Speaking and Listening

Using paper squares and cut-out images, divide the class into (unlikely) groupings of three to four students. Have them discuss what type of album quilt they would like to produce as a group—what event should they commemorate? Using teamwork, each group should produce a small “quilt” of images. (SL.2.1, SL.2.5)

Unit 4: A Long Journey to Freedom

Art

- Norman Rockwell, *The Problem We All Live With* (1963)
- *Photograph of Ruby Bridges* (AP Photo, 1963)
- *Working Photograph of Ruby Bridges* (artist and date unknown)

Film

- Euzhan Palcy, dir., *Disney's Ruby Bridges: A Real American Hero* (1998)

Art, Language Usage, Speaking and Listening

While the class is focused on Ruby Bridges, show the students some photographs of Bridges and the Rockwell, which was painted after a photograph of her. What can you learn about Bridges and the time in which she lived by looking at these works? Compare the photo of Bridges walking to school with that section of Rockwell's painting. What has Rockwell added or subtracted (e.g., the lunchbox, graffiti)? What tells us more about Bridges's character, the photograph or Rockwell's depiction of her? (Note: You should look for adjectives and character vocabulary in the conversation.) (L.2.5b, L.2.6, SL.2.3)

Unit 5: Hand-Me-Down Tales from Around the World

Dance

- *A Folk Tale (Et Folkesagn)* (Royal Danish Ballet, 2011)
- *Peter and the Wolf* (Royal Ballet School, 1995)
- *The Firebird* (Northwest Ballet, 2008)

Art

- Edgar Degas, *The Dancing Class* (1870)
- Edgar Degas, *The Little Fourteen-Year-Old Dancer* (1879-1880)
- Giovanni Domenico Tiepolo, *A Dance in the Country* (1755)

Film

- Suzie Templeton, dir., "Peter and the Wolf" (2006)

Music

- Sergei Prokofiev, "Peter and the Wolf" (1936)

Art, Speaking and Listening

How can we view folktales in an artistic way? Have students view clips of the ballets provided. After viewing clips of each folktale ballet, discuss with students: "Can you see the storytelling clearly in these works? If so, how? If not, how would you, as a dancer or choreographer, make this clearer for the viewer? Does viewing a folktale, rather than reading it, change the meaning for the viewer? How so?" For background on ballet, see the essay titled "The Ballet" at the Metropolitan Museum. It may be helpful to introduce concepts of ballet through the artworks listed previously. (SL.2.5)

Music, Art, Speaking and Listening

Explain to the students that Sergei Prokofiev is a Russian musical composer who wrote a musical rendition of the folktale called "Peter and the Wolf." Explain that he used different musical instruments to represent the characters in the story. Compare and contrast different productions of this piece (e.g., animated version, music-only CD, video of the ballet). (RL.2.2, RL.2.6, RL.2.9, SL.2.2)

Unit 6: Taking Care of Ourselves

Art

- Annibale Carracci, *The Beaneater* (1584-1585)
- Claes Oldenburg, *Two Cheeseburgers, with Everything* (1962)
- Guiseppe Arcimboldo, *Vertumnus* (1590-1591)
- Michelangelo Merisi da Caravaggio, *Basket of Fruit* (ca.1599)
- Pieter Claesz, *Still Life with Two Lemons* (1629)
- Wayne Thiebaud, *Cakes* (1963)
- Willem Claesz. Heda, *Still Life on a Table* (1638)
- William Bailey, *Still Life with Rose Wall and Compote* (1973)

Music

- Lionel Bart, "Food, Glorious Food" (from *Oliver*)
- Traditional, "Dry Bones"
- Traditional, "I'm Being Swallowed by a Boa Constrictor"

Art, Informative Writing

After students have drawn an object from the still life (see Class Discussion/Art Appreciation activity in this section), extend the activity by writing. Give the students this prompt: "Write an explanatory how-to piece focused on how you created your painting. Include a description of your still life, the steps of setting up the display through creating your painting, and a strong conclusion." (W.2.2)

Art, Class Discussion

Look at the Thiebaud versus the Bailey. How are the colors different? Are we looking at the objects from above, below, or straight on? Did the artists place the objects close together or far apart? Why do you think Bailey chose to space the objects in his painting asymmetrically, versus the symmetry of the Thiebaud? Introduce the Arcimboldo painting into the discussion. Continue to talk about color, perspective, symmetry, and detail and the many different ways in which artists choose to paint, even when they are all painting a still life. (SL.2.1, SL.2.2)

Music, Vocabulary

Explore text, rhythm, and rhyme in the song “Dry Bones.” Discuss how bones are connected in the song. It’s fun, though not necessarily accurate (e.g., the “toe bone” is not connected directly to the “heel bone”). Then have the students research the scientific names of the bones. Assign each pair of students one of the bones in the song to research online or in an encyclopedia. They should be sure to find out how the bones are actually attached and note the real names for each of the bones mentioned. For example, the twenty-six bones in the foot and the toes are actually called “phalanges.” Extend this activity to the stretch level by having the students sing the song with the scientific names. (RL.2.4, RI.2.7)

Art, Speaking and Listening

Introduce the genre of still life to the students. As students view the paintings, talk about the details, objects, and positions of objects that they notice. Closely examine the works by Heda and Claesz. Explain that these artists did “high-definition” work almost two hundred years before photography was invented. They called it trompe l’oeil, which is French for “deceive the eye.” Students should notice how these paintings are “realer than real.” Put cut fruit, a basket, or metalware on the table and have students try to draw one of the objects precisely. (SL.2.1, SL.2.2)

Grade Three

Unit 1: Stories Worth Telling Again and Again

Art

- Jacopo Pontormo, [*Descent from the Cross*](#) (1528)
- Jan van Eyck, [*Arnolfini Portrait*](#) (1434)
- Pablo Picasso, [*Guernica*](#) (1937)
- [*Trajan’s Column*](#) (Rome, Italy, completed 113 CE) ([detail](#))

Art, Speaking and Listening

Closely examine the van Eyck image, noticing the work’s many unique and peculiar details. Why is there only one candle in the chandelier? Is that the artist’s signature in the center of the painting? Can you see other figures reflected in the mirror at center? Discuss how close examination of a painting, like a literary work, often reveals hidden or deeper meaning. (SL.3.1c, SL.3.1d, SL.3.2, SL.3.3)

Art, Speaking and Listening

In each of these images, see if you can identify a story or event that has been passed down through generations. These might be stories for a civilization to remember or perhaps just a family. Discuss how these images also serve as records. What does the artist do to document the importance of an event (e.g., include unique elements or details)? How might these stories be retold because of these images? (SL.3.1c, SL.3.1d, SL.3.2, SL.3.3)

Unit 2: Inspired by the Sea

Art

- Claude Monet, [*Garden at Sainte-Adresse*](#) (1867)
- Edward Hopper, [*Ground Swell*](#) (1939)
- Joseph Turner, [*Margate \(?\), from the Sea*](#) (1835-1840)
- Katsushika Hokusai, [*Mount Fuji Seen Below a Wave at Kanagawa*](#) (1826-1833)
- Richard Diebenkorn, [*Horizon: Ocean View*](#) (1959)

Art, Speaking and Listening

Review all of the artworks. Ask students to describe differences among the works. Which one depicts the sea most accurately? Is it realistic or abstract? What would you create if you painted or drew your own image of the sea? Describe your “ideal” sea image in words. (W.3.3, SL.3.4, SL.3.5)

Art, Speaking and Listening

Continue with class discussion about the title of the unit, Inspired by the Sea. What do you see in each artwork—can you see the sea? Cover the part of the work that is not part of the sea. What changes about the sea? What do you notice in the water? Why did the artist choose those colors? Is it obvious that this detail is a picture of the sea? What else could it be? Closely compare the Diebenkorn image with the Hopper. Discuss the differences in color, line, texture, and shape of each seascape. Discuss the ideas of abstraction and realism by contrasting these works. (SL.3.1, SL.3.3)

Unit 3: Creative, Inventive, and Notable People

Art

- Alice Neel, [*Faith Ringgold*](#) (1976)
- Andy Warhol, [*Self-Portrait*](#) (1967)
- Arnold Newman, [*Igor Stravinsky*](#) (1946)
- Artist Unknown, [*Helen Keller with Anne Sullivan*](#) (1888)
- Edoardo Gelli, [*The Last Portrait of Mark Twain*](#) (1904)
- Pablo Picasso, [*Gertrude Stein*](#) (1906)
- Paul Gauguin, [*Self-Portrait*](#) (1889)
- Richard Avedon, [*Marian Anderson, Contralto, New York*](#) (1955)
- Vincent van Gogh, [*Self-Portrait*](#) (1887-1888)
- Winold Reiss, [*Portrait of Langston Hughes*](#) (no date)
- World-Telegram staff photographer, [*Louis Armstrong*](#) (1953)

Art, Speaking and Listening

Select two works to compare in a large-group discussion—for instance, the Warhol self-portrait and the photograph of Louis Armstrong. Discussion should focus on choices that the artist made to communicate the importance of the subject, including the subject’s unique creative sensibility in art, music, or writing. In the above example, students might explore why the trumpet is the focal point of the photograph—does the photographer want the viewer to focus mainly on the music or on the man? How is the self-portrait of Warhol different? What details does he give us,

and what remains ambiguous? How did the painter or photographer choose to depict the artist (or musician or writer) and portray his or her talents? (SL.3.1, SL.3.3)

Art, Speaking and Listening

Examine again one of the portraits that you most admire. If you were to create either a self-portrait or a portrait of someone you respect, what features would you include? What aspects of these artists' works would you use in your own interpretations? Write a brief narrative describing your imagined portrait. (W.3.3)

Unit 4: The People, The Preamble, and the Presidents

Art

- Aaron Shikler, [*Oil Portrait of John F. Kennedy \(Official Portrait\)*](#) (1970)
- Artist unknown, [*Reagan Inaugural Parade*](#) (1981)
- Chuck Close, [*Portrait of Bill Clinton*](#) (2005)
- Daniel Chester French, [*Lincoln Memorial*](#) (1922)
- Emanuel Leutze, [*Washington Crossing the Delaware*](#) (1851)
- Gilbert Stuart, [*George Washington*](#) (1796)
- Jean-Antoine Houdon, [*Bust of Thomas Jefferson*](#) (1789)
- John Trumbull, [*John Adams*](#) (1792-1793)
- Robert Rauschenberg, [*Retroactive 1*](#) (1964)

Art, Speaking and Listening

What have modern artists chosen to omit or add in more recent portraits—such as the portrait of Bill Clinton by Chuck Close or Rauschenberg's portrait of John F. Kennedy? How do these images differ from previous presidential portraits? (SL.3.1, SL.3.3)

Art, Speaking and Listening

Select one of the following comparisons: *Washington Crossing the Delaware* (Leutze) versus *Reagan Inaugural Parade* (photographer unknown) or *George Washington* (Stuart) versus *Oil Portrait of John F. Kennedy* (Shikler). Discuss how the style of depicting presidents has changed over time—and how it has remained the same. What elements can you identify in each painting that have remained? Subjects, details, themes? (SL.3.1, SL.3.3)

Unit 5: A Feast of Words on a Planet Called Earth – and Beyond

Art

- Helen Frankenthaler, [*Canyon*](#) (1965)
- Helen Frankenthaler, [*Wales*](#) (1966)
- Jackson Pollock, [*Number 1, 1950 \(Lavender Mist\)*](#) (1950)
- Jackson Pollock, [*One: Number 31, 1950*](#) (1950)
- Morris Louis, [*Number 182*](#) (1961)
- Sam Gilliam, [*Red Petals*](#) (1967)

Art, Opinion Writing

Compare Gilliam with Louis. Both artists were concerned with and interested in truly combining paint with canvas. Why do you think each artist chose these colors? Do you think he or she meant to make it look like this, or is it random? How do these paintings make you feel? Write a brief paragraph answering these questions. (W.3.1)

Art, Language Usage, Speaking and Listening

Building on the use of verbs, idioms, and dramatic reading, show the students *Number 31* (Pollock) and *Canyon* (Frankenthaler). Ask students: What words come to mind when you see these paintings? What words might you use to describe the colors? The texture? What forms do you see? Is there action in the paintings? How so? Define any of the words used (i.e., texture, shape, form, etc.). Review the difference between realism and abstraction. (L.3.1, L.3.3, L.3.5, SL.3.1, SL.3.3)

Unit 6: Fantastic Adventures with Dragons, Gods, and Giants

Art

- [Greek and Roman Art Collection](#) (The Metropolitan Museum of Art)
- [The Colosseum](#) (Rome, Italy, 80 CE)
- [The Parthenon](#) (Athenian Acropolis, Greece, 438 BCE)

Art, Speaking and Listening

Ask students what they notice first about the architecture of each building. What features do the buildings have in common? The Parthenon was built many years before the Colosseum—what traditions were carried into Roman society in terms of architectural style? What didn't the Romans do that the Greeks did on their colossal building? (SL.3.1, SL.3.3)

Art, Speaking and Listening

Compare images of the Colosseum and the Parthenon. Explain that one of these buildings was used for contests, battles, and dramas based on mythology. The other was used as a place of worship as well as a treasury, dedicated to a special goddess known as Athena. Can you tell which building was which, just by looking at them? What would you need to know in order to tell the difference? (SL.3.1, SL.3.3)

Art, Speaking and Listening

Introduce some of the art held in the Greek and Roman collection at the Metropolitan Museum of Art. Then lead a discussion about how the students see the mythology influencing ancient Greek and Roman art. In particular, discuss the relationship between the stories of the people (myths) and the inspiration for artistic pieces. (RL.3.2)

Grade Four

Unit 1: Tales of the Heart

Art

- Alexander Calder, [Untitled](#) (1976)

- [Dying Gaul](#) (Rome, Italy, 230 BCE-220 BCE)
- Giotto di Bondone, [Lamentation](#) (1305-1306)
- Jean-Honoré Fragonard, [The Swing](#) (1766)
- Pablo Picasso, [Guernica](#) (1937)
- Vincent van Gogh, [Portrait of Dr. Gachet](#) (1890)

Art, Speaking and Listening

View each of the images and try to identify the emotion that the artist wanted to impart to the viewer. Compare the *Dying Gaul* with the *Lamentation*. What did the artists want you to feel? Next, look at *The Swing*. How is this different? What elements of the artists' painting styles, color palettes, or details did they include that help to convey these emotions? Is it the subject matter that mostly conveys the emotions, or is it the artists' way of presenting it? (SL.4.1)

Art, Speaking and Listening

Review the elements of form in art (e.g., line, color, texture, form). Identify and describe these in Picasso's *Guernica* and van Gogh's *Portrait of Dr. Gachet*. How did these artists use formal elements to convey emotion in these works? (SL.4.1)

Unit 2: Literature Settings: Weather or Not

Art

- Claude Monet, [Bridge over a Pond of Water Lilies](#) (1899)
- Claude Monet, [Rouen Cathedral: The Portal \(Sunlight\)](#) (1893)
- Édouard Manet, [Boating](#) (1874)
- Gustave Caillebotte, [Paris Street, Rainy Day](#) (1877)
- John Constable, [Seascape Study with Rain Cloud](#) (1827)
- Kazimir Malevich, [Morning in the Village after Snowstorm](#) (1912)
- Thomas Hart Benton, [July Hay](#) (1943)
- Wassily Kandinsky, [Cemetery and Vicarage in Kochev](#) (1909)

Art, Speaking and Listening

Examine the Constable, Benton, and Malevich pieces and discuss how the formal elements (e.g., color, line, texture, and shapes) in these works relate to the weather being shown. Ask questions such as: How do the color and texture of the sky help to convey the weather? What lines lead you to understand this is a specific type of weather? How do the shapes that define the figures and landscape signal particular weather conditions? (SL.4.1, SL.4.3)

Art, Language Usage, Narrative Writing

Look at how weather is portrayed in the various art selections. What adjectives would you use to describe the weather? Are there any similes, metaphors, or figurative language that you think work best? Write down your own response and compare your answer with others in the class. Choose your favorite artwork and find a partner who chose the same piece. Together, write an opening scene from a story that would have that weather as its setting, using at least one metaphor or simile. (RL.4.7, W.4.3b, L.4.5a)

Unit 3: Animals are Characters, Too: Characters who Gallop, Bark and Squeak

Film

- Brad Bird and Jan Pinkava, dir., *Ratatouille* (2007)
- Caroline Thompson, dir., *Black Beauty* (1994)
- Carroll Ballard, dir., *Black Stallion* (1979)
- Chris Noonan, dir., *Babe* (1995)
- Max Nosseck, dir., *Black Beauty* (1946)
- Sam Fell and Robert Stevenhagen, dir., *Tale of Despereaux* (2008)
- Wayne Wang, dir., *Because of Winn Dixie* (2005)

Film, Reading Literature, Speaking and Listening

Compare the film and print versions of a book such as *Black Beauty* or *Black Stallion*. You can also download and compare any animal film, such as *Babe*, to a script of the film. (Your teacher needs to check and approve the parts of the script you want to use.) Decide what you want to compare before viewing (e.g., characters, settings, descriptions, dialogue, and/or stage directions), and keep notes in your journal about similarities and differences as well as the major differences between drama and prose. (SL.4.1, RL.4.5)

Film, Reading Literature, Speaking and Listening

Compare the film and print versions of a book such as *Black Beauty* or *Black Stallion*. You can also download and compare any animal film, such as *Babe*, to a script of the film. (Your teacher needs to check and approve the parts of the script you want to use.) Decide what you want to compare before viewing (e.g., characters, settings, descriptions, dialogue, and/or stage directions), and keep notes in your journal about similarities and differences as well as the major differences between drama and prose. (SL.4.1, RL.4.5)

Unit 4: Revolutionaries from the Past

Art

- Grant Wood, [Midnight Ride of Paul Revere](#) (1931)
- John Singleton Copley, [Paul Revere](#) (1768)

Media

- Rock and Revolution, [“Too Late to Apologize”](#) (2010)

Art, Speaking and Listening

View the Copley and Wood paintings again (see the other Art, Speaking and Listening activity in this section). One work is a portrait painted while the person was living; the second, the artist’s interpretation a hundred years later. Notice the differences in perspective (e.g., eye-level view vs. bird’s-eye view). Why do you think the earlier image focuses more on the man and the later one on the event that made him famous? (SL.4.1, SL.4.3, L.4.3)

Art, Speaking and Listening

Compare Copley’s and Wood’s portrayals of Paul Revere. How are they different? Do they have anything common—aside from both showing Revere? Students should think about what they

know about Revere and his famous ride as they consider the works. What do you see first in each image? Is it Revere or something else? Each artist meant to tell a story through his painting—can you describe this story? (SL.4.1, SL.4.3, L.4.3)

Media, Speaking and Listening

Independently or as a class, view the video “Too Late to Apologize” (see Art, Music, and Media). The first time, talk about the meaning and historical significance of the words. Then view the video a second time, stopping to discuss the images used and how they represent America’s past in a contemporary manner. Optional extension: create or remix your own music video to accompany your speech (from activity #14). (RL.4.7, RL.4.9, RI.4.7, RI.4.9, SL.4.1)

Unit 5: Stories of the Earth and Sky

Art

- Albert Pinkham Ryder, [*Seacoast in Moonlight*](#) (1890)
- Alfred Stieglitz, [*Equivalents*](#) (1923)
- El Greco, [*View of Toledo*](#) (c. 1595)
- Jean-François Millet, [*Landscape with a Peasant Women*](#) (early 1870s)
- John Constable, [*Hampstead Heath, Looking Towards Harrow at Sunset*](#) (1823)
- John Constable, [*Study of Clouds*](#) (1822)
- Louisa Matthíasdóttir, [*Gul*](#) (1990)
- Piet Mondrian, [*View from the Dunes with Beach and Piers*](#) (1909)
- Vija Celmins, [*Untitled #3 \(Comet\)*](#) (1996)
- Vincent van Gogh, [*The Starry Night*](#) (1889)

Art, Speaking and Listening

View Stieglitz’s and Celmins’s works closely. Ask students to guess which work is a photograph and which one a drawing. What is happening in each image of the sky? How has the artist depicted the sky? What types of artistic techniques has he or she employed? Is one depiction more mysterious than the other? (SL.4.1, SL.4.3)

Art, Informative Writing, Oral Presentation

Study Millet’s and Constable’s works closely. Note that they both include earth and sky and an individual figure. Students should compare and contrast the two works, answering questions such as: What different choices did each painter make to distinguish between the earth and sky, land and air—colors, textures, light? What role does the figure play in the work? Next, students should write a short essay outlining their responses. Have students present the works, along with their essay, to the class. (SL.4.1, SL.4.3, L.4.3)

Art, Narrative Writing

After looking at and discussing as a class van Gogh’s *The Starry Night* and El Greco’s *View of Toledo*, students should select one of the two works and write a story that could take place at the time of day and in the location depicted in the painting. Ask students to look closely at the painting before beginning to write, and to refer back to it repeatedly. Begin by outlining your story using the “Somebody-Wanted-But-So” graphic organizer. Then, make a list of the main events for your story. Next, add details by incorporating some facts you learned from your research, as well as some imaginary information, because we have learned that taking artistic license is an effective technique that authors use to build a story. Write a draft of your story and work with a partner to choose words and phrases that have the effect you want and that fit the painting you selected. Once you and your partner believe your story is of the highest quality,

record yourself reading it. Upload this as a podcast to the class web page, which will have van Gogh's and El Greco's paintings displayed nearby. (W.4.3, W.4.4, W.4.5, W.4.6, W.4.7, W.4.8, SL.4.5, L.4.3, L.4.5, L.4.1, L.4.2)

Unit 6: Literary Heroes

Art

- Donatello, [St. George](#) (1415-1417)
- Raphael, [St. George and the Dragon](#) (1504-1506)
- [The Unicorn Tapestries](#) (late fifteenth through early sixteenth centuries)

Film

- Michael Curtiz, William Keighley, dir., *The Adventures of Robin Hood* (1938)
- Richard Thorpe, dir., *Knights of the Round Table* (1953)

Art, Speaking and Listening

Examine Raphael's painting of St. George. What imagery do you see? How has Raphael depicted St. George? How does he look? Now, look at the Donatello sculpture of St. George. What are the differences? How did each artist choose to render his character? Can you see any of the same elements in the St. George characterizations as you did in the *Unicorn Tapestries*? (SL.4.1, SL.4.3)

Art, Speaking and Listening

Explore the imagery in the *Unicorn Tapestries*. What do you see? Continuing with what you have learned about the medieval European world, who are the characters featured in the tapestries? What is the meaning of the medieval hunt? Why does the unicorn seem symbolic—is it treated specifically in the tapestries? What about other animal imagery? (SL.4.1, SL.4.3)

Film, Reading Literature, Speaking and Listening

Compare film and print versions of a book such as *The Adventures Robin Hood* or *Knights of the Round Table*. (Note: You may need to ask your teacher which scenes would be appropriate to watch.) While viewing select scenes, discuss major differences between drama and prose, and structural elements (e.g., casts of characters, settings, descriptions, dialogue, and stage directions). (SL.4.1; RL.4.5)

Grade Five

Unit 1: Playing with Words

Art

- Joseph Cornell, [Cassiopeia 1](#) (1960) 
- Joseph Cornell, [L'Egypte de Mlle Cleo de Merode, cours élémentaire d'histoire naturelle](#) (1940) 
- Joseph Cornell, [Object \(Roses des Vents\)](#) (1942-53) 
- Joseph Cornell, [Untitled \(Solar Set\)](#) (1956-58) 

Media

- Bud Abbott and Lou Costello, ["Who's on First?"](#) (c. 1936) 

Music

- Benjamin Britten, *The Young Person's Guide to the Orchestra*, Opus 34 (1946) 
- Jack Norworth, *Take Me Out to the Ballgame* (1908) 

Music, Speaking and Listening

Listen to Benjamin Britten's *The Young Person's Guide to the Orchestra* as a class. Discuss how the ideas of "theme and variations" are expressed through music. As a class, choose a common topic about which to write, and then anyone who is interested may share their draft with the class. Discuss the similarities and differences in writing, just as "themes and variations" exist in music. (SL.5.1a, SL.5.1b)

Art, Narrative Writing

The Cornell boxes are carefully arranged to let your eye wander and find hidden objects. Cornell has created an assemblage, or a three-dimensional artistic composition made out of found objects. If you could create an assemblage box in the manner of Joseph Cornell, what would you put inside? Would you hide objects in drawers and small spaces, or let your viewer see everything? Write a short narrative describing your process for creating an assemblage. (W.5.3, W.5.4)

Art, Speaking and Listening

Do visual artists "play" with materials the way other artists do? Examine the works of Joseph Cornell. This early twentieth-century American artist spent his life collecting and arranging objects into imaginative and whimsical works. What do you notice about his assemblages? What types of objects did he use? Are Cornell's boxes like visual poems? What questions are you left with once you look at each box? (SL.5.1)

Unit 2: Renaissance Thinking

Art

- Donatello, [*St. George*](#) (ca. 1416)
- Leonardo da Vinci, [*Mona Lisa*](#) (c. 1503-1506)
- Leonardo da Vinci, [*The Last Supper*](#) (1495-1498)
- Michelangelo, [*Ceiling of the Sistine Chapel*](#) (1508-1512)
- Michelangelo, [*Dome of St. Peter's Basilica*](#) (1506-1626)
- Pieter Bruegel, [*Peasant Wedding*](#) (1567)
- Raphael, [*School of Athens*](#) (1510-1511)

Music

- Canadian Brass, “English Renaissance Music”
- The King’s Singers, *Madrigals*
- Traditional, possibly Henry VIII of England, “Greensleeves” (1580)

Music, Speaking and Listening

Listen to music from the Renaissance. How does this music reflect the time period in which it was written? How is it similar to and different from music you listen to today? Discuss as a class. (SL.5.1a,b)

Art, Reading Literature, Speaking and Listening

Usually pictures enhance a story, but sometimes pictures are part of the story, such as in *The Invention of Hugo Cabret* by Brian Selznick. How do pictures tell a story? Justify your answer by citing specific pages from the text during class discussion. (SL.5.1; SL.5.5)

Art, Speaking and Listening

To help you appreciate, in some small part, the challenges that Michelangelo faced in painting the ceiling of the Sistine Chapel, tape paper under your desk and then draw a detailed picture for ten minutes without stopping. After ten minutes, switch from pencil to paint. With your classmates, discuss the experience, and how it helps you to appreciate the amount of work that went into creating the Sistine Chapel ceiling. Finally, write in your journal about what it must have been like for Michelangelo to tackle a project that took years to complete in difficult conditions. (SL.5.1a, SL.5.1b, W.5.1a,b,c,d,e,f)

Art, Speaking and Listening

Compare da Vinci’s *Mona Lisa* and Donatello’s *St. George*. How has the artist captured the subject’s essence in this portrait? What is different between the two? Both portraits are believed to be of real people. How did each artist seem to take this into consideration in their portrayal? (SL.5.1)

Art, Speaking and Listening

Compare Raphael’s *School of Athens* with da Vinci’s *The Last Supper*. How does each artist create a narrative? Discuss the idea of composition—how does the artist organize the painting and the story it tells? Photocopy both images and have students draw on the pages, grouping the characters. Discover the underlying structure of each work and compare them. Identify the central figures in each story. Examine the way each artist chose to focus viewer’s attention on

those figures and then move the eye around the scene. What details did the artists include that help tell their stories? (SL.5.1, SL.5.5)

Unit 3: Clues to a Culture

Art

- Artist unknown, [*San Juan, A Mescalero Apache Chief*](#) (no date)
- Bill Hupe, [*Dedication Potlatch: The Honoring of Ancient Traditions*](#) (2006)
- Edward S. Curtis, [*Apache Still Life*](#) (1907)
- Edward S. Curtis, [*East Side of Walpi*](#) (1921)
- [*Haida mask*](#) (1879)
- [*Hopi Girl with Jar*](#) (no date)
- [*Indian Village Alaska*](#) (1897)
- Noah H. Rose, [*View of two Native American Apache women outside their cloth-covered wickiups in a camp in Arizona*](#) (1880)
- [*Wooden Hopi Kachina doll*](#) (1925)

Media

- *I Will Fight No More* (video of the speech of Chief Joseph)

Music

- Thomas Vennum, *Ojibway Music from Minnesota: A Century of Song for Voice and Drum*

Music, Speaking and Listening

Discuss how art and music can provide insights into a culture. From which do you prefer to learn? Why? Your teacher may ask you to write your own response and reasons on sticky notes, on a whiteboard, or in your journal before discussing as a class. (SL.5.1)

Art, Opinion Writing

View Rose's and Curtis's photographs, along with *Indian Village, Alaska*. What can we learn about these tribes through images of their housing? Why do you believe each tribe has a different form of home? For instance, why might the Apache build more temporary housing and the Hopi build into the land? What about these images can lead you to make educated guesses? Ask the students to write an essay describing what they have learned by viewing the photographs. (W.5.1, W.5.2, W.5.4, W.5.8)

Art, Speaking and Listening

Compare the Haida mask with the Kachina doll. Are the colors, fabrics, and textures used similar? Why do you believe this is so? What is the purpose of each of these objects? Discuss the use of pattern in these two works. (SL.5.1)

Unit 4: America in Conflict

Art

- Alexander Gardner, [*President Abraham Lincoln in the tent of General George B. McClellan after the Battle of Antietam*](#) (October 3, 1862)

Media

- Civil War photographs

Music

- "Goober Peas"
- Daniel Decatur Emmett, "Dixie" (1861)
- Julia Ward Howe, "The Battle Hymn of the Republic" (1861)
- Patrick S. Gilmore, "When Johnny Comes Marching Home" (1863)

Art, Speaking and Listening

How is war depicted through art? View one of the most famous photos of the Civil War, President Abraham Lincoln in the Tent of General George B. McClellan After the Battle of Antietam, and discuss what the image teaches viewers about the Civil War, even before learning facts and reading literature from that time period. (SL.5.1)

Unit 5: Exploration, Real and Imagined

Art

- Antoine de Saint-Exupéry, [*The Little Prince*](#) (1943) (Illustrations)
- Giorgio De Chirico, [*The Disquieting Muses*](#) (1916)
- Jean (Hans) Arp, [*Mountain, Navel, Anchors, Table*](#) (1925)
- Marcel Duchamp, [*Bicycle Wheel*](#) (1913)
- René Magritte, [*The False Mirror*](#) (1928)
- René Magritte, [*Time Transfixed*](#) (1938)
- Roberto Matta, [*Psychological Morphology*](#) (1938)
- Salvador Dalí, [*The Persistence of Memory*](#) (1931)
- Sir John Tenniel, [*Alice's Adventures in Wonderland*](#) (Illustrations)
- Wilfredo Lam, [*Untitled*](#), (1947)

Film

- *Lewis Carroll's Alice in Wonderland* (Broadway Theater Archive) (1983)
- Stanley Donen, dir., *The Little Prince* (1974)

Music

- Danny Elfman, Soundtrack to *Alice in Wonderland* (2010) (Walt Disney Records)
- Steve Schuch, *The Little Prince* (1997) (Night Heron Music)

Music, Speaking and Listening

Listen to the song "The Little Prince" by Steve Schuch. Read the lyrics. Discuss similarities and differences between the song and the book. (SL.5.1)

Film, Reading Literature, Speaking and Listening

How is reading *Alice's Adventures in Wonderland* or *The Little Prince* similar to or different from watching a DVD version? Which do you prefer? Why? Write your initial thoughts in your journal before discussing as a class. (RL.5.7)

Art, Narrative Writing

Have students select any one of the works. Students should inventory the visual elements in the work. Consider what the artists might be trying to communicate about the figure(s) or the setting through their juxtaposition of imagery and/or use of distortion. What role does color play in the work? Use the list to write a short story based on the work, referring back to it as the story is developed. Is the story similar to a dream? (W.5.3, W.5.4)

Art, Speaking and Listening

Examine the work of two surrealist artists: Salvador Dali and Rene Magritte. Compare the dreamlike state of the artworks to the experiences Alice has in Wonderland. In what ways are Alice's adventures similar to dreams (or nightmares)? To surrealist art? (SL.5.1)

Art, Speaking and Listening

The suggested artworks in this unit belong to two related schools of art—Dadaism and Surrealism. Duchamp's *Bicycle Wheel* is considered a Dadaist work. Dadaists created "anti-art" that attempted to go against long-established ideas of what art looked like. Duchamp made a series of works he called "readymades," which paired or simply presented commonplace objects in an art setting. Jean Arp was also a Dadaist. Read the title of Arp's work out loud as you examine it. What do you see? Now, look at Magritte's *Time Transfixed*. Magritte worked as a Surrealist, an approach to art making that developed out of Dadaism. Much of Magritte's work is dreamlike, featuring qualities found in Surrealism. Closely examine *Time Transfixed* and discuss as a class how Dadaism and Surrealism are similar and different. (SL.5.1, SL.5.5)

Unit 6: Coming of Age

Art

- Bernard Joseph Steffen, [*Dusty Plowing*](#) (ca. 1939)
- Blanche Grambs, [*No Work*](#) (1935)
- Conrad A. Albrizio, [*The New Deal*](#) (1934)
- Dorothea Lange, [*Migrant Mother*](#) (1936)
- Edward Hopper, [*House by the Railroad*](#) (1929)
- Hugo Gellert, [*The Working Day, no. 37*](#) (ca. 1933)

Film

- Doug Atchison, dir., *Akeelah and the Bee* (2006)
- Robert Stevenson, dir., *Old Yeller* (1957)
- Victor Fleming, dir., *The Wizard of Oz* (1939)

Music

- Artie Shaw and His New Music, “Whistle While You Work” (no date)
- Duke Ellington and Irving Mills, “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (1931)
- E.Y. “Yip” Harburg and Jay Gorney, “Brother, Can You Spare a Dime?” (1931)
- Jack Yellen and Milton Ager, “Happy Days Are Here Again” (1929)
- Jerome Kern and George Gard “Buddy” DeSylva, “Look for the Silver Lining” (1920)
- Marsha Norman and Lucy Simon, *The Secret Garden* (musical) (1991)

Art, Speaking and Listening

Compare the Dorothea Lange photograph with the drawing by Blanche Grambs. Can you still feel emotion looking at the drawing, even though you are not seeing the character’s face? What about in Lange’s photograph? What makes this image so powerful? (SL.5.1. SL.5.4)

Art, Speaking and Listening

View Edward Hopper’s *House by the Railroad*. Does the house appear occupied or abandoned? Does the railroad track appear to cut off access to the house, at least visually? What feelings do you get when you view this image? Note that Hopper claimed to try not to depict emotion in his paintings, only facts. Do you think Hopper was trying to depict the status of society at this time—or just a house? Would you describe this painting as happy, sad, or neither? (SL.5.1. SL.5.4)

Film, Reading Literature, Speaking and Listening

As an alternative means of examining the elements involved in coming-of-age stories, select a movie version of one of the stories to watch and discuss the elements from the graphic organizer (see the Reading Literature, Speaking and Listening activity in this section). Did the novel or movie address a question or issue with which you (or a friend) have struggled? (RL.5.7)

Music, Speaking and Listening

Listen to music from the Great Depression. Discuss how music can provide insight into historical events. What do you learn about these events by listening to music? How do the arts provide comfort and solace in times of conflict? Your teacher may ask you to write your own response on sticky notes, on a whiteboard, or in your journal before discussing as a class. (SL.5.1)

Grade Six

Unit 1: I Won't Grow Up

Film

- Mel Stuart, dir., *Willy Wonka and the Chocolate Factory* (1971)
- Tim Burton, dir., *Charlie and the Chocolate Factory* (2005)
- Henry Selick, dir., *James and the Giant Peach* (1996)
- Marc Forster, dir., *Finding Neverland* (2004)
- Glenn Casale and Gary Halvorson, dir., *Peter Pan* (2000)

Media

- *James and the Giant Peach* (audiobook CD) (Puffin Books)
- *Peter and the Starcatchers* (audiobook CD) (Brilliance Audio)
- *Peter Pan* (BBC Radio Presents) (Random House Audio)

Music

- Moose Charlap and Carolyn Leigh, "I Won't Grow Up" (1954). *Note:* This song is from *Peter Pan*, the musical. The version in which Cathy Rigby sings the part of Peter is recommended.

Media, Reading Literature, Argument Writing

How is listening to or *James and the Giant Peach* as an audiobook similar to and different from reading the book? Which do you prefer? Why? Write an argument to support your preference in your journal or post it on the classroom blog, and compare your response to those of your classmates. Discuss at least three reasons for your preference, citing evidence from the text. (RL.6.7, W.6.1, L.6.1a,b, L.6.2a)

Music, Reading Literature, Speaking and Listening

What does the phrase "I won't grow up" mean to you? Based on the lyrics from the musical version of *Peter Pan*, what does growing up mean to Peter? Does this song include all aspects of growing up? Your teacher may ask you to first write your own response in your journal and share it with a partner prior to discussing as a class. (SL.6.1a,b) (*Note:* Alternatively, you may watch the "I Won't Grow Up" scene from the movie or on YouTube and then discuss.) (RL.6.7)

Unit 2: Folklore: A Blast from the Past

Art

- [Marble portrait of the Emperor Augustus](#) (Roman, ca. 14-37 CE)
- [Mural painting at Teotihuacan](#) (Latin American, ca. fourteenth to fifteenth century)
- [Oseburg Burial Ship](#) (Viking, 800 CE)
- [Stelae from La Venta](#) (Olmec, Latin American, ca. 1000-500 BCE)
- [Sutton Hoo Burial Helmet](#) (Viking, early seventh century)
- [Winged Victory of Samothrace](#) (Greek, ca. 190 BCE)

Media

- *Just So Stories* (Rudyard Kipling) (audiobook CD) (Harper Collins)
- *The Lightning Thief: Percy Jackson and the Olympians: Book 1* (Rick Riordan and Jesse Bernstein) (Listening Library)

Art, Speaking and Listening

View the *Winged Victory of Samothrace* in comparison to a wall painting of the *Great Goddess at Teotihuacan*. How are these two goddesses depicted? Are they portrayed similarly? What are some of the differences? Examine the images for evidence. What leads you to believe that these are goddesses that were worshipped? (SL.6.1, SL.6.2)

Media, Reading Literature, Opinion Writing

How is listening to *Just So Stories* as an audiobook similar to or different from reading the book? Which do you prefer? Why? Your teacher may ask you to write your own responses in your journal and share them with a partner before class discussion. Alternatively, you may respond to the prompt posted on the classroom blog by your teacher. (RL.6.7)

Art, Speaking and Listening

Find art works that portray the characters or culture(s) about which you read. For instance, consider a Viking member of the Sutton Hoo ship or an Olmec sculptor creating a monumental work at La Venta. How does knowing the story behind the character give you a deeper insight into the artwork? What aesthetic or cultural considerations might have been on the artist's mind during the creation of such works? Your teacher may ask you to write your own responses in your journal and share them with a partner before class discussion. (SL.6.1, RL.6.3)

Unit 3: Embracing Heritage

Art

- Childe Hassam, [*Flags on Fifty-Seventh Street: The Winter of 1918*](#) (1918)
- Childe Hassam, [*Village Scene*](#) (1883-1885)
- Childe Hassam, [*Winter in Union Square*](#) (1889-1890)
- Jacob Riis, [*various photographs*](#)

Music

- “Coming to America” (Neil Diamond)

Art, Speaking and Listening

Riis and Hassam both depicted New York City during the same period, yet they chose strikingly different subject matter. Speculate on the reasons for this difference. (SL.6.1, SL.6.2)

Art, Speaking and Listening

Riis was one of the first artists to use flash photography. How did the stillness that this technology required affect his choice of subject matter and the time of day in which he worked? (SL.6.1, SL.6.2)

Art, Speaking and Listening

Why do you think Hassam chose the colors and patterns that he did? Do you believe this is what the scenes actually looked like? (SL.6.1, SL.6.2)

Unit 4: Courageous Characters

Art

- [Frederick Douglass Home](#) (Washington, DC, ca. 1855)
- [Iwo Jima Memorial](#) (Rosslyn, Virginia, 1954)
- [Lincoln Memorial](#) (Washington, DC, 1912-1922)
- [Vietnam War Memorial](#) (Washington, DC, 1982)
- [Washington Monument](#) (Washington, DC, 1848-1888)

Music

- Traditional, “Cotton Mill Girls” (as sung by Michèle Welborne)
- Traditional, “Nobody Knows the Trouble I’ve Seen”
- Traditional, possibly Wallis Willis, “[Swing Low, Sweet Chariot](#)”

Art, Speaking and Listening

As you reflect on the background on the Wright brothers and Charles Lindbergh, describe what you see in the images. How do these images show their passion and ambition to achieve flight? What do the photos teach us about the process involved in such progress? Discuss the degree to which the photos focus on the people versus the planes. (SL.6.1, SL.6.2)

Unit 5: Figure it Out

Art

- Balthus, [Solitaire](#) (1943)
- Balthus, [The Living Room](#) (1942)
- Balthus, [The Mountain](#) (1936-1937)
- Balthus, [The Street](#) (1933-1935)
- [Illustrations from The Mysteries of Harris Burdick](#) (Chris Van Allsburg)

Media

- *The Essential Agatha Christie Stories: Agatha Christie’s Best Short Sleuths Crack Twenty-Two Famous Cases* (Agatha Christie) (BBC Audiobooks America)
- *The New Adventures of Sherlock Holmes* (Arthur Conan Doyle) (Anthony Boucher) (audiobook CD)

Media, Reading Literature, Argument Writing

How does listening to a mystery such as *The Mysterious Adventures of Sherlock Holmes* as an audiobook compare to reading the book? Which do you prefer? Why? Write an argument to explain your preference. Be sure to include at least three reasons for your preference and examples for each reason. Take the online poll on your classroom blog for this topic. If the class

responses are equally divided, your teacher may ask you to upload your response on the classroom blog to get feedback from your classmates. (RL.6.7, W.6.1, L.6.1)

Art, Speaking and Listening

Compare the work of Balthus to the illustrations in *The Mysteries of Harris Burdick* by Chris Van Allsburg. What are the differences you notice between fine art (Balthus) and illustrations (Van Allsburg)? How are the looks of these two artists similar? How are they different? Illustrators are sometimes inspired by the work of fine artists. Might this have been the case here? (SL.6.1, SL.6.4)

Art, Narrative Writing

Study the small details and imagery in Balthus's *The Street and The Mountain*. What is happening in these paintings? Imagine what might have occurred before and after each scene. Write a short story describing what you see, and what might happen next to these characters. (W.6.3, W.6.4, W.6.5)

Unit 6: Winging It

Art

- Attributed to Orville and/or Wilbur Wright, [Orville Wright, Major John F. Curry, and Colonel Charles Lindbergh, who came to pay Orville a personal call at Wright Field, Dayton, Ohio](#) (early twentieth century)
- Orville Wright, Wilbur Wright, and John T. Daniels, [Crumpled glider wrecked by the wind on Hill of the Wreck](#) (early twentieth century)
- Orville Wright, Wilbur Wright, and John T. Daniels, [Wilbur gliding down steep slope of Big Kill Devil Hill](#) (early twentieth century)
- Orville Wright, Wilbur Wright, and John T. Daniels, [First Flight](#) (early twentieth century)
- Photographer unknown, [Charles Lindbergh, three-quarter length portrait, standing, left profile, working on engine of The Spirit of St. Louis](#) (early twentieth century)

Art, Speaking and Listening

As you reflect on the background on the Wright brothers and Charles Lindbergh, describe what you see in the images. How do these images show their passion and ambition to achieve flight? What do the photos teach us about the process involved in such progress? Discuss the degree to which the photos focus on the people versus the planes. (SL.6.1, SL.6.2)

Grade Seven

Unit 1: Characters with Character

Art

- Attributed to Jean de Touyl, [Reliquary Shrine](#) (ca. fourteenth century)
- [Chartres Cathedral, Chartres, France](#) (1193-1250)
- [Child's Suit of Armor, French or German](#) (ca. sixteenth century)
- Giotto di Bondone, [Madonna di Ognissanti](#) (1306-1310)
- Herman, Paul, and Jean de Limbourg, [The Belles Heures of Jean de France, Duc du Berry](#) (1405-1408/1409)
- [Mosaics at Chora Church, Istanbul, Turkey](#) (1315-1321)
- [Mosaics at Hagia Sophia, Istanbul, Turkey](#) (562–1204)
- [Notre Dame de Paris, Paris, France](#) (1163-1250)
- Simone Martini and Lippo Memmi, [Annunciation](#) (1330)
- [Textile art of the Caucasus, Persia](#)
- [The Islamic Art Collection at the Los Angeles County Museum of Art \(LACMA\)](#)
- [Westminster Abbey, London, England](#) (1245)

Music

- Gregorian chants and madrigals

Art, Speaking and Listening

Discuss as a class how art can provide insight into a historical time period. Show the Chora Church mosaics alongside the Hagia Sophia mosaics. Both sets of mosaics were created to endow the viewer with a sense of religion's role in everyday life—since they could neither read nor write, many viewers relied on visual images. What do you see happening in these images? What events may be occurring? Do these mosaics provide a sense of power? Who is the dominant figure? What message would religious leaders want their viewers to take away? (SL.7.1a,b)

Art, Informative Writing, Opinion Writing

View Giotto's *Madonna* and Martini's *Annunciation*. Write a descriptive response to the following questions: How are colors, lines, and textures used to create a sense of majesty? Who is the central figure in both works, and how do you know? What does examining these two panel paintings teach us about the medieval style of art? Consider the flatness of the bodies, the exquisite drapery, and the use of color. What affects you the most? Which of these two pieces do you think is more beautiful? (W.7.2)

Unit 2: Perseverance

Art

- N. C. Wyeth, [*All day he hung round the cove, or upon the cliffs, with a brass telescope*](#) (1911)
- N. C. Wyeth, [*For all the world, I was led like a dancing bear*](#) (1911)
- N. C. Wyeth, [*Then, climbing on the roof, he had with his own hand bent and run up the colors*](#) (1911)
- N. C. Wyeth, [*Treasure Island, title page illustration*](#) (1911)

Media

- Arthur Penn, dir., *The Miracle Worker* (1962)

Art, Speaking and Listening

View the works by N. C. Wyeth, which were drawn to illustrate *Treasure Island*. How do these illustrations add to or alter your understanding of the text? Can these images stand alone as a work of art or do they require the text in order to be fully appreciated and understood? What does examining these works teach us about the difference between fine art and illustration? (SL.7.2, SL.7.4, SL.7.5)

Film, Reading Literature, Speaking and Listening

Discuss the similarities and differences among reading about Annie Sullivan, seeing the film version of *The Miracle Worker*, and reading the play. Do reading and watching all three versions give you a better picture of Helen Keller and Annie Sullivan than if you only read or saw one text? Write your ideas in your journal. Then, share your ideas with a partner prior to discussing as a class. (RL.7.5, RL.7.7)

Unit 3: Courage in Life and in Literature

Media

- Elliott Berlin and Joe Fab, dir., *Paper Clips* (HBO documentary) (2004)
- George Stevens, dir., *The Diary of Anne Frank* (Screenplay by Frances Goodrich and Albert Hackett) (1959)
- Peter Jones, dir., *Bataan Rescue: The Most Daring Rescue Mission of World War II* (PBS documentary) (2005)
- Robert Dornhelm, dir., *Anne Frank, The Whole Story* (2001)

Media, Speaking and Listening

Watch the HBO documentary *Paper Clips*, which is about a project started by middle school students to remember the people affected by the Holocaust. How does the format contribute to the meaning or impact? As a class, discuss why it is important to learn from history and pass that learning from generation to generation. (RL.7.5, RL.7.7, SL.7.2)

Film, Reading Informational, Reading Literature, Speaking and Listening

Discuss the similarities and differences between Anne’s biography and the play and film interpretations of her story. What parts were true to the original? What parts were changed? Why do you think the elements that changed were changed? Does it add or detract from the dramatic effect of Anne’s story? Why or why not? Write your ideas in your journal or complete a two-circle or three-circle Venn diagram using online templates. Share with a classmate prior to class discussion. (RL.7.5, RL.7.7)

Unit 4: Survival in the Wild

Art

- Albert Bierstadt, [*The Rocky Mountains, Lander’s Peak*](#) (1864)
- Frederic Edwin Church, [*The Heart of the Andes*](#) (1859)
- Théodore Géricault, [*The Raft of the Medusa*](#) (1818-1819)
- Thomas Cole, [*View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm - The Oxbow*](#) (1836)
- Winslow Homer, [*The Gulf Stream*](#) (1899)

Media

- Mark Griffiths, dir., *A Cry in the Wild* (based on *Hatchet*) (1990)
- Peter Svatek, dir., *The Call of the Wild: Dog of the Yukon* (1997)
- Richard Gabai, dir., *Call of the Wild* (2009)

Art, Speaking and Listening

Look carefully at the paintings by Church, Bierstadt, and Cole. Each of these artists came from a common school of art called the Hudson River School. However, what differences can you see in their paintings? How did each artist choose to depict the wild? What aspects did each choose to highlight, and what did they choose to forgo in their depictions? (SL.7.1, SL.7.3, SL.7.4)

Art, Speaking and Listening, Narrative Writing

The works by Géricault and Homer are considered to be classic images of man’s survival at sea. Study the works separately, beginning with the Géricault. Note the many ways in which the artist emphasized the high drama of the situation (e.g., the dramatic surf and sky, billowing sail, imposing wave). Observe that half of the men are reaching toward a barely visible ship on the horizon, while the rest slip slowly into the surf. Then turn to the Homer and identify similarities with the Géricault (e.g., the coming boat). Which work do you think documents a real event? Listen to the story of the Medusa shipwreck. Write a short story describing the events that you would imagine either led to or came after the scene in Homer’s work. (SL.7.2, SL.7.4, SL.7.5, W.7.3)

Film, Reading Literature

Compare the book *The Call of the Wild* to the film version. Write your ideas down in your journal or mark your text with sticky notes. Be sure to cite specific similarities and differences between the versions. (RL.7.7)

Unit 5: Science or Fiction

Media

- *A Wrinkle in Time* (audiobook CD) (Madeleine L'Engle)
- *War of the Worlds* (Orson Welles, *The Mercury Theater on Air*, October 30, 1938)

Music

- Gustav Holst, *The Planets* (1914-16)

Media, Research, Oral Presentation, Multimedia Presentation

After listening to the original 1938 radio broadcast of *The War of the Worlds*, discuss the following questions:

- Did the radio play hold your attention? Why or why not?
- Which techniques were effective in making the audio “come alive”?
- Were you invested in what happened to any of the characters? Why or why not?
- Does this remind you of any similar stories/broadcasts you have heard? (RL.7.7, SL.7.1)

Follow up by researching public reaction to the radio broadcast on the night before Halloween in 1938. What effect did the program have on listeners who tuned in late? What elements make the broadcast sound believable? Write your ideas in your journal (or on a shared spreadsheet) and share ideas with a partner prior to class discussion. Compile your own broadcast or other kind of multimedia presentation that exhibits the same elements. (SL.7.3, SL.7.4, SL.7.5)

Music, Speaking and Listening

Each movement of *The Planets* by Gustav Holst is named after a planet of the solar system. All planets except Earth are represented. Discuss what makes the music for each planet unique. Take notes of your thoughts in your journal while listening to the music. (SL.7.1, L.7.1)

Unit 6: Literature Reflects Life: Making Sense of our World

Art

- Honoré Daumier, [*André-Marie-Jean-Jaques Dupin Aîné*](#) (1929/1930)
- Honoré Daumier, [*Antoine Odier*](#) (1929)
- Honoré Daumier, [*Antoine-Maurice-Apollinaire, Comte D'Argout*](#) (1929)
- Honoré Daumier, [*Auguste Gady*](#) (1929)
- Honoré Daumier, [*Auguste-Hilarion, Comte de Kératry*](#) (1929)

Film

- Fred Schepisi, dir., *Roxanne* (1987)

Art, Speaking and Listening

Daumier made at least three dozen of these busts. Notice the level of detail, and appearance of monumentality, with which Daumier imbued these works. How tall do you think they are? None of these works is much taller than six inches. Select three works, rename the subjects, and assign the subject an occupation based on appearance. (SL.7.2, SL.7.4, SL.7.5, W.7.1, W.7.3)

Art, Speaking and Listening, Informative Writing

What emotions can you identify in the characters that Daumier has created? How has he shown these emotions artistically? What is different about these heads from other sculptures you have seen? What is the same? Describe what you see in a short paragraph, focusing on the visual aspects of the sculpture, then share your ideas with the class. Does everyone see the same visual elements in these sculptures? (SL.7.1, SL.7.3, SL.7.4, W.7.2)

Film, Media, Reading Literature, Speaking and Listening

Compare and contrast a written story with its filmed or theatrical version. Specifically examine the tools used to produce video, film, or theater (*e.g., lighting, sound, color, camera angles*) by comparing a written text (*i.e., Cyrano*) to its staged or multimedia version. (*Note: Use select scenes from the 1987 movie Roxanne.*) (RL.7.7)

Grade Eight

Unit 1: Urban Settings in America: “It Happened in the City”

Art

- Anish Kapoor, [Cloud Gate](#) (2004-2006)
- Edward H. Bennett and Marcel F. Loyau, [Buckingham Fountain](#) (1927)
- Edward Hopper, [Nighthawks](#) (1942)
- Jean Michel Basquiat, [Untitled](#) (1981)
- Joseph Stella, [Bridge](#) (1936)
- Pablo Picasso, [Untitled or "The Picasso"](#) (1967)
- Piet Mondrian, [Broadway Boogie Woogie](#) (1942-1943)

Media

- Video footage from September 11, 2001

Music

- "Where Were You When the World Stopped Turning" (Alan Jackson)

Art, Speaking and Listening

Compare *Cloud Gate* with the Picasso sculpture. Both public art sculptures are located in Chicago. Discuss the role(s) fine art can play in a public setting. What makes a public artwork successful? How is viewing art in public different from viewing it in a private setting? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Art, Speaking and Listening

Edward Hopper’s *Nighthawks* and Piet Mondrian’s *Broadway Boogie Woogie*, which both depict New York City, were painted in the same year. Notice the dramatic difference in these artists’ styles. The difference goes beyond realism versus abstraction. Discuss the painters’ color palettes, the distance at which they placed the viewer, and the type of space in the work. Dwell on the extent to which each artist was focused on the people versus the place. Were they depicting the same time of day? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Unit 2: Rural Settings in North America: “It Happened in the Country”

Art

- Edward Hopper, [*Cape Cod Evening*](#) (1939)
- Edward Hopper, [*Early Sunday Morning*](#) (1930)
- Edward Hopper, [*Gas*](#) (1940)
- Grant Wood, [*American Gothic*](#) (1930)

Art, Speaking and Listening

Examine the Hopper paintings. What is different in these rural works versus the urban paintings viewed in the previous unit? Do you see a source of light in Hopper’s paintings? Where? Why do you think he included the elements that he did—or left certain elements out? What role do the people play in these works? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Art, Informative Writing, Speaking and Listening

How is rural life in America portrayed in Wood’s famous painting *American Gothic*? Notice the symmetry of the elements in the painting and the frontality of the figures. What does this imply? Who is looking at you and who is not? Why do you believe that Wood made these choices? How does the structure of art affect meaning in ways similar to and different from writing? Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.5, SL.8.1)

Unit 3: Looking Back on America

Art

- Emanuel Leutze, [*Washington Crossing The Delaware*](#) (1851)
- Grant Wood, [*Midnight Ride of Paul Revere*](#) (1931)
- James Rosenquist, [*F-111*](#) (1933)
- John Trumbull, [*Declaration of Independence*](#) (1819)
- Robert Rauschenberg, [*Retroactive 1*](#) (1964)

Art, Speaking and Listening

View Rauschenberg’s and Rosenquist’s works. Can you tell which events both artists wanted to highlight? Do you believe there is any social commentary present in these works? How are these different from documentary works, like the first three examined? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Art, Speaking and Listening

Before the advent of photography, painters would document, interpret, and record important events in paintings. The artists who created these works were not usually present during the event they depicted. View the works by Wood, Leutze, and Trumbell. What did each of these artists record? To what extent do the artists seem to be trying to document the event literally, or to capture its essence? How do works such as these help us to appreciate the events they depict? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Unit 4: Authors and Artists

Art

- Andrea Mantegna, [*Lamentation over the Dead Christ*](#) (1480)
- Chuck Close, [*Fanny/Fingerpainting*](#) (1985)
- Édouard Manet, [*Dead Toreador*](#) (1864)
- Hieronymus Bosch, [*Garden of Earthly Delights*](#) (1503-04)
- Michelangelo Merisi da Caravaggio, [*Supper at Emmaus*](#) (1601)
- Paolo Ucello, [*Niccolo Mauruzi da Tolentino at the Battle of San Romano*](#) (1438-40)
- Paul Cézanne, [*The Card Players*](#) (1890-1892)
- Sylvia Plimack Mangold, [*The Linden Tree*](#) (1988)

Art, Speaking and Listening

Introductory Activity: Read *Museum ABC* or *Museum Shapes* with the class. What is the author's purpose in creating these texts? How do these books provide a different way of looking at art and artists? How is this presentation similar to or different from information you find online? Consider creating, as a class, an ABC book or digital presentation about the art and artists studied in this unit. (RI.8.1, RI.8.6, RI.8.7)

Art, Speaking and Listening

Look at a variety of art: fine art, illustrations, ads, pictorial histories, etc. Evaluate the motives (e.g., social, commercial, or political) behind each presentation. How does the motivation affect the message? Why? Write responses to these questions in your journal and share with a partner prior to class discussion. Your teacher may ask you upload images of the art onto a shared spreadsheet. Each class member will add either audio or text that articulates his/her thoughts regarding the artist's motivation. (SL.8.2, SL.8.1)

Art, Speaking and Listening

Examine and discuss the variety of perspectives used by the artists in the artworks (e.g., worm's-eye view, sitting at the table, far away, or up close). Identify the perspective in each work. How does the perspective affect the viewer's relationship to the work? For instance, in the works by Caravaggio and Cézanne, does it seem as if there is a spot left for the viewer at the table? How does this differ from the perspective in Bosch's work? What about Close's? How do these artists use perspective to draw viewers in? Write responses to these questions in your journal and share with a partner prior to class discussion. Discuss how this compares to authors' use of perspective in the characters they create. (SL.8.1, W.8.1, W.8.2)

Art, Speaking and Listening

If the elements and principles of art and design are the building blocks for artists, what are the building blocks for writers? Write responses to these questions in your journal and share with a partner prior to class discussion. Be prepared to defend your position with examples. Your

teacher may invite you and your classmates to discuss the question on the classroom blog. (SL.8.1, SL.8.4)

Unit 5: Dramatically Speaking

Film

- Alfred Hitchcock, dir., *Dial M for Murder* (1954)
- Anatole Litvak, dir., *Sorry, Wrong Number* (1948)
- Daniel Petrie, dir., *A Raisin in the Sun* (1961)
- David Mallet, dir., *Cats* (1998, PBS Great Performances)
- Michael Hoffman, dir., *A Midsummer Night's Dream* (1999)

Music

- "Macavity," from *Cats* (Andrew Lloyd Webber)

Reading Literature, Media, Speaking and Listening

Read the script of *Sorry, Wrong Number* with your classmates. Discuss how the use of flashbacks adds suspense to the tone of the play. Then listen to the radio drama version and/or view the film version and compare these to the written version. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.3, RL.8.5, RL.8.6, RL.8.7, SL.8.6)

Reading Literature, Media, Speaking and Listening

How is the plot and use of suspense similar and different between *Sorry, Wrong Number* and *Dial M for Murder*? Write responses to these questions in your journal and share with a partner prior to class or classroom blog discussion. (RL.8.6, SL.8.1a,b,c,d)

Reading Informational Text, Media, Speaking and Listening

Create a T-chart or Venn diagram in your journal where you compare two speeches, such as the "Fireside Chat" by Franklin Delano Roosevelt and Barbara Jordan's keynote address at the 1976 Democratic National Convention. Delineate each speaker's arguments and specific claims, evaluate the soundness of the reasoning, and make a judgment about the relevance and sufficiency of the evidence. Point out any particular words that you understand better because of how they were used in context. Write a response to this question in your journal or on the classroom blog: "What is the difference between reading the speech and hearing it/seeing it performed live?" (SL.8.3, L.8.5a,b,c; RL.8.5, SL.8.1a,b,c,d)

Unit 6: “The Road Not Taken”

Art

- Artemisia Gentileschi, [*Self-Portrait as the Allegory of Painting*](#) (1638-1639)
- Diego Velázquez, [*Juan de Pareja*](#) (1650)

Film

- Charles Sturridge, dir., *Gulliver’s Travels* (1996)
- Gillian Armstrong, dir., *Little Women* (1994)
- John Sturges, dir., *The Old Man and the Sea* (1958)
- Jud Taylor, dir., *The Old Man and the Sea* (1990)
- Mervyn LeRoy, dir., *Little Women* (1949)
- Michael Curtiz, dir., *The Sea Wolf* (1941)

Art, Speaking and Listening

Gentileschi was the first female artist to be admitted to the prestigious Accademia delle Arti del Disegno in Florence, Italy, yet she struggled to break into the art world. Compare Gentileschi’s self-portrait to Velázquez’s portrayal of de Pareja. How are the portraits depicted? What artistic elements engage the viewer? Note that the paintings are nearly contemporaneous. How do the works compare? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Art, Speaking and Listening

Velázquez painted his assistant, Juan de Pareja, who was also a painter. Velázquez is believed to have painted de Pareja in preparation for a portrait he was soon to paint of Pope Innocent X. Does this strike you as a mere preparatory work? Has Velázquez given de Pareja an assistant’s bearing or a more regal one? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Art, Reading Literature

How does the writing style (from the first-person point of view), in *I, Juan de Pareja* by Elizabeth Borton de Trevino affect your connection to the protagonist, de Pareja? How is de Pareja’s struggle to paint (because Spanish slaves at the time were forbidden to practice the arts) simultaneously fascinating, suspenseful, and inspiring? View Diego Velázquez’s portrait of Juan de Pareja. How does looking at this painting expand your knowledge of its subject? Write responses to these questions and other self-generated questions in your journal. (RL.8.2, RL.8.3, RL.8.6, RL.8.10, W.8.9a)

Film, Reading Literature, Speaking and Listening

Read one of the novels from this unit. Then view select scenes from the film version and compare them to the scenes as written. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text, evaluating the choices made by the director or actors. Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.5, RL.8.7, SL.8.6)

Grade Nine

Unit 1: Literary Elements and the Short Story

Art

- Emanuel Leutze, [*Washington Crossing The Delaware*](#) (1851)
- Jacob Lawrence, [*On The Way*](#) (1990)
- Michelangelo, [*The Creation of Adam*](#), Sistine Chapel (1482)
- Pablo Picasso, [*Young Acrobat on a Ball*](#) (1905)
- Roy DeCarava, [*Untitled*](#) (1950)
- Sultan Muhammad, [*From a Khamsa of Nizami*](#) (1539-43)
- Tina Barney, [*Marina's Room*](#) (1987)

Film

- Ang Lee, dir., "Chosen" (and other BMW short films)
- Ken Burns, dir., [*Brooklyn Bridge*](#) (1981)
- Martin Scorsese, dir., *No Direction Home* (2005)

Music

- "Clothesline Saga" (Bob Dylan)
- "Me and Bobby McGee" (Kris Kristofferson and Fred Foster)
- "Peter and The Wolf" (Sergei Prokofiev)
- "The Bonnie Lass o'Fyvie" ("Peggy-O") (Folk Ballad)
- "Variations on an Original Theme ('Enigma')" (Edward Elgar)

Art, Speaking and Listening

How do artists create narratives? Select two works of art to view as a class. Compare the two works, focusing the discussion on the relationship between character and setting, and on how the artists combined these to suggest a narrative. (SL.9-10.1, SL.9-10.2)

Art, Reading Literature, Informative Writing

Select a short story and an artwork and write an essay in which you discuss the use of symbolism in each. State your thesis clearly and include at least three pieces of evidence to support it. An optional extension is to create a digital slide presentation in which you set up a visual comparison between the two works. (RL.9-10.4, W.9-10.2, SL.9-10.6)

Unit 2: The Novel – Honor

Art

- ["America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945"](#) (Library of Congress)
- [Selected Photographs by Dorothea Lange, taken for the Farm Security Administration during the Great Depression](#) (Library of Congress)

Film

- Robert Mulligan, dir., *To Kill A Mockingbird* (1962)

Art, Argument Writing, Oral Presentation

Present several photographs of small southern towns during the Depression from Dorothea Lange’s or the Library of Congress’s collections and compare them to the description of Maycomb in *To Kill a Mockingbird*. Explain which rendering is more vivid to you and why. State your thesis clearly and include at least three pieces of evidence to support it. Your teacher may ask you to record your presentation as a podcast for publication on the class web page. (RL.9-10.4, SL.9-10.2, SL.9-10.5)

Film, Opinion Writing, Oral Presentation

Describe whether the 1962 film version of *To Kill a Mockingbird* is faithful to the novel. Cite evidence for why or why not, explaining why you think the film’s director chose to omit or emphasize certain events. State your thesis clearly and include at least three pieces of evidence to support your thesis. (RL.9-10.7, SL.9-10.2, SL.9-10.4, SL.9-10.6)

Art, Informative Writing

Select a documentary photograph from the Library of Congress’s Farm Security Administration-Office of War Information Collection (FSA-OWI) website. In a well-developed essay, explain how the image helps illuminate your understanding of life in the American South during the Depression. State your thesis clearly and include at least three pieces of evidence to support it. (RI.9-10.7, W.9-10.2)

Unit 3: Poetry – Beauty

Art

- [Chartres Cathedral](#) (1193 and 1250)
- Frank Lloyd Wright, [Frederick C. Robie House](#) (1909)
- Greek, [Terracotta Hydria](#) (ca. 510 BCE)
- Leonardo da Vinci, [Mona Lisa](#) (1503-06)
- Michelangelo, [David](#) (1504)
- Sandro Botticelli, [The Birth of Venus](#) (1486)
- [The Parthenon](#) (447-432 BC)
- Vincent van Gogh, [Starry Night](#) (1889)

Music

- Giacomo Puccini, “O mio babbino caro” (*Gianni Schicchi*, 1918)
- Giacomo Puccini, “Un bel di, vedremo” (*Madama Butterfly*, 1904)

Art, Reading Poetry, Informative Writing

What similarities can we find between great poems and masterpieces of visual art? Choose one of the following formal elements of poetry: rhythm, tone, structure, or imagery. How might these poetic elements compare to the formal elements of art, such as line, shape, space, color, or texture? Choose a painting such as *The Starry Night* or *The Birth of Venus* and examine its formal elements. How does the artist utilize each element in the artwork? Now think of one of the poems that you’ve read. Select a formal element in each work and write an essay discussing how the author and the painter develop those elements, comparing the two when appropriate. Cite at least three pieces of evidence for each work. (RL.9-10.7, W.9-10.2)

Art, Reading Poetry, Speaking and Listening

View the image of the terracotta urn from the Archaic age of Greece. Write an essay in which you discuss the ways in which reading Keats's description of the urn is a different experience from viewing it. Discuss at least three differences. (RL.9-10.7, W.9-10.2)

Art, Speaking and Listening

Most great poems explore one idea or concept, often distilling it to its essence. Look carefully at three masterpieces of art (e.g., the *Mona Lisa*, the *David*, the Parthenon). After looking at these works of art, do you believe that the artists who made them did similar things? (SL.9-10.1, SL.9-10.2)

Unit 4: Drama – Fate

Art

- Artemesia Gentileschi, [*Judith and Her Maidservant with the Head of Holofernes*](#) (1625)
- Michelangelo Merisi da Caravaggio, [*The Death of the Virgin*](#) (1604-1606)
- Pablo Picasso, [*The Tragedy*](#) (1903)

Art, Reading Literature, Informative Writing, Oral Presentation

Examine the rendering of Caravaggio's *The Death of the Virgin*. How does the artist choose to create dramatic effects? For instance, note the nuances of light and shadow, mood, composition of the figures, and illusion of depth. Note the curtain the painter has included to "reveal" the scene. How do these elements direct your eye? Does the curtain draw you into a certain part of the painting? Compare the Caravaggio with the Gentileschi. What are both of these artists doing with color and light? How are these paintings different? Can you find similarities between the Caravaggio and Act V, scene iii, of *Romeo and Juliet*? Describe and explain the significance of at least three examples. (RL.9-10.7, SL.9-10.1, SL.9-10.2)

Unit 5: Epic Poetry – Heroism

Art

- Greece, [*Relief Plaque*](#) (ca. 450 BCE)
- India, [*Folio from The Ramayana of Valmiki: Rama Shatters the Trident of the Demon Viradha*](#) (1597-1605)

Music

- Henry Purcell, *Dido and Aeneas* (1689)

Art, Informative Writing, Opinion Writing

Describe what the text does to the manuscript page from *The Ramayana*. Even though you cannot read the text, how does it enhance or detract from the image? Write what you believe the text says. If there were text in the Greek relief, what do you think it would say? (W.9-10.1, W.9-10.3)

Art, Speaking and Listening

Compare the Greek relief and the page from *The Ramayana*. Both show scenes from epic stories. How do they convey heroism? How would you describe the main characters in the scenes? Do you know who the main characters are? Without knowing any additional information about these images, provide some insight into what you see. How is the artist telling these stories? (SL.9-10.1, SL.9-10.2)

Music, Reading Literature, Speaking and Listening

Play excerpts from Henry Purcell's opera *Dido and Aeneas* and lead the class in a discussion on whether this rendering of an epic in another medium is or is not "faithful" to the original. Discuss why or why not. Ask classmates to provide specific evidence for their opinions. (RL.9-10.7, SL.9-10.2, SL.9-10.3, SL.9-10.4)

Unit 6: Literary Nonfiction – Reflection (the Memoir, the Essay, and the Speech)

Art

- Albrecht Durer, [*Self-Portrait at the age of 13*](#) (1484)
- Artemisia Gentileschi, [*Self-Portrait as the Allegory of Painting*](#) (1630s)
- Balthus, [*Le roi des chats*](#) (*The king of cats*) (1935)
- Francis Bacon, [*Self-Portrait*](#) (1973)
- Gustave Courbet, [*The Desperate Man*](#) (self-portrait) (1843)
- Jacob Lawrence, [*Self-Portrait*](#) (1977)
- Jan van Eyck, [*Self-Portrait*](#) (1433)
- Leonardo da Vinci, [*Possible Self-Portrait of Leonardo da Vinci*](#) (c.1513)
- Louisa Matthíasdóttir, [*Self-Portrait with Dark Coat*](#) (No Date)
- Pablo Picasso, [*Self-Portrait*](#) (1907)
- Rembrandt van Rijn, [*Self-Portrait at an early age*](#) (1628)
- Rembrandt van Rijn, [*Self-Portrait at the Age of 63*](#) (1669)
- Vincent van Gogh, [*Self-Portrait*](#) (1889)

Art, Informative Writing, Oral Presentation

Examine the artworks listed. Begin by comparing Rembrandt's *Self-Portrait at an early age* with his *Self-Portrait at the Age of 63*. How has the artist depicted himself in both paintings? Although you can infer from the titles and dates of the works that the artist has aged, what visual clues is Rembrandt giving you? How is he drawing you, as the viewer, into the work of art? Is he telling a story through these portraits—and if so, how? Now view two very different self-portraits—by Jacob Lawrence and Pablo Picasso. How has self-portraiture changed, and remained the same, over time? What similarities can you find in these self-portraits? (RL.9-10.7, SL.9-10.1, SL.9-10.2, SL.9-10.5)

Art, Speaking and Listening

Examine Courbet's *The Desperate Man* and Matthíasdóttir's *Self Portrait with Dark Coat*. How has each artist chosen to depict himself or herself? What mood is each painter trying to depict, and what visual clues led you to discover this? Why do you believe that painters paint themselves—especially in the case of these two images? Is it similar to why people write memoirs? Are these self-portraits believable—that is, do you think it is a faithful depiction of the painter? What do we mean by "faithful" in portraiture, or in writing? (SL.9-10.1, SL.9-10.2, SL.9-10.5)

Grade Ten

Unit 1: World Literature: Latin and Central America

Art

- [Bird Pendant](#) (Costa Rica, first century BCE to first century CE)
- [Deity Figure](#) (Honduras, third to sixth century)
- Diego Rivera, [The History of Mexico: The Ancient Indian World](#) (1929-1935)
- [Drinking Vessel](#) (Peru, late fifteenth to early sixteenth century)
- [Masked Figure Pendant](#) (Colombia, tenth to sixteenth century)
- [Murals at Bonampak](#) (Mayan, ca. 580 to 800 CE)
- [Murals from Teotihuacan](#) (Tetitla, ca. 100 BCE to 250 CE)
- [Tripod Bird Bowl](#) (Guatemala, third to fourth century)

Art, Speaking and Listening

View the images painted in prehistoric Latin America. What do you see in the murals? What colors and symbols are prominent? Why do you think the artist used these colors and these symbols? What do you see in Rivera’s mural in comparison to the ancient murals? Do the modern-day murals include any iconography from prehistoric Latin America? Why do you think the artist is interested in the Aztec and Mayan cultures? What symbolism did Rivera use? (SL.9-10.1, SL.9-10.2)

Art, Speaking and Listening

Examine the Bird Pendant and Bird Bowl, created in two different Central American cultures. Why does the bird seem to be a relevant symbol for this culture? How has each culture depicted the bird figure—different shapes, forms, or lines? Now examine the Deity Figure from Honduras. What do you see in this figure? Does it look recognizable, or is it distinctively different? Compare the Deity Figure to the Colombian Pendant. What is similar about these two objects? Are they similar in creation as well as style? (SL.9-10.1, SL.9-10.2)

Unit 2: World Literature: Asia

Art

- Ando Hiroshige, [One Hundred Views of Edo](#) (1856)
- Arita, [Porcelain plate with design of dragon](#) (1690s-1730s)
- [Box with lid](#) (Indian, late sixteenth century)
- [Four Mandala Vajravali Thangka](#) (Tibetan, ca. 1430)
- [Han Clothing](#) (pre-seventeenth century)
- [Kimono with carp, water lilies, and morning glories](#) (1876)
- Ma Lin, [wall scroll](#) (1246)
- [Moon-shaped flask with birds](#) (1723-1725)
- [Scenes from the Life of Buddha](#) (Pakistan or Afghanistan, ca. late second to early third century)

Film

- Akira Kurosawa, dir., *Rashomon* (1950)
- Zhang Yimou, dir., *Curse of the Golden Flower* (2006)

Media

- *Chinese Poems of the Tang and Sung Dynasties: Read by Lo Kung-Yuan in Northern Chinese, Peking Dialect* (Folkways Records, 1963)

Art, Speaking and Listening

Examine a painting or object from each culture. What iconography do you see in each? Do you see cross-cultural connections in the artwork (i.e., which culture seems to have borrowed ideas from others)? How do you know? What imagery might you interpret as specific to one culture (e.g., designs, patterns, lines, or shapes)? Why does this imagery stand out to you? (SL.9-10.1, SL.9-10.2)

Media, Reading Poetry, Multimedia Presentation

Choose a recording of a poem from Chinese Poems of the Tang and Sung Dynasties, or find a different recording. Play the recording and explain the literary structure of the poem. Present two translations of the poem and compare the choices the translators have made. (This assignment is especially appropriate for bilingual students.) (RL.9-10.5)

Film, Reading Literature, Informative Writing

Seminar: Analyze Akutagawa's story "In a Bamboo Grove" and Kurosawa's film *Rashomon*. How do the story and the film portray the characters' psychological states? (Note: Kurosawa's *Rashomon* based on Akutagawa's "In a Bamboo Grove," not on his "Rashomon," though a few details from the latter story appear in the film.) Write an informative/explanatory essay using at least three pieces of textual evidence to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.9-10.7, SL.9-10.1, W.9-10.2)

Unit 3: World Literature: Africa and the Middle East

Art

- Burkina Faso, [hawk mask](#) (no date)
- Congo, [power figure](#) (nineteenth – twentieth centuries)
- Gabon, [mask for the Okuyi Society](#) (late nineteenth century)
- Iran, [antique Kurdish rug](#) (no date)
- Ivory Coast, [leopard stool](#) (twentieth century)
- Mali, [standing female figure](#) (late nineteenth or early twentieth century)
- Nigeria, [House of the Head Shrine: Equestrian, Yoruba](#) (nineteenth to twentieth century)
- Shirin Neshat, [Soliloquy Series \(Figure in Front of Steps\)](#) (1999)
- Shirin Neshat, [Untitled](#), (1996)
- Syria, [Our'an manuscript](#) (late ninth – early tenth century)
- Turkey, [dish](#) (second half of sixteenth century)
- Yinka Shonibare MBE, [Air](#) (2010)

- Yinka Shonibare MBE, [Earth](#) (2010)
- Yinka Shonibare MBE, [Fire](#) (2010)
- Yinka Shonibare MBE, [Water](#) (2010)

Art, Speaking and Listening

View the works of art created in the Middle East. Specifically examine the page from the Qur'an and contemporary Iranian American artist Shirin Neshat's untitled work. How does script play a role in each of these images? What effect does the script have, even though you might not be able to understand the textual references? How does the role of the script change in Neshat's photograph? Examine Neshat's photographs side by side. What do you see? How does she depict the female character? What about Middle Eastern traditions? How do these aspects of her work interact? (SL.9-10.1, SL.9-10.2)

Art, Speaking and Listening

Study the selected traditional African artworks. Compare the two standing figures from Mali and Congo. What do you see? What features are present in both figures? After examining these figures, what characteristics might you think are distinct to the region in which they were created? Now, examine the four works created by contemporary artist Yinka Shonibare. Shonibare was born in Nigeria, heavily affected by colonialism, and moved to study art in the West. Can you see Western influences in his work? Is Shonibare trying to reconcile any conflicts in these figures? Do you see the effects of colonialism (or postcolonialism) in his artwork? If so, what are the evident effects? (SL.9-10.1, SL.9-10.2)

Unit 4: World Literature: Russia

Art

- Marc Chagall, [I and the Village](#) (1911)
- [St. Basil's Cathedral](#) (Moscow, Russia, 1555-1561)
- Wassily Kandinsky, [Moscow I](#) (1916)

Music

- Dmitri Shostakovich, *The Nose* (1928)

Art, Speaking and Listening

Look at two artists who were born in Russia and migrated to Western Europe: Kandinsky and Chagall. What do you see in their artworks? How does the fantastic interact with the figurative? Does this remind you of any of the literary works you are reading in this unit? Are these works abstract in a typical way, or in different ways? (SL.10.1, SL.10.2)

Art, Speaking and Listening

Examine the architecture of St. Basil's Cathedral. What do you see? How does the color, style, and opulence affect your perception of religion in Russia? How might you categorize this type of architecture? Is this distinctly Russian architecture, or do you see a hybridization of eastern and western European elements? (SL.10.1, SL.10.2)

Grade Eleven

Unit 1: The New World

Art

- Charles Willson Peale, [Mrs. James Smith & Grandson](#) (1776)
- John Singleton Copley, [Mrs. George Watson](#) (1765)
- John Valentine Haidt, [Young Moravian Girl](#) (ca. 1755-1760)
- Joseph Wright (Wright of Derby), [Portrait of a Woman](#) (1770)

Art, Speaking and Listening

Examine the artworks listed. What does each image show about "young America"? Examine the Copley painting in comparison to the Haidt. What can you learn about each of these women and their lives in America? How are the women different? Carefully examine the iconography present in each image. Compare the Peale, Copley, and Wright paintings. What can we learn about the new nation from the way these painters worked? Do you detect a European influence? What stylistic aspects or materials might American artists be borrowing from England, judging by the similarities between the Wright (English) and Copley or Peale (American) portraits? (SL.11-12.2, SL.11-12.3)

Film, Reading Literature, Argument Writing

Seminar: View a staged or film version of *The Crucible*. Then discuss this question: Is John Proctor a tragic figure? Why or why not? Compare him to other tragic figures studied in ninth grade, such as *Oedipus Rex*. Write an argument in which you use at least three pieces of textual evidence to support your position. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.3, RL.11-12.7)

Unit 2: A New Nation

Art

- Auguste Couder, [Siège de Yorktown](#) (ca. 1836)
- Emanuel Leutze, [Washington Crossing The Delaware](#) (1851)
- Gilbert Stuart, [James Monroe](#) (ca. 1820-1822)
- Gustavus Hesselius, [Lapowinsa](#) (1735)
- John Copley, [Paul Revere](#) (ca. 1768)
- John Trumbull, [Declaration of Independence](#) (1819)
- Thomas Pritchard Rossiter, [Washington and Lafayette at Mount Vernon](#) (1859)

Art, Speaking and Listening

Examine the artworks listed. How did artists portray historical figures and events from the founding of America? Why might an artist choose to depict such events or figures? Examine each artwork for imagery detailing the founding of America and identify ways in which artists use history for inspiration. In addition, compare the Leutze and Trumbull paintings. How does the artist share each narrative with you? What visual clues lead you to discover what is happening in each scene? Why might these paintings inspire viewers during the time period as well as future viewers? (SL.11.2, SL.11.3)

Unit 3: American Romanticism

Art

- Albert Bierstadt, [*Looking Down Yosemite Valley*](#) (1865)
- Asher Durand, [*Kindred Spirits*](#) (1849)
- Frederic Church, [*Niagara*](#) (1857)
- George Inness, [*The Lackannawa Valley*](#) (1855)
- Thomas Cole, [*Romantic Landscape with Ruined Tower*](#) (1832-1836)

Art, Speaking and Listening

After reading literary examples of American romanticism, examine the paintings featured. Why do you believe these are romantic paintings? What visual aspects do the artists employ to interact with the viewer? How do they use the formal principles of art and design? View Thomas Cole's work "Romantic Landscape with Ruined Tower." What has Cole done to create a "romantic landscape"? Continue viewing the other works of art as comparisons. After viewing all of these paintings, what do you think are the characteristics of a romantic work of art? Brainstorm a list of the visual aspects of romantic painting. (SL.11.2, SL.11.3)

Unit 4: A Troubled Young Nation

Spirituals

- "All God's Children Had Wings" (Traditional)
- "Go Down, Moses" (Traditional)
- "I Thank God I'm Free at Last" (Traditional)
- "Lift Every Voice and Sing" (James Weldon Johnson) (E)
- "Promises of Freedom" (Traditional)
- "Swing Low, Sweet Chariot" (Traditional)

Art

- Winslow Homer, [*A Visit from the Old Mistress*](#) (1876)

Film

- Ed Bell and Thomas Lennon, dir., "Unchained Memories" (2003)

Art, Speaking and Listening

Focus on the Homer painting. Without knowing any background information on the time period or setting of this work, discuss the following questions with classmates: What do you think might be going on in this scene? Who are these women? Notice each person's dress and body position. What do these details suggest about their relationships? Note that the painting is sectioned. But where is the division: between the white woman and the black family, or at the painting's center, to the left of the central figure? How does noticing this division add to our understanding of the relationships in the painting? What do you think each character might be thinking or feeling? Why do you think Homer created such a complex composition to depict

what at first appears to be a simple interaction? Now learn some background information about the painting. Did you come up with "correct" assumptions? Is there a "right" answer to analyzing this work of art? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Unit 5: Emerging Modernism

Art

- Alfred Stieglitz, [*From the Back Window, 291*](#) (1915)
- Arthur Dove, [*Goat*](#) (1934)
- Charles Demuth, [*My Egypt*](#) (1927)
- Charles Sheeler, [*Criss-Crossed Conveyors, River Rouge Plant, Ford Motor Company*](#) (1927)
- Georgia O’Keeffe, [*Ram’s Head, Blue Morning Glory*](#) (1938)
- Imogen Cunningham, [*Calla*](#) (1929)
- Jacob Lawrence, [*War Series: The Letter*](#) (1946)
- Marsden Hartley, [*Mount Katahdin, Maine*](#) (1939-1940)
- Stuart Davis, [*Owh! In San Pao*](#) (1951)

Art, Speaking and Listening

Examine and discuss the paintings listed. Do you see modernism emerging in these works? Can you make any fruitful comparisons with the way modernism emerges in the works you are reading? What new stylistic developments do you see in the paintings? What do we mean when we talk about modernists creating “art for art’s sake”? For instance, compare the Hartley, Dove, and Demuth paintings. To what extent do you think these painters were interested in painting a mountain (Hartley), a goat (Dove), and silos (Demuth) versus experimenting with the possibilities of paint, space, and line? What role do you think fine art photography (see the Stieglitz image) might have played in the transition of painting away from a primary focus on depiction? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Unit 6: Challenges and Successes of the Twentieth Century

Architecture

- Farnsworth House, Plano, Illinois (1951)
- Seagram Building, New York City, New York (1957)

Art

- Barnett Newman, [*Concord*](#) (1949)
- David Smith, [*Pillar of Sundays*](#) (1945)
- Franz Kline, [*Untitled*](#) (1957)
- Jackson Pollock, [*Number 28, 1950*](#) (1950)
- Louise Bourgeois, [*Red Fragmented Figure*](#) (1953)
- Mark di Suvero, [*Are Years What? \(For Marianne Moore\)*](#) (1967)
- Mark Rothko, [*Untitled*](#) (1964)

- Robert Motherwell, [*Elegy to the Spanish Republic, 70*](#) (1961)
- Willem de Kooning, [*Excavation*](#) (1950)

Film

- Elia Kazan, dir., *A Streetcar Named Desire* (1951)
- Glenn Jordan, dir., *A Streetcar Named Desire* (1955)

Media

- *Omnibus: A Streetcar Named Desire* (television episode, 1955)

Music

- “Blowin’ in the Wind” (Bob Dylan)
- “This Land is Your Land” (Woody Guthrie)
- “Where Have All the Flowers Gone?” (Pete Seeger)

Film, Argument Writing

Seminar: Compare a scene from the 1951 film of *A Streetcar Named Desire* with the same scene in the 1995 film or a stage performance. Do you think the film or stage production is faithful to the author's intent? Why or why not? Cite at least three pieces of evidence to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.7, W.11-12.2, SL.12.1)

Art, Speaking and Listening

View the two works of architecture, one residential and one commercial. The same architect, Ludwig Mies van der Rohe, designed these buildings. How do they compare? Do you see similar elements in both of them? What is different? How is each building site-specific (i.e., reacting specifically to the place where it resides)? Compare this duo to the di Suvero and Bourgeois sculptures. How might you compare them—or can we even compare them? Does the comparison suggest that artists and architects sometimes work on similar ideas? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Art, Speaking and Listening

The paintings listed are all signal examples of abstract expressionist art. What do you see in each image? Consider these paintings in comparison to romantic painting, discussed in Unit Three, and the early modernist works in Unit Five. Why do you believe the abstract expressionists took such a grand leap away from figurative art (i.e., creating a representational image)? What words come to mind when you see these images? Many of these works are large-scale paintings. Can you appreciate the monumental scale of these works without being in front of them? Do you need to view this image in person to be affected—by the colors, textures, and shapes used? What happens to an image when it is reproduced? (RL.11-12.9, SL.11-12.1, SL.11-12.4)

Media, Reading Poetry, Oral Presentation

Play recordings of two of the poets reading their work. Make a presentation to the class about how their reading influences the listener's interpretation of the poem (e.g., tone, inflection, pitch, emphasis, and pauses). Record your presentation with a video camera so you can evaluate your performance. (RL.11-12.4, W.11-12.6, SL.11-12.4, SL.11-12.5, SL.11-12.6)

Grade Twelve

Unit 1: European Literature: Middle Ages

Art

- Cimabue, [*Maestà*](#) (1280)
- Duccio, [*Maestà*](#) (1308-1311)
- Giotto, [*Arena \(Scrovegni\) Chapel frescos, Padua \(after 1305\): Joachim Among the Shepherds, Meeting at the Golden Gate, Raising of Lazarus, Jonah Swallowed Up by the Whale*](#)
- Lorenzo Ghiberti, [*Gates of Paradise*](#) (1425-1452)
- Masaccio, [*The Tribute Money at the Brancacci Chapel, Florence*](#) (ca. 1420)

Art, Speaking and Listening

Compare earlier images from the medieval period to later ones. For instance, compare Giotto's Arena Chapel frescos with Masaccio's at the Brancacci Chapel. How do we see depictions of man change? Do religious figures begin to take on earthly characteristics as the Middle Ages wane? What changes do you observe in the various depictions of Jesus, both as a child and as an adult (consider comparing both *Maestà* images)? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 2: European Literature: Renaissance and Reformation

Art

- Giovanni Lorenzo Bernini, [*Ecstasy of Saint Teresa*](#) (1647-1652)
- Jacopo da Pontormo, [*Desposition from the Cross \(Entombment\)*](#) (1525-28)
- Leonardo da Vinci, [*Mona Lisa*](#) (1503-1505)
- Leonardo da Vinci, [*The Virgin and Child with St. Anne*](#) (1508)
- Leonardo da Vinci, [*Vitruvian Man*](#) (1487)
- Michelangelo di Lodovico Buonarroti Simoni, [*David*](#) (1505)
- Michelangelo di Lodovico Buonarroti Simoni, [*Ceiling of the Sistine Chapel*](#) (1508-1512)
- Michelangelo di Lodovico Buonarroti Simoni, [*The Last Judgment*](#), Sistine Chapel altar wall (1536-1541)
- Michelangelo Merisi da Caravaggio, [*The Entombment of Christ*](#) (1602-1603)
- Raffaello Sanzio da Urbino, [*The Niccolini-Cowper Madonna*](#) (1508)
- Sandro Botticelli, [*Primavera*](#) (1482)

Art, Speaking and Listening

Examine and discuss the following artworks: Michelangelo's *David*, Raphael's *Madonna*, and da Vinci's *Mona Lisa* and *Vitruvian Man*. How has each artist worked to depict human beauty? What elements of beauty do they highlight? What is idealized? Are there any aspects that are realistic? Do you believe these portrayals are beautiful? Why or why not? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Art, Speaking and Listening

View Michelangelo's *Last Judgment*, da Vinci's *Virgin and Child*, Pontormo's *Deposition*, and Bernini's *Ecstasy of Saint Teresa*. What range of emotions is evident in these works of art? What imagery or symbols do the artists use to convey these emotions? What painting or sculpting techniques are used to heighten the effect? Which work do you respond to the most and why? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 3: European Literature: Seventeenth Century

Art

- Johannes Vermeer, [*Girl with a Pearl Earring*](#) (1665)
- Nicolas Poussin, [*Et in Arcadia Ego*](#) (ca. 1630s)
- Peter Paul Rubens, [*The Debarkation at Marseilles*](#) (1622-1625)
- Rembrandt van Rijn, [*The Nightwatch*](#) (1642)

Film

- Arthur Hiller, dir., *Man of La Mancha* (1972)
- Grigori Kozintsev and Iosif Saphiro, dir., *Hamlet* (1964)
- Laurence Olivier, dir., *Hamlet* (1948)
- *Man of La Mancha* (the musical), Dale Wasserman (1966)

Art, Speaking and Listening

As scholars and philosophers moved into an age of reason and rationality, why do you think there was still a push for romanticized, opulent imagery, labeled as baroque art? View the painting by Rubens, which is a part of a series of twenty-one paintings. What is emphasized in this work of art: color, the senses, movement? View the Rubens and Poussin in comparison to the Dutch works by Rembrandt and Vermeer. These Dutch artists were said to be working in a Golden Age. What aspects of the Dutch art are similar to the French and Flemish works? What influence do you think location has on artistic style? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 4: European Literature: Eighteenth and Early Nineteenth Century

Art

- Frederic Edwin Church, [*Morning in the Tropics*](#) (1877)
- Henri Fuseli, [*The Nightmare*](#) (1781)
- Jean Honore-Fragonard, [*The Progress of Love: The Pursuit*](#) (1771-1773)
- John Constable, [*Seascape Study with Rain Cloud*](#) (1827)
- John Singleton Copley, [*Watson and the Shark*](#) (1778)
- Theodore Gericault, [*The Raft of the Medusa*](#) (1818-1819)
- William Blake, [*The Lovers' Whirlwind*](#) (1824-1827)

Art, Speaking and Listening

Examine and discuss the artworks listed. Begin by viewing the Church, Copley, and Constable paintings. How did artists of this period frame the relationship between man and nature? Where does man belong in these images—or does he even belong? Now compare the Géricault and the Fragonard. What do you see in these images? Which painting do you believe would be more “typical” of the period? Which looks more romantic in style to you, and why? Do you believe these images were painted for “art’s sake,” or for a larger social purpose? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 5: European Literature: Nineteenth Century

Art

- James McNeill Whistler, [*Arrangement in Gray and Black: The Artist's Mother*](#) (1871)
- James McNeill Whistler, [*Mother of Pearl and Silver: The Andalusian*](#) (1888-1900)
- James McNeill Whistler, [*Symphony in Flesh Colour and Pink: Portrait of Mrs. Frances Leyland*](#) (1871-1874)
- James McNeill Whistler, [*Symphony in White, No. 1: The White Girl*](#) (1862)

Art, Speaking and Listening

Examine the four paintings by James McNeill Whistler. As you have done throughout this unit, describe with partners the small details and specific elements you can see in each painting. What do you find when you closely examine each painting? What has Whistler done to capture your attention? What draws you into the painting: the color, mood, line, texture, or light? How might these artworks show signs of early modernism? Are these paintings “art for art’s sake”? Why or why not? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 6: European Literature: Twentieth Century

Art

- Georges Braque, [*Candlestick and Playing Cards on a Table*](#) (1910)
- Henri Matisse, [*Blue Nude*](#) (1952)
- Joan Miro, [*The Potato*](#) (1928)
- Kurt Schwitters, [*Untitled \(Oval Construction\)*](#) (1925)
- Pablo Picasso, [*Reading at a Table*](#) (1932)
- Piet Mondrian, [*Composition No. III*](#) (1921, repainted 1925)

Music

- Flamenco guitar music (such as that performed by Carlos Montoya or Paco Peña)
- Ludwig van Beethoven, String Quartet No. 15 in A Minor, Op. 132 (1825)

Art, Speaking and Listening

Examine the Picasso, Matisse, Mondrian, and Miró images. Do these works of art have anything in common? Do they depict anything you recognize? Do you think they were made for a particular buyer, a patron, or just because the painters wanted to make them? How might you categorize each work, besides “abstract”? How has the artist evolved by the twentieth century to be an untethered individual? Can you see how these artists might be driven by their own artistic

tendencies or desires? What are these paintings “about”? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)