



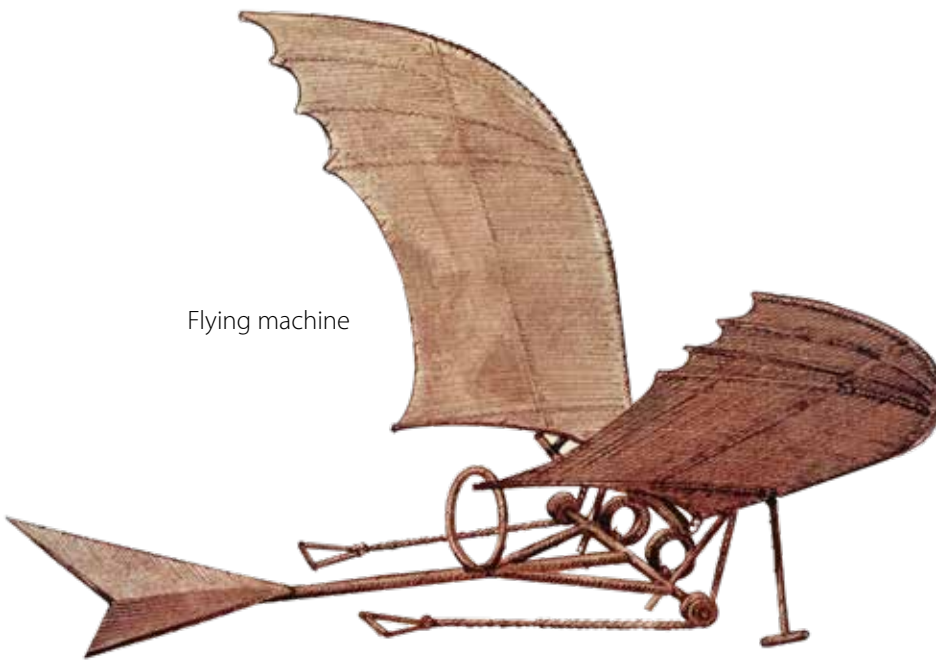
Martin Luther



From the Renaissance to England's Golden Age

Teacher Guide

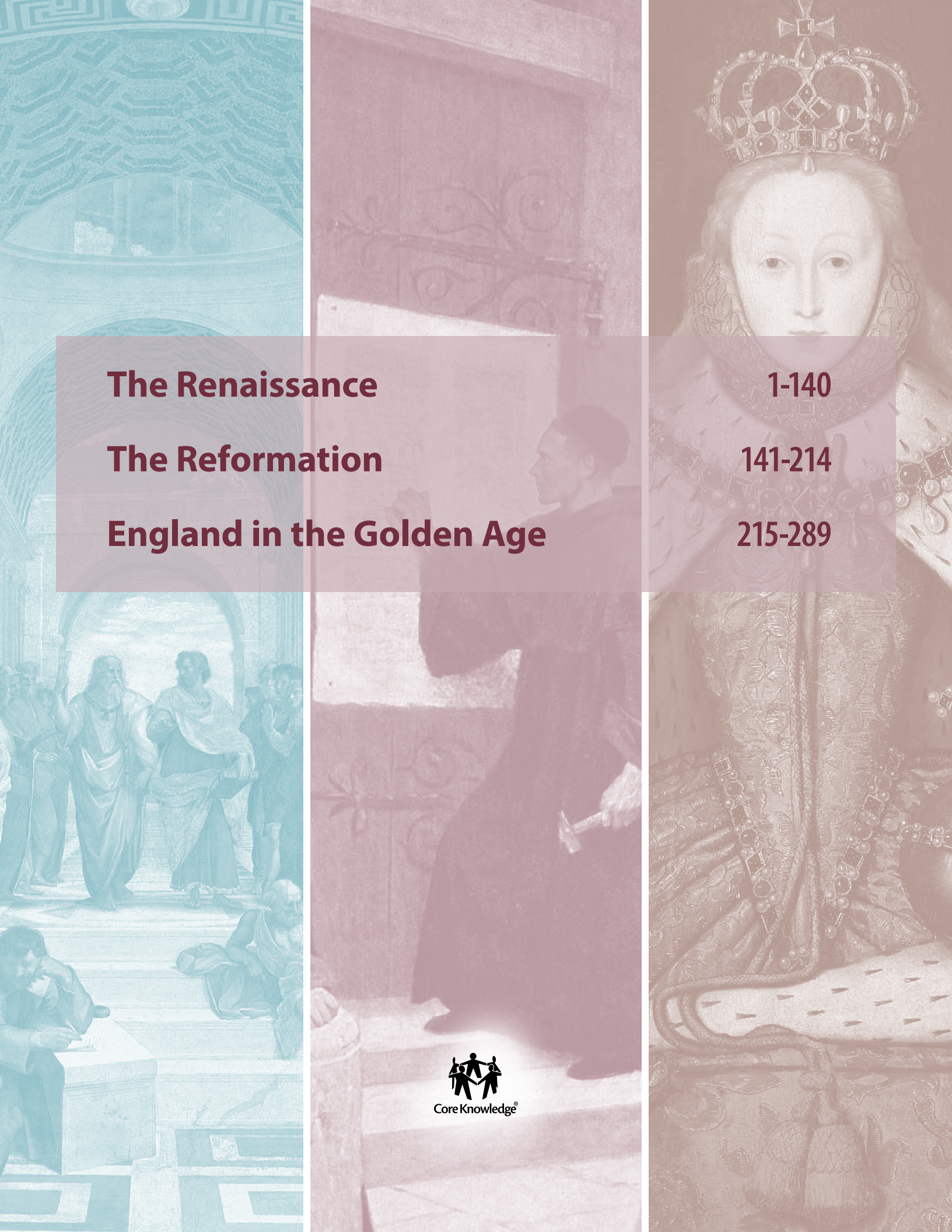
Flying machine



Queen Elizabeth I

Printing press





The Renaissance

The Reformation

England in the Golden Age

1-140

141-214

215-289

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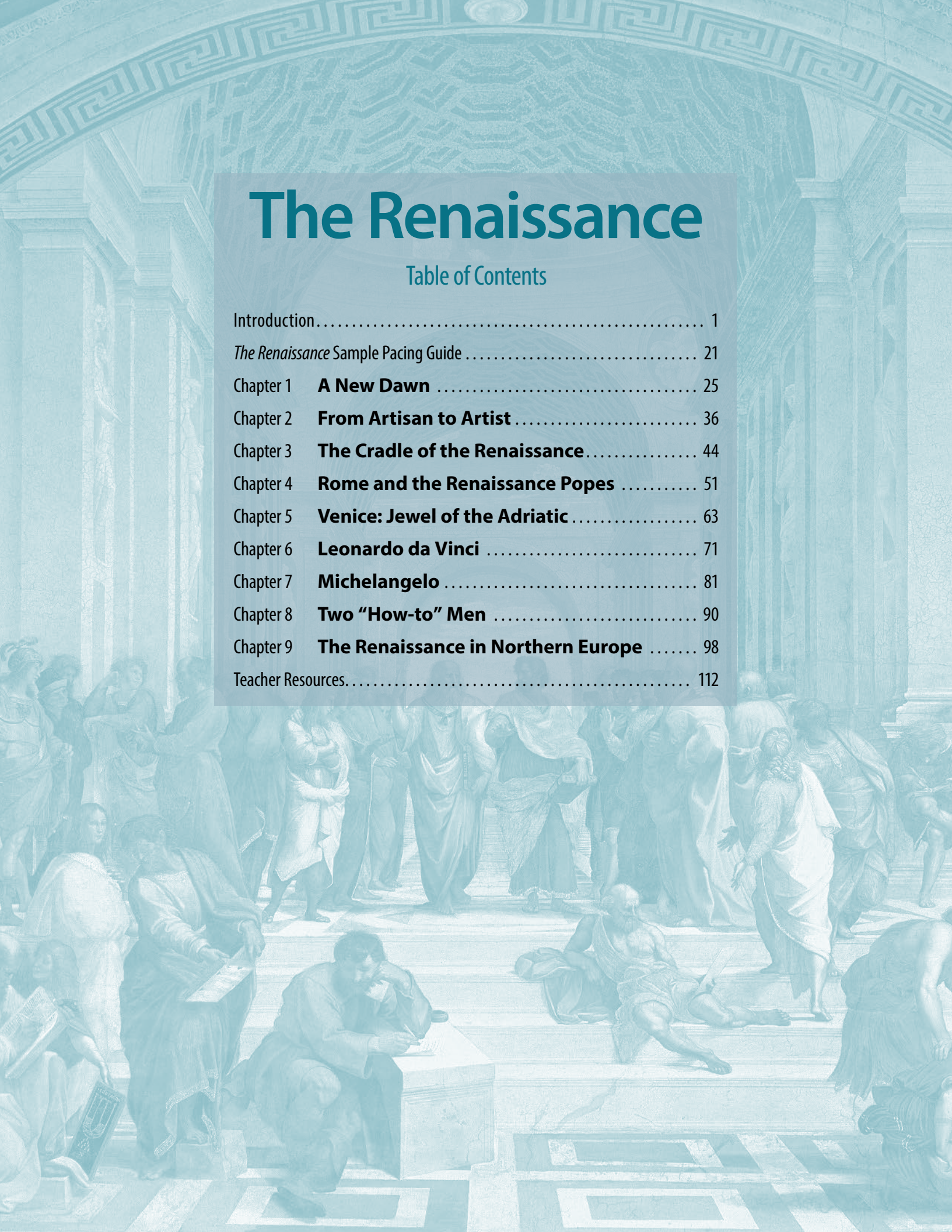
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The Renaissance

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The Renaissance

Teacher Guide

Core Knowledge History and Geography™ 5

Introduction

ABOUT THIS UNIT

The Big Idea

The Renaissance was a time of great artistic and literary achievement.

The Renaissance, beginning in the 1300s and lasting into the late 1600s, was a time of artistic and literary achievement born in Italy. Humanism and renewed interest in ancient Greece and ancient Rome inspired writers, architects, musicians, and artists to emerge from the Middle Ages into a period of “rebirth.”

The expansion of lucrative trade and an emerging banking industry gave rise to a powerful and wealthy merchant class in Italian city-states such as Florence and Venice. These developments allowed individuals and families to patronize the arts as never before. The Catholic Church played a significant role as well in elevating the status of artists.

While born in Italy, Renaissance ideas ultimately spread. In time, they transformed the culture of Western and Northern Europe.

What Students Should Already Know

Students in Core Knowledge schools should be familiar with:

Grade 2

Ancient Greece

- geography: Mediterranean Sea, Aegean Sea, Crete
- Sparta
- Persian Wars: Marathon and Thermopylae
- Athens as a city-state: the beginnings of democracy
- Olympic games
- worship of gods and goddesses
- great thinkers: Socrates, Plato, and Aristotle
- Alexander the Great

Grade 3

Ancient Rome

- Geography of the Mediterranean Sea
 - Mediterranean Sea, Aegean Sea, and the Adriatic Sea
 - Greece, Italy (peninsula), France, Spain
 - Strait of Gibraltar, Atlantic Ocean
 - North Africa, Asia Minor (peninsula), Turkey
 - Bosphorus (strait), Black Sea, Istanbul (Constantinople)
 - Red Sea, Persian Gulf, Indian Ocean
- The background to the founding and growth of Rome, including
 - the definitions of BC/AD and BCE/CE
 - the legend of Romulus and Remus
 - Latin as the language of Rome
 - the worship of deities based on Greek religion
 - the Republic: Senate, Patricians, Plebeians
 - the Punic Wars: Carthage, Hannibal
- The Empire
 - Julius Caesar (defeats Pompey and becomes dictator; “*Veni, vidi, vici*”—“I came, I saw, I conquered”; associated with Cleopatra of Egypt; assassination in the Senate by Brutus)
 - Caesar Augustus
 - Life in the Roman Empire (the Forum; the Colosseum; roads, bridges, and aqueducts)

What Students Should Already Know CONTINUED

- Eruption of Mt. Vesuvius and the destruction of Pompeii
- Persecution of Christians
- The decline and fall of Rome
 - corrupt emperors
 - civil wars
 - the fall of Rome in 476 CE
- The rise of the Eastern Roman, or Byzantine, Empire
 - Constantine, the first Christian emperor
 - Constantinople merges diverse influences and cultures as the seat of the empire
 - Emperor Justinian and his code of laws

Grade 4

Europe in the Middle Ages

- Geography related to the development of Western Europe
 - Rivers: Danube, Rhine, Rhone, and Oder
 - Mountains: Alps, Pyrenees
 - Iberian Peninsula: Spain and Portugal, proximity to North Africa
 - France: the region known as Normandy
 - Mediterranean Sea, North Sea, Baltic Sea
 - British Isles: England, Ireland, Scotland, Wales; the English Channel
- Background related to Europe in the Middle Ages
 - Beginning about 200 CE, nomadic, warlike tribes moving into Western Europe, attacking the Western Roman Empire; city of Rome sacked by Visigoths; the Huns: Attila the Hun
 - Peoples settling in old Roman Empire, including Vandals (cf. English word “vandalism”), Franks in Gaul (now France), Angles (in England: cf. “Angle-land”), and Saxons
 - The “Middle Ages” are generally dated from about 450 to 1400 CE. Approximately the first three centuries after the fall of Rome (476 CE) are sometimes called the “Dark Ages.”
- Development in history of the Christian Church
 - Growing power of the pope (Bishop of Rome)
 - Arguments among Christians leading to the split between Roman Catholic Church and Eastern Orthodox Church
 - Conversion of many Germanic peoples to Christianity
 - Rise of monasteries and preservation of classical learning

What Students Should Already Know CONTINUED

- Charlemagne (temporarily unites the Western Roman Empire; crowned emperor by the pope in 800 CE; idea of a united “Holy Roman Empire”; his love and encouragement of learning)
- Aspects of feudalism, including life on a manor, in castles; lords, vassals, knights, freedmen, serfs; code of chivalry; knights, squires, and pages
- The Norman Conquest: location of Normandy; William the Conqueror and the Battle of Hastings (1066 CE)
- Growth of towns as centers of commerce; guilds and apprentices; the weakening of feudal ties
- England in the Middle Ages
 - Henry II (beginnings of trial by jury; murder of Thomas Becket in Canterbury Cathedral; Eleanor of Aquitaine)
 - Significance of the Magna Carta, King John, 1215
 - Parliament and the beginnings of representative government
 - The Hundred Years’ War and Joan of Arc
 - The Black Death sweeps across Europe.
- The spread of Islam and the “Holy Wars”
 - The origins of Islam, including
 - » Muhammad (the “last prophet”), Allah, Qur’an (Koran), sacred city of Mecca (Makkah), and mosques
 - » “Five Pillars” of Islam (declaration of faith; prayer five times daily facing toward Mecca; fasting during Ramadan; helping the needy; pilgrimage to Mecca)
 - » Uniting of Arab peoples to spread Islam in northern Africa, through the Eastern Roman empire, and as far west as Spain
 - » Ottoman Turks conquer region around the Mediterranean; in 1453, Constantinople becomes Istanbul
 - » Arabs as the first Muslims; modern-day diversity of Muslim community around the world
 - » The development of Islamic civilization, including its contributions to science and mathematics (Ibn Sina, or Avicenna; Arabic numerals), translation and preservation of Greek and Roman writings, Islamic cities as thriving centers of art and learning (such as Córdoba, Spain)
 - Wars between Muslims and Christians, including the location and importance of the Holy Land, the Crusades, Salah al-Din (Saladin) and Richard the Lion-Hearted, and the resulting trade and growing cultural exchanges between East and West

Time Period Background

The items below refer to content in Grade 5. Use timelines with students to help them sequence and relate events from different periods and groups.

1200s–1300s	Rise of towns and money economy
1300s	Beginning of Italian Renaissance
1400s	Network of trade routes emerges within Europe and between Europe and Asia and the Middle East
1400s	Venice, an important international trading city, controlled trade route between Europe, the Middle East, and the rest of Asia
1400s–1700s	Florence is governed by the Medici family
1440s	Invention in Europe of movable type by Johannes Gutenberg
1452–1519	The life of Leonardo da Vinci
1475–1564	The life of Michelangelo
c. 1500	Peak of Renaissance
1513	<i>The Prince</i> written, published widely in 1532
1528	<i>The Courtier</i> published

What Students Need to Learn

The Renaissance

- Translation by Islamic scholars of ancient Greek works that help preserve classical civilization
- A “rebirth” of ideas from ancient Greece and ancient Rome
- New trade and new wealth
- Italian city-states: Venice, Florence, Rome
- Patrons of the arts and learning
 - The Medici family and Florence
 - The popes and Rome
- Art of the Italian Renaissance
 - The shift in worldview from medieval to Renaissance art, a new emphasis on humanity and the natural world
 - The influence of Greek and Roman art on Renaissance artists (classical subject matter, idealization of human form, balance and proportion)
 - The development of linear perspective during the Italian Renaissance
 - » The vantage point, or point-of-view of the viewer
 - » Convergence of lines toward a vanishing point, the horizon line
 - Different genres and themes—portraits, frescoes, Madonna—by Italian Renaissance artists, including
 - » Sandro Botticelli, *The Birth of Venus*
 - » Leonardo da Vinci: *The Vitruvian Man*, *Mona Lisa*, *The Last Supper*
 - » Michelangelo, Ceiling of the Sistine Chapel, especially the detail known as *The Creation of Adam*
 - » Raphael: *Marriage of the Virgin*, his Madonnas (such as *The Virgin and Child with Saint John the Baptist*)
 - Become familiar with Renaissance sculpture, including
 - » Donatello, *Saint George*
 - » Michelangelo, *David*
 - Become familiar with Renaissance architecture, including
 - » The Florence Cathedral, dome designed by Filippo Brunelleschi
 - » St. Peter’s in Rome, designed by Michelangelo
- Renaissance ideals and values as embodied in
 - *The Courtier* by Castiglione: the “Renaissance man”
 - *The Prince* by Machiavelli: real-world politics

What Students Need to Learn CONTINUED

- Art of the Northern Renaissance
 - Observe and discuss paintings of the Northern Renaissance, including
 - » Pieter Bruegel, *Peasant Wedding*
 - » Albrecht Dürer, *Self-Portrait at 28*
 - » Jan van Eyck, *The Arnolfini Portrait* (also known as *Portrait of Giovanni Arnolfini and His Wife*, or *Arnolfini Wedding*)
- Music of the Renaissance
 - choral works of Josquin Desprez
 - lute songs by John Dowland
 - Mendelssohn's *A Midsummer Night's Dream* (Overture, Scherzo, and Wedding March), Note: This was not written during the Renaissance but could be listened to during or after students read Shakespeare's *A Midsummer Night's Dream*.

The most important ideas in Unit 4 are:

- The Renaissance was characterized by a renewed interest in writers, works, and ideas from the Greek and Roman past, and a desire for wealth and the opportunity to gain that wealth through trade. The Renaissance largely overlapped with the Age of Exploration; they both partook of the same curiosity about the world.
- The Renaissance was marked by an interest in the physical world, which was manifested in art, in scientific observation and investigation, and in exploration.
- Michelangelo's and Leonardo da Vinci's art exemplifies the Renaissance interest in the physical world.
- Renaissance ideals of a courtier and a prince are exemplified in the writings of Castiglione and Machiavelli.
- The development of movable type by Johannes Gutenberg (in the West) made possible the widespread literacy in vernacular languages.

WHAT TEACHERS NEED TO KNOW

The Renaissance

Background

The Renaissance, which began in Italy and eventually spread to other parts of Europe, is usually said to have lasted from about 1400 to 1650. The word *Renaissance* means "rebirth." This period saw a rebirth of interest in ancient Greece and Rome, and a rediscovery of Greek and Roman works. It was a time of great artistic creativity in literature, painting, sculpture, and architecture. Scholars studied Greek authors whose works had been lost or forgotten for years; writers created new works of literature; political theorists set forth new ideas about government; architects built gorgeous churches based on the classical models; and painters created beautiful new works, sometimes blending Christian and classical themes.

Perhaps no passage expresses the spirit of the Renaissance and its love affair with the classical world as well as the following one from Niccolo Machiavelli, in which the Renaissance writer describes how he spent his evenings:

The evening being come, I return home and go to my study; at the entrance I pull off my peasant-clothes, covered with dust and dirt, and put on my noble court dress, and thus becomingly re-clothed I pass into the ancient courts of the men of old, where, being lovingly received by

them, I am fed with that food which is mine alone; where I do not hesitate to speak with them, and to ask for the reason of their actions, and they in their benignity answer me; and for four hours I feel no weariness, I forget every trouble, poverty does not dismay, death does not terrify me; I am possessed entirely by those great men.

This feeling of being tremendously drawn to the thinkers of ancient Greece and Rome was typical of many of the great artists and scholars of the Renaissance.

Preserving Classical Civilizations

The two great civilizations of classical antiquity were ancient Greece and ancient Rome. Ancient Greece gave the world the poetry of Homer; the plays of Sophocles, Euripides, and Aeschylus; the histories of Herodotus and Thucydides; and the philosophical writings of Plato and Aristotle. The Greeks also produced beautiful sculptures and striking buildings such as the Parthenon in Athens.

The Romans borrowed many ideas and techniques from the Greeks. They copied Greek statues and buildings, and created new structures such as the Pantheon. They also created literary masterpieces of their own, including poetry by Virgil, Ovid, and Horace, and speeches by Cicero.

After the fall of Rome, some of the artistic and literary creations of classical culture survived, but others were lost. During the Middle Ages, Western Europe was broken up into small regions with economies based on agricultural labor. In most places there was little time for education and the arts. For the most part, only a few monks in monasteries had exposure to classical literature, and many of them knew Latin but not Greek. Although some Latin texts were still read (notably Virgil and Ovid), very few people were able to read Greek.

Some of the most significant advances in scholarship made during the Middle Ages were made by Islamic scholars. During the 600s and 700s, Muslims spread their religion across North Africa and into the Iberian Peninsula, through the Middle East, and into the lands of the Byzantine Empire. Some of these areas had previously been conquered and governed by Alexander the Great, who exposed them to Hellenistic Greek culture, and then by the Romans. The Muslim conquerors eventually came into possession of various Greek and Roman manuscripts. Rather than destroy these works, Muslim scholars carefully preserved them, translating them into Arabic, studying them, and in some cases building on ideas set down by the ancient writers in their own works. The Muslims were particularly interested in philosophic and scientific works. (Students who were in Core Knowledge schools in Grade 4 should have learned about significant Muslim contributions to learning during the Middle Ages, including Arabic numbers and algebra, as well as the achievements of particular scholars such as Ibn Sina, known in Europe as Avicenna.)

Jewish scholars in Muslim-held areas such as Spain and Egypt also studied and used Greco-Roman writings. One of the best known of the Jewish scholars was

Maimonides, who lived in Córdoba, Spain, and Cairo, Egypt. Maimonides was a doctor and philosopher who tried to reconcile science and religion in his writings.

It was mainly through the efforts of these scholars that the works of the Greeks and Romans were preserved for later Europeans. Although artists and scholars were working in any number of Muslim cities (Baghdad, Constantinople, Timbuktu, Damascus, and Cairo, for example), the cities of Andalusia in southern Spain were especially rich centers of scientific work and artistic development. Scholars working in these cities translated works that had originally been written in Greek out of Arabic and into Latin. Over time, these Latin translations began to be studied at European universities that sprang up in the late Middle Ages, and Greek began to be studied again as well.

The Humanists

As European scholars learned more about the writings of the ancient Greeks and Romans, interest in the ancient world increased. Some people began to wish they could read Plato, Aristotle, and other classical authors in the original Greek. Others rummaged through monasteries looking for manuscripts of forgotten classical works. These scholars became known as humanists because they devoted their lives to studying the humanities and sought to find a balance between thinking about human virtues and actively participating in life. This focus on studying human culture and actively engaging in life's pursuits was an important hallmark of the humanist movement.

The humanists wanted to recover lost texts and establish the best text of a particular book by comparing various surviving copies. They wanted to study the classical writers and learn to write in an elegant classical style. Machiavelli, in the quotation found in this unit's Nonfiction Excerpt 2, gave voice to the mind of the humanist scholar.

One of the earliest and most important of the humanists was the Italian poet Francesco Petrarch. Petrarch was born in 1304 not far from Florence. He was a dedicated student of Latin literature and a talented poet. Petrarch wrote part of an epic poem in Latin on the Second Punic War (an episode from Roman history). Petrarch also commissioned the first translation of Homer's *Iliad* from Greek into Latin. He visited monasteries, searching for lost classical manuscripts. One of his greatest finds was a set of previously unknown letters by the Roman orator Cicero. In one of his most famous works, Petrarch imagines himself speaking with Saint Augustine, the great Latin writer and church father.

It was Petrarch as much as anyone who created the idea of the Renaissance as a historical period. He held that history could be divided into three ages: the classical era, which Petrarch loved and admired; the "Dark Ages," which he detested and saw as an age in which learning and the classics were forgotten or neglected; and an age that later became known as the Renaissance, or rebirth of learning, which he encouraged. For Petrarch, this third age would be a period when classical works and ideals were rediscovered and the "darkness"

lifted. Although Petrarch's scheme was grossly unfair to the medieval period, it outlined a way of looking at the world that most Renaissance humanists came to share.

Another great Italian humanist was Leon Battista Alberti (1404–1472). Born in Florence and given a good education, at age twenty he wrote a comedy in Latin that was so completely in the classical style that many people believed it was a classical piece that had been rediscovered. Later Battista wrote an important treatise on art that helped Renaissance painters learn how to give an impression of depth on a flat surface. Alberti was also a talented architect who worked on many churches and buildings in the classical style in Florence and Rome. Because he was a master of so many arts, Alberti was later known as a "Renaissance man."

Patrons and Patronage

It takes a lot of time and money to carve a block of marble into a sculpture or paint the ceiling of the Sistine Chapel. Many of the great artistic and literary achievements of the Renaissance might never have occurred if there had not been wealthy people willing to commission works and subsidize artists. Fortunately, there were a number of wealthy people in Italy who were eager to be patrons, or supporters, of the arts.

In order to understand where the great patrons of the Renaissance came from, it is important to know a little about politics and economics during the late Middle Ages and early Renaissance. At this time Italy was not a unified nation but a collection of independent city-states and other political units such as kingdoms. Among the most important of these were Venice, Florence, Rome, Milan, Genoa, Ferrara, and Naples. These city-states and kingdoms competed with one another, and a number of them eventually grew wealthy from trade. Ships from Italian city-states and kingdoms controlled much of the commerce in the Mediterranean. They transported goods back and forth from the Middle East and sold goods to the rest of Europe. (It was this Italian dominance of trade that the Portuguese and Spaniards set out to break with their voyages of exploration.) Gradually some men in these Italian city-states and kingdoms began to acquire large fortunes. Bankers and merchants often did especially well. Some of these wealthy men eventually emerged as patrons of the artists and of humanists.

Florence and the Medici

The most famous of the patrons were the Medici (/med*ee*chee/) family of Florence. Florence is located on the Arno River in central Italy. The city flourished from the 1300s to the 1700s and dominated the region. Florence was a republic and an important center of commerce and the arts. Among its trade goods were wool, silks, and tapestries. Artists who worked in Florence included Leonardo da Vinci, Raphael, and Michelangelo. Boccaccio, Dante, and Machiavelli were some of its famous writers.

The Medici were among the greatest patrons of the arts. Their dynasty was founded in Florence in the 1300s and achieved its wealth through banking and commerce. The early Medici controlled Florence from behind the scenes by making sure that people sympathetic to the family occupied all key offices. In later years, members of the family became queens, cardinals, and popes. Three of the most important members of the family are listed below:

- Cosimo de' Medici (1389–1464) is often regarded as the founder of the political dynasty. He carried on the family business and ruled Florence by seeing that friends of the family were elected to all key offices. He also became a major patron of scholarship and the arts, and collected rare books and manuscripts. He set up an academy of learned scholars based on the ancient Academy founded by Plato. At this academy, the humanist scholar Marsilio Ficino taught the works of Plato. At the same time, there was a renewed interest in teaching ancient Greek, a language which had been virtually unknown in Western Europe for hundreds of years. Cosimo also supported master artists, including Ghiberti and Donatello.
- Lorenzo de' Medici (1449–1492) was Cosimo's grandson. He was known as Lorenzo the Magnificent. He was a powerful leader who is credited with making Florence one of the most beautiful cities in Europe. Among the artists whose work he commissioned to adorn Florence were Donatello, Botticelli, Michelangelo, and Verrocchio—the master for whom Leonardo da Vinci was an apprentice. Lorenzo started a school of sculpture where Michelangelo studied as a young boy. He supported an important library, as well as a number of great humanist scholars, including Ficino, Pico della Mirandola, and the poet Politian. In fact, Lorenzo was a poet himself. It was Pico della Mirandola who suggested Lorenzo invite the Dominican monk Savonarola to preach in Florence. Savonarola surprised everybody by launching into a series of attacks on the Medici and their expensive tastes. He said Florentines had gone too far in the direction of classical culture and were forgetting about their duties as Christians. (Eventually, Savonarola attracted such a following that his supporters were able to take over the city for a while. They attempted to turn Florence into a model of Christian piety and established a democratic government. But this influence was short-lived.)
- Giovanni di Lorenzo de' Medici (1475–1521), the son of Lorenzo, is better known to history as Pope Leo X. He was educated by humanist scholars associated with his father, including Pico della Mirandola. As was often the custom with second sons, he entered the church as a young boy. He advanced through the ranks until he was elected pope in 1513. As pope, he spent lavishly and made Rome grander than it had ever been before, accelerating the construction of St. Peter's Basilica (with financial support from the sale of indulgences), stocking the Vatican library with valuable books, and commissioning artists to decorate churches and other buildings. Leo X was also a patron of artists. Michelangelo did some famous sculptures for the tombs of some members of the Medici family in

what is known as the Medici Chapel in Florence. But Leo's special favorite was Raphael. Leo had Raphael work on St. Peter's in Rome and the Sistine Chapel. Leo X played an important role in religious history as well. He was pope at the time Luther posted his Ninety-five Theses, and he signed the papal bull that excommunicated the German priest in 1521.

Rome and the Popes

Rome, on the Tiber River in central Italy, was once the center of the Roman Empire. But in the fifth century, it was sacked by the Visigoths and the Vandals. It was subsequently overshadowed by events in other parts of Europe and torn by internal strife. By the time of the Renaissance, however, the city was once again an important center of culture. As the seat of the Roman Catholic Church, it was not only a spiritual center but also the temporal center of the Papal States, a large area of central Italy that the papacy had acquired over time through treaties and donations of land.

Many of the popes during the Renaissance were patrons of the arts, and artists flocked to Rome to serve them. Leo X, described above, was only one of many popes who commissioned artists to beautify the city. Many of the most elegant palaces and churches in Rome date to the Renaissance. One of the most notable is St. Peter's Basilica, which became the central church of Roman Catholicism. The huge dome, columns, and colonnades showcase Greek and Roman influences.

Venice

Venice is located on the northeastern coast of Italy at the northern tip of the Adriatic Sea. The city sits on 120 small islands in the lagoon of Venice. Today a causeway, or bridge, which did not exist during the Renaissance, links the city to the Italian mainland, and more than 150 canals connect the islands to one another. People can travel from place to place in small boats called gondolas.

In the 1400s, Venice controlled many trade routes. It established trading centers around the eastern Mediterranean, the Aegean Sea, and the Black Sea. Merchants did not own ships but rather leased them from the government. The city government also built and maintained a fleet of warships to protect its interests.

Venice contains many beautiful Renaissance palaces and was the home of one of the most famous artists of the Renaissance, the painter Titian.

To learn more about specific topics in this unit, use this link to download the CKHG Online Resource "About the Renaissance":

www.coreknowledge.org/ckhg-online-resources

Student Component

The Renaissance Student Reader—nine chapters

Teacher Components

The Renaissance Teacher Guide—nine chapters. This includes lessons aligned to each chapter of *The Renaissance* Student Reader with a daily Check for Understanding and Additional Activities, such as virtual field trips and cross-curricular art and music activities, designed to reinforce the chapter content. A Unit Assessment, Performance Task Assessment, and Activity Pages are included in Teacher Resources, beginning on page 112.

- » The Unit Assessment tests knowledge of the entire unit, using standard testing formats.
- » The Performance Task Assessment requires students to apply and share the knowledge learned during the unit through either an oral or written presentation.
- » The Activity Pages are designed to reinforce and extend content taught in specific chapters throughout the unit. These optional activities are intended to provide choices for teachers.

The Renaissance Timeline Image Cards include nineteen individual images depicting significant events and individuals related to the Renaissance. In addition to an image, each card contains a caption, a chapter number, and the Big Question, which outlines the focus of the chapter. You will construct a classroom Timeline with students over the course of the entire unit. The Teacher Guide will prompt you, lesson by lesson, as to which image card(s) to add to the Timeline. The Timeline will be a powerful learning tool enabling you and your students to track important themes and events as they occurred within this time period.

Optional: Core Knowledge Curriculum Series Art Resource™ Packet for Grade 5—art resources that may be used with cross-curricular art activities described in the Additional Activities of Chapters 2, 4, 6, 7, and 9, if classroom Internet access is not available. You can purchase the Grade 5 Art Resource Packet, available at:

www.coreknowledge.org/store

Timeline

Some advance preparation will be necessary prior to starting *The Renaissance* unit. You will need to identify available wall space in your classroom of approximately fifteen feet on which you can post the Timeline cards over the course of the unit. The Timeline may be oriented either vertically or horizontally, even wrapping around corners and multiple walls, whatever works best in your classroom setting. Be creative—some teachers hang a clothesline so that the image cards can be attached with clothespins!

Create five time indicators or reference points for the Timeline. Write each of the following dates on sentence strips or large index cards:

- 2500 BCE–476 CE
- 477–1300s
- 1300s
- 1400s
- 1500s

Affix these time indicators to your wall space, allowing sufficient space between them to accommodate the actual number of image cards that you will be adding to each time period as per the following diagram:

	2500 BCE–476 CE	477–1300s	1300s	1400s	1500s
	•	•	•	•••••	••••••••
Chapter	1	1	1	1 2 3 3 1 6	5 8 4 9 8 7 5 9 9

You will want to post all the time indicators on the wall at the outset before you place any image cards on the Timeline. **Note:** The introduction in Chapter 1 includes three timeline cards that give context to the rest of the timeline, two for ancient Greece and Rome, and one for towns in the Middle Ages. These cards will be discussed during the Chapter 1 introduction. Make sure students recognize that this timeline covers a wide range of years—starting in 2500 BCE and continuing to the 1500s CE. Help students recognize that this represents an interval of about four thousand years.

2500s–300s BCE



Chapter 1

700s BCE–CE



Chapter 1

1200s–1300s



Chapter 1

1300s



Chapter 1

The Timeline in Relation to the Content in the Student Reader Chapters

1400s

1400s



Chapter 1



Chapter 1

1400s



Chapter 2

1400s



Chapter 3

1400s



Chapter 6

1400s-1700s



Chapter 3

1500s



Chapter 4

1500s



Chapter 5

1500s



Chapter 5

1500s



Chapter 7

1500s



Chapter 8

1500s



Chapter 8

1500s



Chapter 9

1500s



Chapter 9

1500s



Chapter 9

You will notice that the Unit 4 Timeline begins with structures and individuals associated with ancient Rome and ancient Greece. The reason for this is that these structures and individuals helped influence architectural and academic endeavors of the Renaissance period.

Time to Talk About Time

Before you use the Timeline, discuss with students the concept of time and how it is recorded. Here are several discussion points that you might use to promote discussion. This discussion will allow students to explore the concept of time.

1. What is time?
2. How do we measure time?
3. How do we record time?
4. How does nature show the passing of time? (Encourage students to think about days, months, and seasons.)
5. What is a specific date?
6. What is a time period?
7. What is the difference between a specific date and a time period?
8. What does CE mean?
9. What is a timeline?

USING THE TEACHER GUIDE

Pacing Guide

The Renaissance unit is one of thirteen history and geography units in the Grade 5 *Core Knowledge Curriculum Series™*. A total of twenty-three days has been allocated to *The Renaissance* unit. We recommend that you do not exceed this number of instructional days to ensure that you have sufficient instructional time to complete all Grade 5 units.

At the end of this Introduction, you will find a Sample Pacing Guide that provides guidance as to how you might select and use the various resources in this unit during the allotted time. However, there are many options and ways that you may choose to individualize this unit for your students, based on their interests and needs. So, we have also provided you with a blank Pacing Guide that you may use to reflect the activity choices and pacing for your class. If you plan to create a customized pacing guide for your class, we strongly recommend that you preview this entire unit and create your pacing guide before teaching the first chapter.

Reading Aloud

In each chapter, the teacher or a student volunteer will read various sections of the text aloud. When you or a student reads aloud, always prompt students to follow along. By following along in this way, students become more focused on the text and may acquire a greater understanding of the content.

Starting with this unit, the Guided Reading Supports in each chapter have been designed to ensure students assume growing responsibility for reading sections independently. It is essential for students to develop the expectation and stamina to read the content with increasing independence and engagement.

Turn and Talk

In the Guided Reading Supports section of each chapter, provide students with opportunities to discuss the questions in pairs or in groups. Discussion opportunities will allow students to more fully engage with the content and will bring “to life” the themes or topics being discussed.

Big Questions

At the beginning of each Teacher Guide chapter, you will find a Big Question, also found at the beginning of each Student Reader chapter. The Big Questions are provided to help establish the bigger concepts and to provide a general overview of the chapter. The Big Questions, by chapter, are:

Chapter	Big Questions
1	What factors helped bring about the age known as the Renaissance?
2	What were some of the changes that occurred during the Renaissance for artists and the work they produced?
3	How did the success of merchants and bankers during the Renaissance benefit artists?
4	How did the Roman Catholic Church use the many talents of Renaissance artists?
5	Why was Venice known as the “Jewel of the Adriatic” during the Renaissance period?
6	Why might Leonardo da Vinci be described as a symbol of the Renaissance?
7	What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?
8	Why might people have been shocked by Machiavelli’s book <i>The Prince</i> ?
9	How did the ideas of the Renaissance spread to other parts of Europe?

Core Vocabulary

Domain-specific vocabulary, phrases, and idioms highlighted in each chapter of the Student Reader are listed at the beginning of each Teacher Guide chapter in the order in which they appear in the Student Reader. Student Reader page numbers are also provided. The vocabulary terms, by chapter, are:

Chapter	Core Vocabulary
1	scholar, “classical literature,” oration, humanist, manuscript, rhetoric, commerce, diplomacy, devise
2	mason, apothecary, form, baptistery, commission, realism, three-dimensional, perspective
3	stable, “merchant class,” patron, heritage, revenue, exile, cardinal
4	papal, fresco, basilica, indulgence
5	lagoon, furnishings, textile, galley, senate, chief of state, council, hereditary
6	résumé, “jack-of-all-trades,” visionary, apprentice, prior, masterpiece, embodiment, Renaissance man
7	precision, quarry
8	courtier, diplomat, political science, cunning
9	goldsmith, engraving, woodcut, chateau

Activity Pages

Activity Pages



AP 1.1
AP 1.2
AP 2.1
AP 3.1
AP 3.2
AP 5.1
AP 5.2
AP 6.1
AP 9.1

The following activity pages can be found in Teacher Resources, pages 124–137. They are to be used with the chapter specified either for additional class work or for homework. Be sure to make sufficient copies for your students prior to conducting the activities.

- Chapter 1—World Map (AP 1.1)
- Chapter 1—Map of Renaissance Italy (AP 1.2)
- Chapter 2—Linear Perspective (AP 2.1)
- Chapter 3—Medici Family Tree (AP 3.1)
- Chapter 3—Domain Vocabulary: Chapters 1–3 (AP 3.2)
- Chapter 5—Florence and Venice Comparison (AP 5.1)
- Chapter 5—Titian Gallery Walk (AP 5.2)
- Chapter 6—Domain Vocabulary: Chapters 4–6 (AP 6.1)
- Chapter 9—Take the Renaissance Art Challenge (AP 9.1)

Fiction and Nonfiction Excerpts

Use this link to download the CKHG Online Resources where the specific links to the following fiction and nonfiction excerpts may be found.

www.coreknowledge.org/ckhg-online-resources

These excerpts may be used with the chapter specified either for additional classwork or at the end of the unit as review and/or a culminating activity. Be sure to make sufficient copies for your students prior to conducting the activities.

Note: Excerpts marked with an asterisk (*) can also be found in Unit 6, *England in the Golden Age*.

Fiction Excerpts

- Chapter 9—From *A Midsummer Night’s Dream* (FE 1)*
- Chapter 9—The Language of Shakespeare (AP 9.2)*
- Chapter 9—From *The Adventures of Don Quixote* (FE 2)

Nonfiction Excerpts (Primary Source Documents)

- Chapter 8—Adaptation from *The Courtier* (NFE 1)
- Chapter 8—Adaptation from *The Prince* (NFE 2)
- Chapter 8—Comparing *The Courtier* and *The Prince* (AP 8.1)
- Chapter 9—Biography of William Shakespeare (NFE 3)*

Additional Activities and Website Links

An Additional Activities section, related to material in the Student Reader, may be found at the end of each chapter. You may choose from among the varied activities when conducting lessons. Many of the activities include website links, and you should check the links prior to using them in class.

CROSS-CURRICULAR CONNECTIONS

Language Arts	Music	Art	Science
Fiction and Drama Stories • <i>Don Quixote</i> (Cervantes) Drama • <i>A Midsummer Night’s Dream</i> (Shakespeare)	Listening and Understanding • Music from the Renaissance	Art from the Renaissance	Science Biographies • Galileo Galilei

Byrd, Robert. *Leonardo: Beautiful Dreamer*. Hialeah, FL: Dutton, 2003.

Carr, Simonetta. *Michelangelo for Kids: His Life and Ideas, with 21 Activities (For Kids series)*. Chicago, IL: Chicago Review Press, 2016.

Galland, Richard. *The Leonardo da Vinci Puzzle Codex: Riddles, Puzzles and Conundrums Inspired by the Renaissance Genius*. London: Carlton Books, 2016.

Hinds, Kathryn. *The Court (Life in the Renaissance)*. New York: Cavendish Square Publishing, 2002.

Osborne, Mary Pope. *Monday with a Mad Genius (Magic Tree House, No. 38)*. New York: Random House, 2009.

Plumb, J. H. *The Italian Renaissance*. Boston, MA: Mariner Books, 2001.

Weiss, Jim. *Masters of the Renaissance*, Charles City, VA: The Well-Trained Mind Press, 2005. Audio Recording.

Weiss, Jim. *Shakespeare for Children*, Charles City, VA: The Well-Trained Mind Press, 2000. Audio Recording.

Use this link to download the CKHG Online Resources for this unit, where the specific link to purchase the Jim Weiss audio recordings may be found:

www.coreknowledge.org/ckhg-online-resources

THE RENAISSANCE SAMPLE PACING GUIDE

For schools using the *Core Knowledge Sequence* and/or CKLA

TG—Teacher Guide; SR—Student Reader; AP—Activity Page; FE—Fiction Excerpt;
NFE—Nonfiction Excerpt

Week 1

Day 1

Day 2

Day 3

Day 4

Day 5

The Renaissance

"World Geography" and "Map of Renaissance Italy" (TG—Chapter 1, Additional Activities, AP 1.1–1.2)	"A New Dawn" Core Lesson, Part 1 (TG & SR, Chapter 1)	"A New Dawn" Core Lesson, Part 2 (TG & SR, Chapter 1)	"From Artisan to Artist" Core Lesson (TG & SR, Chapter 2)	"Linear Perspective" and "Botticelli's <i>Birth of Venus</i> " (TG, Chapter 2, Additional Activities, AP 2.1)
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CKLA

"Early American Civilizations"	"Early American Civilizations"	"Early American Civilizations"	"Early American Civilizations"	"Early American Civilizations"
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Week 2

Day 6

Day 7

Day 8

Day 9

Day 10

The Renaissance

"The Cradle of the Renaissance" Core Lesson (TG & SR, Chapter 3)	"Medici Family Tree" and "Domain Vocabulary: Chapters 1–3" (TG, Chapter 3, Additional Activities, AP 3.1–3.2)	"Rome and the Renaissance Popes" Core Lesson (TG & SR, Chapter 4)	"Brunelleschi's Dome of the Florence Cathedral" and "Michelangelo's Dome of St. Peter's Basilica" (start) (TG, Chapter 4, Additional Activities)	"Michelangelo's Dome of St. Peter's Basilica" (finish) and "Raphael's <i>Marriage of a Virgin</i> " (TG, Chapter 4, Additional Activities)
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CKLA

"Early American Civilizations"	"Early American Civilizations"	"Early American Civilizations"	"Poetry"	"Poetry"
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Week 3

Day 11

Day 12

Day 13

Day 14

Day 15

The Renaissance

"Venice: Jewel of the Adriatic" Core Lesson (TG & SR, Chapter 5)	"Virtual Tour of Venice" and "Venice and Florence Comparison" (TG, Chapter 5, Additional Activities, AP 5.1)	"Leonardo da Vinci" Core Lesson (TG & SR, Chapter 6)	"The Works of Leonardo da Vinci: <i>The Last Supper</i> , <i>Mona Lisa</i> , <i>The Vitruvian Man</i> " (TG, Chapter 6, Additional Activities)	"Donatello's <i>Saint George</i> " and "Domain Vocabulary: Chapters 4–6" (TG, Chapter 6, Additional Activities, AP 6.1)
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CKLA

"Poetry"	"Poetry"	"Poetry"	"Poetry"	"Poetry"
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THE RENAISSANCE SAMPLE PACING GUIDE

For schools using the *Core Knowledge Sequence* and/or CKLA

TG–Teacher Guide; SR–Student Reader; AP–Activity Page; FE–Fiction Excerpt;

NFE–Nonfiction Excerpt

Week 4

Day 16

Day 17

Day 18

Day 19

Day 20

The Renaissance

"Michelangelo" Core Lesson (TG & SR, Chapter 7)	"Michelangelo's <i>The Creation of Adam</i> " and "Michelangelo's <i>David</i> " (TG, Chapter 7, Additional Activities)	"Two 'How-to' Men" Core Lesson (TG & SR, Chapter 8)	"The Renaissance in Northern Europe" Core Lesson (TG & SR, Chapter 9)	"Jan van Eyck's <i>The Arnolfini Portrait</i> " and "Pieter Bruegel's <i>The Peasant Wedding</i> " (TG, Chapter 9, Additional Activities)
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CKLA

"Poetry"	"Poetry"	"Poetry"	"Poetry"	"Poetry"
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Week 5

Day 21

Day 22

Day 23

The Renaissance

"Take the Renaissance Art Challenge" and "The Music of Josquin Desprez and John Dowland" (TG, Chapter 9, Additional Activities, AP 9.1)	"From <i>The Adventures of Don Quixote</i> " (TG, Chapter 9, Additional Activities, FE2)	Unit Assessment
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CKLA

"Poetry"	"Poetry"	"Poetry"
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THE RENAISSANCE PACING GUIDE

_____’s Class

(A total of twenty-three days has been allocated to *The Renaissance* unit in order to complete all Grade 5 history and geography units in the *Core Knowledge Curriculum Series*™.)

Week 1

Day 1	Day 2	Day 3	Day 4	Day 5

Week 2

Day 6	Day 7	Day 8	Day 9	Day 10

Week 3

Day 11	Day 12	Day 13	Day 14	Day 15

THE RENAISSANCE PACING GUIDE

_____’s Class

Week 4

Day 16

Day 17

Day 18

Day 19

Day 20

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Week 5

Day 21

Day 22

Day 23

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CHAPTER 1

A New Dawn

The Big Question: What factors helped bring about the age known as the Renaissance?

Primary Focus Objectives

- ✓ Identify the Renaissance and when and where it occurred. (RI.5.2)
- ✓ Recognize the connection between the Renaissance and ancient times. (RI.5.3)
- ✓ Recognize Italy's importance to the Renaissance. (RI.5.3)
- ✓ Understand the meaning of the following domain-specific vocabulary: *scholar*, “classical literature,” *oration*, *humanist*, *manuscript*, *rhetoric*, *commerce*, *diplomacy*, and *devise*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “Preserving Classical Civilization”:

www.coreknowledge.org/ckhg-online-resources

Note: Prior to conducting the Core Lesson, in which students read Chapter 1 of *The Renaissance* Student Reader, we strongly recommend that your students first complete “World Map” (AP 1.1) and Map of Renaissance Italy (AP 1.2) found in the Teacher Resources (pages 124–126) and described at the end of this chapter under Additional Activities. By providing an understanding of the location of Italy relative to the rest of Europe, students will be able to more fully appreciate how the country’s geography impacted the development of the Renaissance.

Materials Needed

Activity Pages



AP 1.1

AP 1.2

- Display and student copies of World Map (AP 1.1) and Map of Renaissance Italy (AP 1.2)
- Red, light blue, dark blue, yellow, and purple colored pencils, crayons, or markers

scholar, n. a person who specializes in a specific academic subject; an expert (2)

Example: The scholar dedicated his life to studying the writings of ancient Rome and Greece.

Variation(s): scholars

“classical literature,” (phrase), the works of ancient Greek and Roman writers (2)

Example: Classical literature inspired many of the artistic, architectural, and academic endeavors of the Renaissance.

oration, n. a public speech (4)

Example: David listened to the oration, hanging on the speaker’s every word.

Variation(s): orations

humanist, n. a person who studies or teaches the humanities, that is, literature, history, poetry, and the art of speaking (4)

Example: As a humanist, Marco poured over the texts of ancient Rome to learn more about the civilization’s art and history.

Variation(s): humanists

manuscript, n. a book or document written by hand (5)

Example: The monk carefully copied the manuscript to make sure he did not miss a single word.

Variation(s): manuscripts

rhetoric, n. the skill of using words effectively in speaking or writing (5)

Example: While studying the manuscript, Peter paid close attention to the author’s rhetoric.

Variation(s): rhetorical

commerce, n. the buying and selling of goods and services (8)

Example: As a center of commerce and trade, Venice became very wealthy.

Variation(s): commercial

diplomacy, n. the tactful management of relationships between two or more parties or countries (10)

Example: Maria relied on her skills in diplomacy to smooth over the argument between the two ambassadors.

Variation(s): diplomatic

devise, v. to come up with an idea, plan, or invention (11)

Example: Tanja knew she must devise a plan if she wanted to escape from the room quickly.

Variation(s): devised, devising

Note: Due to the length of Chapter 1, we recommend that you read and discuss this chapter over two instructional periods. The Core Lesson is, therefore, designated as Part 1 and Part 2.

Introduce *The Renaissance Student Reader*

5 MIN

Activity Pages



AP 1.1



Display the World Map from AP 1.1. Point to Europe and explain that in this unit, students will be focusing on the Renaissance in Europe—beginning with its development in Italy.

Distribute copies of *The Renaissance Student Reader*. Suggest students take a few minutes to look at the cover and flip through the Table of Contents and illustrations in the book. Ask students to brainstorm individual words or simple phrases describing what they notice in the Table of Contents and various illustrations; record this information in a list on the board or chart paper. Students will likely mention artists such as Leonardo da Vinci and Michelangelo, important cities such as Venice and Florence, and writers from around Europe such as Shakespeare and Cervantes.

Explain to students that they will be reading about a time in history that covers approximately three hundred years of events from the mid-1300s into the 1600s. Students will learn about the early history of the Renaissance, beginning with its start in Italy all the way through its spread to the rest of Europe.

Introduce “A New Dawn”

10 MIN

Call attention to the two points and the range of dates at the beginning of the Timeline. Point out the wide date range which these two points encompass, 2500 BCE to 476 CE, to be certain that students understand the thousands of years represented by these dates. Tell students that two very important ancient civilizations existed during this time period.

Review with students the abbreviations *BCE* and *CE*. It’s important that students understand that the abbreviation *BCE* means Before the Common Era, while *CE* is used to denote Common Era. Students may have encountered *BCE* or *CE* before, or they may be more familiar with the traditional abbreviations *AD* and *BC*. Both *CE* and *AD* refer to the time period after the birth of Jesus Christ. *BCE* and *BC* refer to the time period before Christ’s birth. Help students recognize that the dates on the beginning of the timeline are *BCE*. They shift to dates in the Common Era for most of the rest of the Timeline.

Show students the Chapter 1 Introduction Timeline Image Card with the statues of two men, explaining that this card depicts two famous thinkers and writers, named Plato and Socrates, from an important ancient civilization. Ask

students whether they remember the name of the civilization or country in which Plato and Socrates lived. Students in Core Knowledge schools studied ancient Greece in Grade 2. Prompt students, as needed, to recall that Plato and Socrates lived in ancient Greece.

Remind students that the ancient Roman civilization was also considered remarkable for many reasons. Ask students to describe anything they recall about ancient Rome. Students in Core Knowledge schools studied ancient Rome in Grade 3. Students may mention the founding of the republic, the Senate, the conquests of Julius Caesar, the expanse of the Roman Empire, and so on. Show students the Chapter 1 Introduction Timeline Image Card with the image of the Colosseum, and ask students whether they remember the name of this structure and the purpose for which it was used during ancient Roman times: Romans attended gladiator fights in the Colosseum. Also ask whether any students recall why the date 476 CE is significant. Prompt students, as needed, to recall that 476 CE marked the fall of the Western (Roman) Empire.

Read and discuss the captions on both of these Chapter 1 Timeline Image Cards, and post them on the Timeline. Place the cards with the statues of Plato and Socrates under the point at the very beginning of the Timeline and place the image of the Colosseum under the point to the right of Plato and Socrates. Refer to the illustration in the Unit 4 Introduction for further guidance on the placement of these images to the Timeline.

Finally, show students the Chapter 1 Introduction Timeline Image Card depicting the growth of towns. Tell students that this is an image of a European town during the period in history that preceded the Renaissance; remind them that this period was called the Middle Ages. Students in Core Knowledge schools studied the Middle Ages in Grade 4.

Read and discuss the caption and post the card under the point to the right of the image of the Roman Colosseum. Point out that historians typically identify the Middle Ages as the period between 450 and 1350 CE. Refer to the illustration in the Unit 4 Introduction for further guidance on the placement of this image to the Timeline.

Review students' prior knowledge of the Middle Ages in Europe. Ask them to describe what they recall about the culture, society, and religious life of this period.

Explain to students that in this chapter, titled "A New Dawn," they will be reading about the Renaissance—the period that followed the Middle Ages and that broke with the traditions of the Middle Ages in many ways. Let students know that this entire chapter provides an overview of the Renaissance. There is much information and many names of Renaissance figures; students will read

in greater detail about the various events and people introduced here in later chapters. As students read Chapter 1, call attention to the Big Question, and encourage students to look for factors that led to the Renaissance as they read through the chapter.

Guided Reading Supports for “A New Dawn”—Part 1

20 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“An Uncomfortable Visit,” Pages 2–6

Scaffold understanding as follows:

CORE VOCABULARY—Read the first three paragraphs of the section “An Uncomfortable Visit” aloud. Stop to explain the meaning of the vocabulary terms *scholar*, “classical literature,” and *oration* as you encounter them in the text.

SUPPORT—Guide students in locating Holland and Italy on the World Map (AP 1.1).

SUPPORT—Call attention to the image of Erasmus on page 3. Read the caption aloud. Explain that Erasmus, and others like him, had a deep interest in classical literature. Studying the works of the ancient Greeks and Romans helped changed the way people of Europe thought.

Call on student volunteers to read the remainder of the section aloud.

CORE VOCABULARY—As students read, call attention to the vocabulary words *humanists*, *manuscript*, and *rhetoric* as they are encountered in the text.

After students read the text, ask the following questions:

LITERAL—What is “classical literature,” and why was it so important to scholars like Erasmus?

- » Classical literature consists of the writings of ancient Greece and ancient Rome. Scholars like Erasmus studied these texts to learn about art, history, culture, and rhetoric.

Chapter 1
A New Dawn

An Uncomfortable Visit In 1508, Desiderius Erasmus (/des'uh'dair'ee'us/ih'raz'mus/), the greatest European scholar of his age, journeyed from Holland to Venice, Italy. There, he stayed in the home of a leading printer, Aldus Manutius (/aw'h'dus/muh'nood'shee'us/).

The Big Question
What factors helped bring about the age known as the Renaissance?

Erasmus found his lodging most uncomfortable. The printer's house was drafty in winter and full of flies and bed bugs in summer. As many as thirty scholars stayed in the printer's home at any one time. Manutius had little money to spend to make his guests comfortable. He provided the cook with moldy flour and served up meals of thin soup, hard cheese, and tough beef.

Vocabulary
scholar, a person who specializes in a specific academic subject or expert
“classical literature,” (plural), the works of ancient Greek and Roman writers

Why would Erasmus and other scholars travel long distances to endure uncomfortable conditions? These scholars all shared a desire to learn more about the civilizations of ancient Greece and Rome. They were fascinated with including the /s/, the poems of

Page 2



Page 3

ancient Greek and Roman writers' words opened up

Virgil, and the writings of Cicero (/suh'uh'now/). Throughout Italy, people were rediscovering and studying these works.

At the printer's dinner table, the scholars talked about Plato and Cicero, and exchanged ideas about ancient civilizations. They described their projects and dreams, and commented on one another's work. What's more, they did all of these things in the language of the ancient Greek! Scholars who spoke any other language were fired.

The scholars were unhappy with the world in which they had grown up. They believed that they had been born in a less-cultured age in which people had forgotten about the great writers of Greece and Rome. These scholars regretted what they saw as the cold and lifeless teaching found in European universities of the day. They grumbled that the last several centuries had been remarkable mainly for their famines, plagues, wars, ignorance, and superstition. Unfairly, some of them even labeled the previous one thousand years the “Dark Ages.”

However, the dissatisfaction with the past made these men so excited about what was happening in their own world. In Italy, people were rediscovering the wisdom of the ancient Greeks and Romans. Scholars, known as humanists, had been rummaging around in monasteries and cathedral libraries, digging up ancient Greek and Roman writings that had long

Vocabulary
oration, a public speech
humanist, n, a person who studies or teaches the humanities, that is, literature, history, geography, and the art of speaking

Page 4

been forgotten. Their name comes from the subjects we call the humanities, including history, language, and literature.

These newly rediscovered manuscripts covered many topics. Some discussed philosophy or history. Others talked about literature, grammar, or rhetoric. Still others had to do with art and architecture. The humanists studied these manuscripts with loving care. They compared and corrected them, translated and explained them. At first, they painstakingly made copies of manuscripts by hand. After printing was invented, they gave precious manuscripts to a printer, like Erasmus's host, to publish.

For many humanists, there was a clear purpose behind the study of ancient manuscripts. By studying the beautiful writings of the ancient Greeks and ancient Romans, humanists hoped to become great writers, too. Great writers, poets, and speakers can shape the world in which they live. The humanists hoped to have influence over the views of

Vocabulary
manuscript, n. a book or document written by hand
sketch, v. the act of drawing words effectively in writing



These statues depict two of the great thinkers of ancient Greece: Plato and Aristotle.

Page 5

When Erasmus thought about the humanist movement, he thought he was taking part in the dawning of a brighter day. The other scholars around the dinner table were equally excited. They believed that they were participating in a rediscovery of the ancient civilizations of Greece and Rome, a rebirth of culture, literature, and the arts.

What All the Excitement Was About

What Erasmus and his fellow scholars were so excited about was the energetic period of change that we now call the Renaissance. This name comes from a French word that means rebirth. When we speak of the Renaissance, we refer to a period in history when a rediscovery of classical learning led to great achievements. These achievements affected not only literature, but also philosophy, education, architecture, sculpture, and painting.

The Renaissance began in Italy in the mid-1300s. For the next two centuries, the center of creative and scholarly activity moved from one major Italian city-state to another. Florence, Rome, and Venice all played major roles in this movement. Later, in the 1500s and 1600s, the spirit of the Renaissance spread to other places in Europe, including Germany, France, Spain, and England.

Although the Renaissance began with the rediscovery of old manuscripts, it didn't end there. The humanists studied works of ancient art, architecture, and literature. These studies led to increased interest in all those fields. Soon, people were examining ancient Greek and Roman statues and marveling at their beauty.

Page 6

“What All the Excitement Was About” and “Important Renaissance Figures,” Pages 6–8

Scaffold understanding as follows:

Have students read the section “What All the Excitement Was About” independently.

SUPPORT—Encourage students to refer to the Map of Renaissance Italy (AP 1.2) as they read to locate the different cities that are mentioned.

After students have finished reading the text, ask the following questions:

LITERAL—What was the Renaissance, and when did it begin?

» Renaissance means rebirth. The European Renaissance began in the mid-1300s. It was a period in history when a rediscovery of classical learning led to great achievements in literature, philosophy, education, architecture, sculpture, and painting.

LITERAL—Who are some of the important Renaissance thinkers, writers, and artists mentioned in this section?

» Shakespeare, Erasmus, Machiavelli, and Cervantes are important writers who lived during the Renaissance. Raphael, Leonardo da Vinci, and Michelangelo are Italian Renaissance artists.

Renaissance sculptors tried to capture the same qualities in their own creations. As the years went by, more and more of them modeled their works on ancient Greek and Roman examples instead of on the more recent work of medieval artists. Architects studied ancient buildings and used them as models for new structures. Renaissance poets tried to write poems as skillfully as the ancient poets had. Painters sought out new subjects to paint, inspired by people and ideas of the ancient world. All these artists were using old art to create new art.

Important Renaissance Figures

Over time, the Renaissance spread across Europe. In the early 1600s, the greatest writer of the English Renaissance, William Shakespeare, looked to the ancient world for inspiration for some of his plays. He wrote about Julius Caesar and Antony and Cleopatra.

Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Page 7

Shakespeare and Erasmus are just two of many Renaissance figures who are still widely admired today. Others include the Italian artists Raphael (rah-fah-eh), Leonardo da Vinci (lee-oh-vee-oh-chee), and Michelangelo (mee-kel-ah-jee-oh-flo). The Italian political writer Machiavelli (mah-kee-ah-vee-lee), and the great Spanish novelist Cervantes (ser-vaan-teez). Indeed, perhaps no age in history has produced more celebrated artists and thinkers than the Renaissance. In this unit you will learn about the greatest of these figures. But before we turn to individuals, let's look at some reasons the Renaissance began where it did.

Italy the Innovator

As you read the opening paragraphs of this chapter, you may have wondered why the Renaissance began in Italy and not in a place such as England or Germany. Scholars have argued about that question for years and have suggested some reasons Italy led the way.

For one thing, Italy had been the center of the ancient Roman Empire. The ruins of that great empire surrounded the people of Italy: crumbling walls and toppled columns, arenas and temples overrun with weeds, once-splendid roads long ago fallen into disrepair. These reminders ensured that ancient Rome was never entirely forgotten.

Commerce also helped pave the way for the Italian Renaissance. Italy is a boot-shaped peninsula, jutting into the Mediterranean and forth.

Vocabulary
commerce, n. the buying and selling of goods and services

Page 8

Timeline

- Show students the fourth Chapter 1 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “What factors helped bring about the age known as the Renaissance?”

NOTE: Students are not expected to respond to the Big Question at this point since they have only read part of Chapter 1.

- Post the image card as the fourth image of the Timeline, under the date referencing the mid-1300s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.



CHECK FOR UNDERSTANDING—PART 1 10 MIN

Ask students to:

- Choose one of the Core Vocabulary words or phrases encountered in Part 1 (*scholar*, “classical literature,” *humanist*, *manuscript*, *oration*, or *rhetoric*), and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses

NOTE: End of Part 1 of “A New Dawn.” Stop here and continue with the remainder of the chapter the next day.

THE CORE LESSON—PART 2 35 MIN

Review “A New Dawn” Part 1

10 MIN

Activity Pages



AP 1.1



Review with students the location of Italy, using the World Map (AP 1.1). Review also with students the placement of the four cards on the timeline, beginning with ancient Greece, and continuing on to ancient Rome, the Middle Ages, and the very beginning of the Renaissance. Discuss as a class the developments that were happening in Italy in the 1300s, at the dawn of the Renaissance.

“Italy the Innovator,” Pages 8–11

Scaffold understanding as follows:

Call on student volunteers to read the section “Italy the Innovator” aloud.

CORE VOCABULARY—Call attention to the vocabulary words *commerce* and *diplomacy* as they are encountered in the text. Ask students to think of any words that are similar to *diplomacy*. Students may identify the word *diplomat*. Explain that a diplomat is an official person usually chosen by a government to engage in diplomacy with other countries.

SUPPORT—Refer again to the Map of Renaissance Italy (AP 1.2). Call attention to Italy’s boot-shaped peninsula and how easy access to the sea contributed to the development of trade.

After students have read the text, ask the following questions:

LITERAL—Why did the European Renaissance begin in Italy?

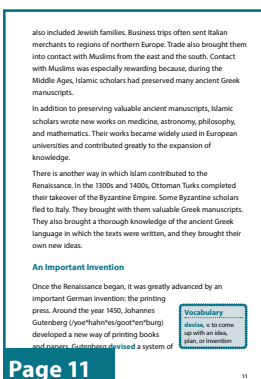
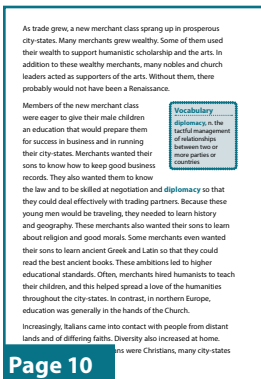
- » Italy was the home and heart of the ancient Roman civilization. Italian cities still had Roman roads, buildings, statues, and ruins. Italy’s merchant class, which had grown rich on the Mediterranean trade, was eager to support art and scholarship.

LITERAL—What effect did commerce have on the development of the Italian Renaissance?

- » Commerce made the Italian city-states wealthy, making it possible to spend money on education and the arts. Trade also increased contact between Italians and people from other parts of the world, exposing them to new ideas and cultures.

LITERAL—What impact did the Ottoman invasion of the Byzantine Empire have on the Italian Renaissance?

- » After the Ottomans invaded the Byzantine Empire, scholars fled to Italy and brought with them manuscripts from ancient Greece and ancient Rome. As a result, Italian and European scholars had access to the knowledge of these Byzantine scholars.



“An Important Invention,” Pages 11–13



Have students read the section “An Important Invention” independently, advising them to pause when they come to the word *devise* on page 11 to discuss its meaning in the vocabulary box. After students have read the text, ask the following questions:

LITERAL—What did Johannes Gutenberg invent?

- » Gutenberg invented movable type, which led to the invention of the printing press. With movable type, many copies of a work could be printed very quickly.

INFERENTIAL—Why was the invention of the printing press important, and what effect did it have on the Renaissance?

- » Before the invention of the printing press, scholars had to copy classical manuscripts by hand. This was a long process and limited the number of copies of a manuscript that could be made during a certain period of time. With the invention of the printing press, Johannes Gutenberg made it possible for ancient and modern works to be made available to everyone, not just those who were able to see or copy the originals. Classical ideas and learning increased. Important texts from Greece and Rome could be spread far and wide.

Timeline

- Show students the two remaining Chapter 1 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “What factors helped bring about the age known as the Renaissance?”
- Post the image cards as the fifth and sixth items on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING—PART 2 10 MIN

Ask students to:

- Write a short answer to the Big Question, “What factors helped bring about the age known as the Renaissance?”
 - » Key points students should cite include: The Renaissance was brought about by many factors, including trade and commerce in Italy, the revival of classical literature and the study of ancient manuscripts,

the Ottoman capture of the Byzantine Empire resulting in scholars fleeing with ancient manuscripts to Italy, and the invention of the printing press.

- Choose one of the Core Vocabulary words encountered in Part 2 (*commerce, diplomacy, or devise*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities



World Geography (RI.5.1, RI.5.7)

15 MIN

Note: Time allotted for this activity varies based on what work you choose to assign in class or as homework. Plan for 15 minutes of classroom time to work through the World Map (AP 1.1) and an additional 30 minutes if you choose to assign Map of Renaissance Italy (AP 1.2) during the same class period.

Materials Needed: (1) Display copy of World Map (AP 1.1) found in the Teacher Resources section (page 124). (2) Sufficient copies of the World Map (AP 1.1). (3) Red and dark blue crayons, colored pencils, or markers.

Display the enlarged World Map (AP 1.1) for all students to see. Point first to the compass rose and review each of the cardinal directions—north, south, east, and west—relative to the map. Then point to the United States and the approximate location of the state in which your students live to identify their current location.

Next, point to each of the continents in the following order, asking students to verbally identify each continent: North America, South America, Antarctica, Europe, Africa, Asia, and Australia. Review the names of various world oceans, as well as the use of the map scale.

Call attention to the European continent. Have students identify Italy and the Italian peninsula on the map. Have students circle Italy in red. Next, call attention to the Mediterranean Sea. Point to the countries that surround Italy along the Mediterranean. Point to the countries of Spain, France, Germany, and the United Kingdom, of which England is a part. Explain that Renaissance ideas spread from Italy to other parts of the continent.

Activity Page



AP 1.1



Map of Renaissance Italy (RI.5.1, RI.5.7)

30 MIN

Materials Needed: (1) Sufficient copies of the World Map (AP 1.1) from Teacher Resources, page 124. (2) Display and student copies of Map of Renaissance Italy (AP 1.2) from Teacher Resources, pages 125–126. (3) Light blue, dark blue, yellow, and purple crayons, colored pencils, or markers.

Activity Pages



AP 1.1

AP 1.2

Display the enlarged World Map (AP 1.1) and the Map of Renaissance Italy (AP 1.2) for all students to see. Have students take a few moments to compare the two maps. Discuss with students the differences they see between the modern world map and the map of Italy during the Renaissance. Students should identify that, for example, the Ottoman Empire no longer exists. Instead, it is made up of smaller countries, Greece, Bulgaria, and Turkey. Have students color the Ottoman Empire yellow on the map.

Next, call attention to the two seas that surround Italy: the Tyrrhenian Sea to the west and the Adriatic Sea to the east. Have students color the Tyrrhenian Sea dark blue and the Adriatic Sea light blue.

Have students identify the Italian city-states that were briefly mentioned in the chapter. These include Venice, Florence, Milan, and Genoa. Have students circle each of these places on the map in purple.

Have students work independently or with partners to answer the questions on pages 125–126.

Tell students they should keep on hand their copies of the World Map (AP 1.1) and the Map of Renaissance Italy (AP 1.2), which they'll be using again in future chapters.

CHAPTER 2

From Artisan to Artist

The Big Question: What were some of the changes that occurred during the Renaissance for artists and the work they produced?

Primary Focus Objectives

- ✓ Understand the transition from “artisan” to “artist.” (RI.5.3)
- ✓ Compare and contrast medieval and Renaissance artistic styles. (RI.5.3)
- ✓ Recognize the use of perspective in Renaissance art. (RI.5.2)
- ✓ Understand the meaning of the following domain-specific vocabulary: *mason*, *apothecary*, *form*, *baptistery*, *commission*, *realism*, *three-dimensional*, and *perspective*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Renaissance Art”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page



AP 2.1

- Display and student copies of Linear Perspective (AP 2.1)
- Construction paper
- Crayons, colored pencils, or markers
- Rulers

Core Vocabulary (Student Reader page numbers listed below)

mason, n. a person who builds or works with brick or stone (16)

Example: The mason carefully laid the brick to build the foundation for the house.

Variation(s): masons

apothecary, n. a person who prepares and sells medicines (16)

Example: The apothecary sold a wide variety of herbs to help cure everyday aches and pains.

Variation(s): apothecaries

form, n. the shape of something (17)

Example: Jason's sculpture began to take on the form of a large bird.

Variation(s): forms, formation

baptistery, n. a part of a church used for carrying out the purifying ritual of baptism (17)

Example: The family followed the priest into the baptistery before the baptismal ceremony took place.

Variation(s): baptisteries

commission, v. to formally ask for the creation of something, as in a building or a painting (18)

Example: The Catholic Church wanted to commission Michelangelo to paint the ceiling of the Sistine Chapel.

Variation(s): commissions, commissioned, commissioning

realism, n. the quality of being realistic, or true to life (19)

Example: The realism of Leonardo da Vinci's work made the viewer feel as if the subjects in the painting could come to life.

three-dimensional, adj. describing an object that has depth as well as width and height, especially a painting that appears not to be flat (20)

Example: Many of Michelangelo's paintings feature three-dimensional people who appear lifelike.

perspective, n. a technique used to make something that is flat appear to have depth, in addition to height and width (20)

Example: Artists of the Renaissance used perspective to give their paintings depth.

Variation(s): perspectives

THE CORE LESSON 35 MIN

Introduce "From Artisan to Artist"

5 MIN

Review with students the key information learned from Chapter 1: The Renaissance represented a rebirth of interest in classical learning that led to great cultural achievements. The Renaissance began in the mid-1300s in Italy, where a booming commerce led to the accumulation of wealth and the exchange of ideas that promoted the values of the Renaissance. Great thinkers of this time were drawn to the glories of the ancient world—the literary, philosophical, and artistic creations of ancient Greece and ancient Rome. These developments led to a change in the understanding, appreciation, and status of art in Europe.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“The Artist Elevated,” Pages 14–16

Scaffold understanding as follows:

Ask students to look at the illustration on page 15. Read and discuss the caption.

Have students read the section “The Artist Elevated” independently, advising them to pay attention to the Core Vocabulary words *masons* and *apothecaries*, which appear in the last paragraph of this section. Encourage students to refer to the definitions in the vocabulary boxes. After students read the text, ask the following questions:

LITERAL—What was the status of sculptors and painters during the Middle Ages?

- » They were considered craftsmen or artisans who worked with their hands. Their work was not considered to require a high degree of artistry or creativity, so they were viewed as artisans like masons or apothecaries.

LITERAL—How is the illustration on page 15 representative of the status of medieval painters?

- » The painting is not signed by the person who painted it.

EVALUATIVE—How were musicians, sculptors, and painters of the Middle Ages different from those who exist today?

- » Most musicians, sculptors, and painters of the Middle Ages did not sign their work or get individual recognition for what they created. Today, artists are given credit for the things they paint, sculpt, write, etc.

Chapter 2
From Artisan to Artist

The Artist Elevated When we visit an art museum, we are not surprised that an artist has put his or her name on the canvas or chiseled it into the stone. Nor are we surprised that a museum might advertise an exhibit of work from a particular artist.

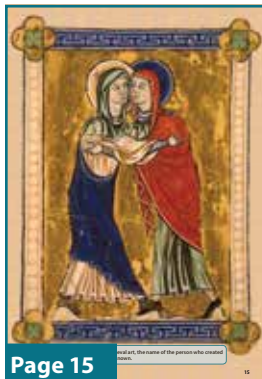
The Big Question What were some of the changes that occurred during the Renaissance for artists and the work they produced?

We do not find it unusual that the architect's name is cut into the cornerstone of a building. When we hear a piece of music, we usually also expect to learn who composed it.

But it was not always this way. Before the Renaissance, painters did not generally sign their works. Architects did not typically carve their names on the buildings they built. Musicians were rarely given credit for music they composed.

In the medieval period, artists did not have the status that they enjoy today. They were thought of as artisans or craftpeople. The way people saw it, painters and sculptors worked with their hands, just like a shoemaker, baker, or bricklayer. They often worked for low wages.

Page 14



Just as other craftpeople did, a medieval artist created precisely the work his employer paid him to produce. He didn't even think of signing it.

The relatively low status of sculptors and painters was reflected by the guilds, or trade associations, to which they belonged. In Florence, for example, sculptors were members of the Guild of Masters. That's because, like masons, sculptors worked with stone. Painters got many of their paints and supplies from apothecaries (uh"pah"uh"keez"). So, in Florence, they were members of the Guild of Doctors and Apothecaries.

A Change of Status

During the Renaissance, the status of artists changed dramatically. The humanists discovered that the ancient Greeks and Romans had respect for artists and architects. When beautiful Greek and Roman statues were put on display, people were wowed.

Vocabulary

mason, n. a person who builds or works with brick or stone

apothecary, n. a person who prepares and sells medicines

Page 16

"A Change of Status," Pages 16–18

Scaffold understanding as follows:

CORE VOCABULARY—Call on student volunteers to read the section **"A Change of Status"** aloud. Pause to discuss the Core Vocabulary terms *form*, *baptistery*, and *commission* as you encounter them in the text.

SUPPORT—Call attention to Botticelli's *Adoration of the Magi* on page 18, and read the caption aloud.

After students have finished reading the text, ask the following questions:

LITERAL—What is the difference between an artisan and an artist?

- » Artisans were thought of as workers, not as creators. They simply worked with their hands, producing buildings, statutes, paintings, and decorations. Artists were considered creators. They were given great credit and respect for the imagination and intellect that went into the work they did with their hands.

EVALUATIVE—In Botticelli's *Adoration of the Magi* on page 18, what techniques does the artist use to direct the viewer's attention to Mary and her child?

- » Responses will vary. Students may note that, with the exception of the figure on the far right (who is Botticelli), the artist painted all of the other figures so that they are facing inward toward Mary and the baby Jesus.

INFERENTIAL—You have seen that Botticelli placed his own image in the painting. How does this act reflect the change from artisan to artist?

- » Possible response: Botticelli was making this painting "personal" and to some degree about himself. It was not an anonymous painting by an anonymous painter.

"Portrait Painting" and "The Natural World," Pages 19–21

Scaffold understanding as follows:

CORE VOCABULARY—Read the section **"Portrait Painting"** aloud. Call attention to the Core Vocabulary word *realism* at the beginning of the paragraph. Explain that Renaissance art was much different from that of the Middle Ages. Renaissance artists wanted things to look as lifelike and real as possible.

SUPPORT—Read the section **"The Natural World"** aloud. This section includes three pronunciation keys for *Brunelleschi*, *Alberti*, and *Vitruvius*. Pause as you read the text to help students understand the correct pronunciation of each name.

People began to realize that if artists could create such beautiful objects, they must have a rare skill.

The humanists also unearthed manuscripts that described forgotten artistic techniques. They imitated ancient works and then created impressive works of their own. Renaissance artists mastered new techniques and principles to give form and structure to their work.

Gradually, a change took place. Painters and sculptors began to think of themselves as artists rather than artisans. They were creators rather than craftspeople. They began taking credit for their creations by signing them. The best artists also began to charge handsome fees, particularly in the late 1400s and early 1500s. A few great artists even felt free to change or ignore the directions of the people who hired them to create their works. This was a sign of the rising confidence and status of the artists.

Some painters and sculptors even began inserting likenesses of themselves in their works. Lorenzo Ghiberti (/loh'ren'zee/ ghee'ber'tee) was a successful Italian sculptor in Florence in the first half of the 1400s. He included a self-portrait in one of the magnificent doors he created for the baptistery of the cathedral in Florence. Sandro Botticelli (/san'dro baw'tee'chee/), a fifteenth-century painter from Florence, placed his own likeness in one of his paintings of the Adoration of the Magi.

Vocabulary
baptistery, n. a part of a church used for carrying out the rite of baptism

Page 17



Botticelli's *Adoration of the Magi* shows him even visiting the baby Jesus (center), but it also includes a self-portrait of the artist (far right).

In the painting Botticelli stands to one side, looking straight out at the viewer.

Artists were not alone in exhibiting themselves through artwork. Much more frequently, important people commissioned portraits and sculptures of themselves. Leading families hired artists to create family portraits. They did this to promote their families' status and importance.

Vocabulary
commission, v. to formally ask for the creation of something, as in building or a painting

Page 18

Portrait Painting

Artists placed increasing emphasis on realism in art during this time. Medieval painters had paid little attention to realistic detail. Figures in their pictures were recognizable as human beings, but they generally didn't look like anyone in particular. Now Renaissance artists began to strive for more realism. They wanted to capture the exact appearance of a person in a particular situation. They wanted their figures to have facial expressions that revealed true emotions.

The Natural World

Renaissance painters also began to pay more attention to the natural world. Most medieval art was made for churches and other religious settings. Painters liked to fill the spaces around the figures in a painting with gold leaf. This was to show their love and respect for the figures and stories in these paintings. They wanted just enough detail so that anyone who saw the work of art would know easily what it was about. During the Renaissance, people began wanting paintings that looked lively and more like the world around them. They also wanted works that showed off the skill of the artist.

The architect Brunelleschi (/broo'nell'es'kee/) worked in Florence and Rome in the early 1400s. He, along with a fellow humanist and architect, Leon Battista Alberti (/al'ber'tee/), made important advances in the study of perspective.

Vocabulary
realism, n. the quality of being realistic, or true to life

Page 19

in the creation of realistic art. They discovered a mathematical formula that, when applied to a painting or drawing, seemed to give the image depth. When an artist used this formula in his work, the end result would look more realistic. Both men were inspired by an essay on architecture written by an ancient Roman writer named Vitruvius (/vɪˈtruːs/ˈveɪˈuːs). Vitruvius described how buildings and other objects painted on a flat surface could appear to "advance and recede"—come forward and extend backward. This effect made a painting look more realistic and three-dimensional. Though inspired by the ancients, Brunelleschi and Alberti invented the technique of perspective.

Brunelleschi taught the principles of perspective, and Alberti wrote a book about their findings. In many ways this book was the first of its kind on the subject of painting. Many other Renaissance painters mastered this technique.

Renaissance painters were now able to place realistic figures in realistic backgrounds. Indeed, they began to create spaces that made viewers feel as if they could step through the painting and into the world it showed.

Brunelleschi and Alberti's discovery of perspective was a good example of how Renaissance artists managed to go forward by learning from the past.

Page 20

from the ancient writers and in so doing were able to move forward. Their findings helped bring about a great flowering of the arts in Florence.



Raphael's painting, *School of Athens*, uses perspective to make the viewer feel as if they are looking down a long corridor—seen through the picture itself is flat.

Page 21

CORE VOCABULARY—Call attention to the Core Vocabulary words *three-dimensional* and *perspective*. Explain the meaning of each word, and explain how they are related. Call attention to Raphael's *School of Athens* on page 21 of the Student Reader. Read the caption aloud, and have students identify the ways in which Raphael uses perspective to make his piece look three-dimensional.

After you finish reading the text, ask the following questions:

LITERAL—What is perspective, and how did its use affect the history of painting?

- » Seeing things in perspective means that we not only see objects as flat things on a canvas or paper, but can also see the relative distance of different things in the painting; some things appear closer in the painting, while others appear farther away. Perspective is a technique that can make a two-dimensional scene painted on a flat surface look three-dimensional. The use of perspective completely changed the way artists painted.

EVALUATIVE—In what ways were art of the Middle Ages and art of the Renaissance different?

- » During the Middle Ages, the people in paintings generally did not look like specific individuals. They were stylized types. Walls, floors, and furniture slanted at odd angles. Both the people in the paintings and the settings they were in seemed flat. During the Renaissance, artists depicted rooms and outdoor scenes accurately and in detail. They used the techniques of perspective so that scenes would look three-dimensional. It was a difference between stylized depiction and realism.

Timeline

- Show students the Chapter 2 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: "What were some of the changes that occurred during the Renaissance for artists and the work they produced?"
- Post the image card as the seventh item on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, “What were some of the changes that occurred during the Renaissance for artists and the work they produced?”
 - » Key points students should cite include: Renaissance artists began using new techniques, such as three-dimensional figures and perspective. Artists were no longer viewed as simply artisans but gained higher status and became more highly acclaimed as individuals. They received commissions from wealthy patrons and the Catholic Church to create beautiful works of art.
- Choose one of the Core Vocabulary words (*mason, apothecary, form, baptistery, commission, realism, three-dimensional, or perspective*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities



Linear Perspective (RI.5.3, RI.5.4, RI.5.5)

20 MIN

Activity Pages



AP 2.1

Materials Needed: (1) Display copy of Linear Perspective (AP 2.1) found in the Teacher Resources section (page 127). (2) Sufficient student copies of Linear Perspective (AP 2.1). (3) Rulers, construction paper, crayons or colored pencils.

Distribute copies of Linear Perspective (AP 2.1). Remind students that the artists Brunelleschi and Alberti first used perspective in their artwork during the 1400s. Explain the directions. Assist students as they set up their construction paper using the perspective steps outlined in the activity page.



Botticelli's *The Birth of Venus* (RI.5.3, RI.5.5, W.5.1, W.5.2)

25 MIN

Activity Page



AP 1.2

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources; display copy of Map of Renaissance Italy (AP 1.2)

Alternate Art Activity for *The Birth of Venus*: If you do not have classroom access to the internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For additional background information, visit:

www.coreknowledge.org/ckhg-online-resources

Note: Botticelli's *The Birth of Venus* features female nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity.

If you choose to show and discuss Botticelli's *The Birth of Venus*, you may want to explain to students that while medieval artworks generally avoided nudity, Renaissance painters and sculptors followed the example of the classical artists in ancient Greece and Rome by depicting many figures in the nude. Not everyone is comfortable with this nudity, and there are some Renaissance paintings in which the original figures were nude and a painter of a later era painted clothing on top of the naked bodies.

Use this link to download the CKHG Online Resources for this unit, where a specific link for the following examples of Renaissance Art may be found:

www.coreknowledge.org/ckhg-online-resources

Display for students the image of Botticelli's *The Birth of Venus* and explain the context. Renaissance artists sometimes painted mythological themes, looking back to classical literature for inspiration. Lorenzo de' Medici, a member of the great Florentine family, about whom students will read in the next chapter, commissioned this painting for his villa at Castello. Using the display version of the Map of Renaissance Italy (AP 1.2), point out where the city-state of Florence was located.

Explain that Botticelli's mythical painting depicts scenes from Roman mythology. Venus, the goddess of love, is born into the world and carried on a giant seashell. The figures on the left are the wind gods Zephyr and Aura. On the right is one of the three Horae, or goddesses of the seasons.

This painting was done with tempera on canvas. Botticelli may have been inspired to paint this subject after reading the work of the ancient Greek writer Lucian. Lucian describes a number of masterpieces from ancient Greece that had been lost by Botticelli's time. *The Birth of Venus* is now in the Uffizi Gallery in Florence.

Explain that the Uffizi Gallery was originally built as a home for the government of Florence. The word *uffizi* means offices in Italian. Display for students an image of the exterior of the Uffizi Gallery, found in the CKHG Online Resources.

www.coreknowledge.org/ckhg-online-resources

Now direct students' attention back to the art inside of the gallery and *The Birth of Venus*. Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. What do you see?
 - » Answers will vary. Students should be able to identify key details of the painting, such as the main figure standing on a shell, the winged figures on the left, and the woman on the right who seems to be putting a cloak on Venus.
2. What in this painting indicates that it does not represent real life?
 - » The woman is floating on a shell. There are also flying figures. The design of the landscape and the colors used in the work all indicate that it does not represent real life.
3. What are the two floating figures doing on the left?
 - » They are blowing Venus to shore.
4. Why is *The Birth of Venus* a good example of Renaissance interest in ancient Greece and Rome?
 - » The work is a good example of Renaissance interest in ancient Greece and Rome because it shows the renewed interest in classical subject matter, as well as the depiction of the nude, idealized human figure in a harmoniously balanced composition.
5. It is said that Botticelli was a master of line. What evidence do you see to support that statement?
 - » The curving lines of the shell and surrounding figures focus attention on Venus. Also, the strong horizon line and vertical trees counterbalance the curves.

CHAPTER 3

The Cradle of the Renaissance

The Big Question: How did the success of merchants and bankers during the Renaissance benefit artists?

Primary Focus Objectives

- ✓ Understand Florentine society of the 1400s. (RI.5.3)
- ✓ Identify the contributions to the Renaissance of Florentine artists. (RI.5.3)
- ✓ Understand the roles of members of the Medici family in Florence's history. (RI.5.3)
- ✓ Understand the meaning of the following domain-specific vocabulary: *stable*, "merchant class," *patron*, *heritage*, *revenue*, *exile*, and *cardinal*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Patrons and Patronage":
www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.2
AP 3.1
AP 3.2

- Display and student copies of Map of Renaissance Italy (AP 1.2)
- Medici Family Tree (AP 3.1)
- Domain Vocabulary: Chapters 1–3 (AP 3.2)

Core Vocabulary (Student Reader page numbers listed below)

stable, adj. unlikely to go through changes (22)

Example: The country enjoyed a stable government that had not experienced a major change in years.

“merchant class,” (phrase), a social class made up of wealthy and powerful merchants (24)

Example: The merchant class of Venice could afford to sponsor artists and scholars during the Renaissance.

patron, n. a person who gives money or other support to someone, such as an artist (24)

Example: Cosimo de’ Medici was a great patron.

Variation(s): patrons, patronage

heritage, n. something that is inherited by one person or group from an older person or group (24)

Example: Renaissance scholars claimed the heritage of ancient Rome’s glory.

Variation(s): heritages

revenue, n. income (27)

Example: One way artists of the Renaissance generated revenue was through commissions.

Variation(s): revenues

exile, n. the state of being made to live outside of a place as a form of punishment (31)

Example: The ruler was driven from power and forced to live in exile.

cardinal, n. a high-ranking religious leader in the Catholic Church (31)

Example: The cardinal was responsible for overseeing other officials in the Catholic Church.

Variation(s): cardinals

THE CORE LESSON 35 MIN

Introduce “The Cradle of the Renaissance”

5 MIN

Activity Pages



AP 1.2



Review with students what they learned in the last chapter about the start of the Renaissance, the developments that helped bring it about, and the changing status of artists. Reread the last paragraph on page 21 of the Student Reader to help students recall the artistic developments of the era.

Display the Map of Renaissance Italy (AP 1.2) and ask students to locate the city-state of Florence. Remind students of the definition of *city-state*—a city that is an independent political state with its own ruling government.

Tell students that in this lesson they are going to read about the most prominent and powerful family of Renaissance Florence—the Medici family. Call attention to the Big Question, and encourage students to look for ways the success of merchants and bankers benefited artists during the Renaissance.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“The City on the Arno,” Pages 22–24

Scaffold understanding as follows:

CORE VOCABULARY—Call on student volunteers to read the section “The City on the Arno” aloud. Pause to discuss the Core Vocabulary terms *stable*, “merchant class,” *patron*, and *heritage* as they are encountered in the text.

SUPPORT—Call attention to the aerial view of Renaissance Florence on page 23, and read the caption aloud. Explain that Florence was an important commercial center.

After students read the text, ask the following questions:

LITERAL—What is the Arno?

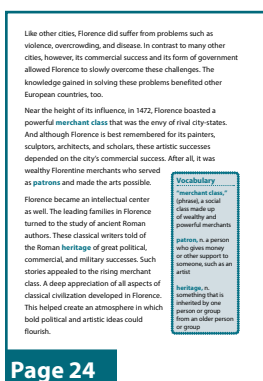
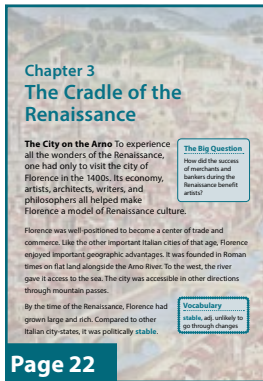
» The Arno is a river along which Florence is located.

LITERAL—What is a patron? Who were patrons in Florence?

» A patron is an individual who gives money to another person, like an artist. Members of the merchant class became patrons of the arts in Florence.

LITERAL—Florence became famous as a place where the arts flourished during the Renaissance. Why were so many artists, writers, and scholars attracted to Florence?

» Trade and commerce flourished in Florence. Members of the merchant class were wealthy because of this commerce and were then able to support the arts as patrons.



“Wool and Banking,” Pages 25–26

Scaffold understanding as follows:

Have students read the section “Wool and Banking” independently.

SUPPORT—Call attention to the last paragraph of the section about changes in Florentine government. Point out that Florence was a republic in the sense that all people, including Florence’s rulers, were subject to the law. It did not refer to how rulers were chosen. Leaders were not elected—note the sentence that explains how leading families chose leaders by picking their names out of a bag. Explain also that in Florence, not everyone was considered a citizen. Only men thirty years of age or older who lived in Florence for an extended period of time and paid taxes enjoyed citizenship status. Only men who belonged to guilds were allowed to hold political office.

After students have finished reading, ask the following questions:

LITERAL—What were Florence’s two main industries during the Renaissance? How was the importance of one of these industries reflected around the city of Florence?

- » The two main industries were wool and banking. Streets in Florence were named after different parts of the wool industry.

LITERAL—How were the governments of Florence and ancient Rome similar?

- » They were both republics. In designing their government, the citizens of Florence were influenced by the government of the ancient Romans.

EVALUATIVE—Do you think the government of Florence was representative of all of the city’s citizens? Why or why not?

- » Student responses may vary. Compared to other city-states of the time, Florence was more representative than most. The republican form of government prevented a single ruler from controlling Florence. On the other hand, the people allowed to represent the citizens of Florence all came from powerful families, limiting the number of people who could actually participate in the government.

Wool and Banking

Florence’s wealth during the Renaissance depended in large part on two industries: wool and banking. It is estimated that at the wool industry’s peak, about one of three Florentines worked in the wool business. The names of the city’s streets tell of wool’s importance. There were, for example, the Street of Shearers, the Street of Cauldrons (great pots in which wool was cleaned and treated), and the Road of Dyers. Each street was dedicated to a process used to turn raw wool into the cloth that Florentine merchants sold throughout the world.

This image shows the production of wool, which was the foundation of a thriving trade that helped make Florence a wealthy city.

The leading Florentine merchants involved in the wool business were members of the Wool Guild and the Calimala Guild. Members of the Calimala Guild controlled the importing, dyeing, and finishing of cloth. This trade association was the most important and powerful guild in Florence. Many cloth merchants were also members of the Guild of Bankers and Moneychangers. Quite often, it was these people and their influential families who ran the government of Florence.

Page 25

The structure of the government of Florence was complex. Inspired by the examples of Greece and Rome, Florence considered itself a republic. In Florence’s republic, power was in the hands of a ruling class of citizens rather than a single monarch. Incredibly, leading families in Florence chose government officials by picking names out of a bag. Of course, those eligible to have their names placed in the hat were the most influential people in Florence. Citizens were governed by a council made up of rich and educated men who represented them.

A Powerful Family

Banking made a few merchants as rich and powerful as the nobility for the first time in history. Initiating the nobility, these bankers and merchants became patrons of the arts.

No Florentine family was more rich and powerful than the Medici (meh-dee-oh-see) family. The Medici were wool merchants who rose to power largely because of their banking business. By 1417, the family had bank branches in several important cities in Italy as well as in key European cities. Perhaps most important, the Medici were the

In the 1400s, Cosimo de’ Medici was the greatest of Florence’s most powerful family.

Page 26

“A Powerful Family,” Pages 26–29

Scaffold understanding as follows:

CORE VOCABULARY—Call on student volunteers to read the section “A Powerful Family” aloud. Pause to discuss the Core Vocabulary term *revenue* as it is encountered in the text. Help students understand that the Church was a vast and powerful institution that raised and spent huge sums of money.

SUPPORT—Call attention to the images of Cosimo de’ Medici on page 26 and of the Duomo on page 28. Explain that through the patronage of the wealthy Medici family, Florence became the Italian center of Renaissance art and architecture.

After students finish reading the section, ask the following questions:

LITERAL—Who was Cosimo de’ Medici, and how did he impact Florence during the Renaissance?

- » He was a leader of the Medici family and a highly successful banker. He held great influence over the government of Florence, and he used his wealth to further education and art in Florence.

LITERAL—Why was Brunelleschi’s construction of the dome of the cathedral in Florence considered “daring”?

- » It used no interior supports to hold up the tons of stone and bricks used to form the dome.

Note: Call students’ attention to the image on page 28 as you discuss this question.

They enjoyed a profitable relationship with the papal office responsible for collecting and spending church revenues.

Vocabulary
revenue, n. *riːvənʊ*

In 1429, Cosimo (/kəˈsɪmoʊ/ de’ Medici became leader of the Medici family after the death of his father. Like his father, Cosimo possessed a genius for banking. In time, the government of Florence came to depend on the Medici banking operation for the generous loans it made.

Cosimo de’ Medici soon became the leading citizen of the republic. He rarely held government office himself, but he was able to ensure that his friends often held office. Through them, he maintained control of the government.

The education Medici received as a young man had created a deep respect for ancient Greece and Rome. From his youth, Cosimo paid agents to search for classical manuscripts abroad. He employed a staff of about forty-five men to copy for his library any manuscript he was unable to purchase.

Later in life, Medici spent large sums on classical art and architecture. He funded many architects, sculptors, and painters, including the artist Brunelleschi. In addition to contributing to the discovery of the technique of perspective, Brunelleschi was a brilliant architect. One of his most lasting works can be seen in the Santa Maria del Fiore (/sɑːˈtɑːh/maɪˈnæːʃuːdɪl/foɪə/hee/) cathedral in Florence, often called the Duomo (/dʊˈoʊmoh/).

Building of the cathedral began in 1294. Many great artists and building before it was completed in 1436.

Page 27



You can appreciate why it took more than 100 years to build the great cathedral in Florence.

In 1415, Brunelleschi was asked to design and build the dome for the cathedral. Daringly, Brunelleschi’s design included no interior supports to hold up the tons of stone and bricks from which the dome was built. Brunelleschi’s brilliant planning and stone would be able to support itself.

Page 28

Brunelleschi became known as the first genius of the Renaissance. His dome was considered the greatest engineering feat of the time. Once again, a new masterpiece had been inspired by the ancient world, in this instance the Pantheon in Rome.

Upon Cosimo de’ Medici’s death in 1464, his son Piero (/pɪəˈrɪoʊ/) assumed leadership of the famous family. Piero lived only five years more. He was succeeded by his son Lorenzo the Magnificent.

Lorenzo the Magnificent

Lorenzo (/lɒrˈnɛtʃoʊ/) de’ Medici strove to make Florence a center of festivals and pageants. He commissioned artists to create works for himself and for the public events he organized. But his greatest impact was in encouraging other leaders to hire the city’s artists.

During nine years of relative peace and prosperity, Lorenzo de’ Medici was able to build and use political power, as his grandfather had. In 1478 he was the victim of a plot hatched by a rival family in Florence. The plan was apparently backed by Pope Sixtus IV. Lorenzo, who some believed was becoming too powerful, survived an assassination attempt and then a war with the pope’s forces. He returned to Florence in 1480. To stay safe, he surrounded himself with armed guards.

For the next twelve years, Lorenzo worked to make Florence Italy’s capital of art and learning. He brought the most famous teachers and spent large sums on art and books.

Page 29

“Lorenzo the Magnificent,” Pages 29–31

He founded a school to train boys in art but also in the humanities. The sculptor, architect, and painter Michelangelo spent four years in Lorenzo's school. Michelangelo became a member of the Medici household and showed his patron the results of his work each day.

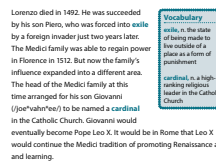
Unfortunately, Lorenzo did not have the same interest in the Medici banking business. He also did not have the same business skills as his grandfather. As a result, the bank's fortunes declined. This led to a decline of the fortunes of Florence itself. Trade with the East decreased. The city's cloth merchants found themselves unable to compete with cloth merchants in Flanders, in present-day Belgium. Florence's role as a center of art and learning did not end, but other cities were now better able to compete with it.



Page 30 Lorenzo de' Medici, a great patron of art, surrounded his patron.

Lorenzo died in 1492. He was succeeded by his son Piero, who was forced into exile by a foreign invader just two years later. The Medici family was able to regain power in Florence in 1512. But now the family's influence expanded into a different area. The head of the Medici family at this time arranged for his son Giovanni (joh'vahn'ee) to be named a cardinal in the Catholic Church. Giovanni would eventually become Pope Leo X. It would be in Rome that Leo X would continue the Medici tradition of promoting Renaissance art and learning.

Vocabulary
exile, n. the state of being made to live outside of a place as a form of punishment
cardinal, n. a high-ranking religious leader in the Catholic Church



Page 31

Scaffold understanding as follows:

CORE VOCABULARY—Have students read the section “Lorenzo the Magnificent” independently or in pairs. Before students begin reading, call attention to the vocabulary terms *cardinal* and *exile* on page 31.

SUPPORT—Also before students read, point out the name Leo X at the end of page 31. Instruct students to read this as “Leo the tenth,” explaining that “X” is the Roman numeral for ten.

After students finish reading the text, ask the following questions:

LITERAL—Who was Lorenzo de’ Medici?

- » Lorenzo de’ Medici was a member of the powerful Medici family in Florence. He worked very hard to bring the arts to Florence, making it a cultural capital of the Renaissance.

EVALUATIVE—How did the actions of Lorenzo de’ Medici both positively and negatively impact the city of Florence?

- » Lorenzo de’ Medici was a great patron of Florentine artists. He was not, however, a business-minded individual like other members of his family. As a result, Lorenzo’s management of his family’s bank hurt the economy of Florence.

Timeline

- Show students the Chapter 3 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “How did the success of merchants and bankers during the Renaissance benefit artists?”
- Post the image cards as the eighth and ninth items on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, “How did the success of merchants and bankers during the Renaissance benefit artists?”
 - » Key points students should cite include: The success of merchants and bankers led to patronage of the arts in cities like Florence. Wealthy merchants and bankers had enough money to commission artists to create beautiful works of art.
- Choose one of the Core Vocabulary words (*stable*, “merchant class,” *patron*, *heritage*, *revenue*, *exile*, or *cardinal*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Note: The following additional activities may be completed during class time or assigned for homework. The estimated time allotted each activity below includes sufficient time for review and discussion of students’ responses as a class, once the activities have been completed.

Medici Family Tree (RI.5.1)

25 MIN

Activity Page



AP 3.1

Materials Needed: Sufficient copies of Medici Family Tree (AP 3.1) from Teacher Resources, page 128

Distribute copies of Medici Family Tree (AP 3.1) to students. Point out that key information is missing from the family tree. Students should use the Student Reader to identify significant dates, names, and achievements of the Medici.

Domain Vocabulary: Chapters 1–3 (RI.5.7)

20 MIN

Activity Page



AP 3.2

Materials Needed: Sufficient copies of Domain Vocabulary: Chapters 1–3 (AP 3.2) from Teacher Resources, page 129

Distribute copies of Domain Vocabulary: Chapters 1–3 (AP 3.2) to students and review directions aloud.

CHAPTER 4

Rome and the Renaissance Popes

The Big Question: How did the Roman Catholic Church use the many talents of Renaissance artists?

Primary Focus Objectives

- ✓ Recognize the role various popes played as patrons of the arts during the Renaissance. (RI.5.3)
- ✓ Describe the building of St. Peter's Basilica. (RI.5.3)
- ✓ Understand the meaning of the following domain-specific vocabulary: *papal*, *fresco*, *basilica*, and *indulgence*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Rome and the Popes":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.2

AP 3.1

- Display and student copies of the Map of Renaissance Italy (AP 1.2)
- Medici Family Tree (AP 3.1), if completed
- Internet access or Grade 5 Core Knowledge Art Resources

Core Vocabulary (Student Reader page numbers listed below)

papal, adj. having to do with the pope (34)

Example: The papal palace is located in Vatican City.

fresco, n. a type of painting made on wet plaster (35)

Example: The tour guide pointed out her favorite fresco in the Sistine Chapel.

Variation(s): frescoes

basilica, n. a type of large Christian church, often built in the shape of a cross (36)

Example: The bells of the large basilica could be heard throughout the town.

Variation(s): basilicas

indulgence, n. the removal or reduction of certain punishments for sin, linked to a special act of penance (37)

Example: The pope granted an indulgence to the Florentine merchant.

Variation(s): indulgences

THE CORE LESSON 35 MIN

Introduce “Rome and the Renaissance Popes”

5 MIN

Ask students to recall what they learned in the previous chapter. Have students share information aloud and record their responses on the board. Students should recall that Florence was considered the “cradle” of the Renaissance. Many wealthy merchants and bankers lived there, especially the Medici family. Remind students that patrons like the Medici changed the way artists were viewed. Tell students that wealthy individuals and families were not the only ones who supported the arts. In this lesson, they will learn about the role of the Catholic Church in the Renaissance. Recall that in the last chapter, students learned about Leo X and that “X” is the Roman numeral for ten. For students, write out the Roman numbers one through ten on the board or on chart paper, and place the corresponding Arabic numerals underneath:

I	II	III	IV	V	VI	VII	VIII	IX	X
1	2	3	4	5	6	7	8	9	10

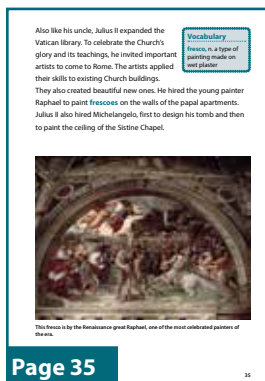
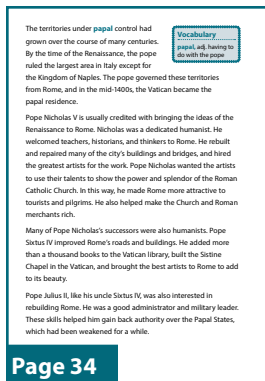
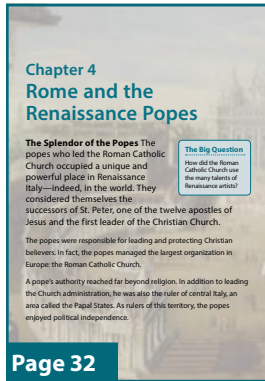
Tell students that Roman numerals are still used from time to time today; for instance, modern-day popes still use Roman numerals as part of their papal names. Roman numerals are also sometimes used in dates, legal documents, outlines, and in some other situations. Keep these numbers displayed as students continue with this chapter.

Call attention to the Big Question, and encourage students to look for ways the Roman Catholic Church used the talents of Renaissance artists.

Guided Reading Supports for “Rome and the Renaissance Popes” 30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"The Splendor of the Popes," Pages 32–35



Scaffold understanding as follows:

SUPPORT—Before beginning the section, have students refer to the Map of Renaissance Italy (AP 1.2), and display the enlarged version at the front of the room. Have students identify the location of Florence, the Papal States, and the city of Rome.

CORE VOCABULARY—Call attention to the Core Vocabulary term *papal* in the first sentence on page 34. Read the sentence aloud and ask students to use context clues to determine the meaning of the word. Share the definition of *papal* aloud. Share with students that the Italian word for pope is *papa*, or father in English. This makes sense because the pope is considered the “father” of the Catholic Church.

Call on student volunteers to read the section “The Splendor of the Popes” aloud.

SUPPORT—Have students look at the image of St. Peter’s Basilica on pages 32 and 33, and read the caption aloud. Explain to students that St. Peter’s Basilica is a very large structure. The Catholic Church employed Renaissance artists to capture the splendor and power of the Church.

SUPPORT—Point out for students the names of the popes on page 34—Nicholas V in the second paragraph, Sixtus IV in the third paragraph, and Julius II in the fourth paragraph. Have students practice reading these names aloud, using the number line you displayed earlier as needed. Students should correctly say *Nicholas the fifth*, *Sixtus the fourth*, and *Julius the second*.

CORE VOCABULARY—In the first paragraph on page 34, again note the term *papal*. Point out that the Vatican is a papal city-state. It is where the pope lives and the place where he governs from. Explain that the Vatican is a geographic area within the city of Rome. Within it are several buildings, and it is surrounded by a wall.

CORE VOCABULARY—Call attention to the Core Vocabulary term *fresco* as it is encountered in the text, and explain its definition. Have students look at Raphael’s fresco on page 35, and read the caption aloud.

After students read the text, ask the following questions:

LITERAL—What were the Papal States?

- » The Papal States were a large territory in Italy controlled by the Catholic Church. Only the Kingdom of Naples was larger in area.

LITERAL—Which pope is credited with bringing Renaissance ideas to Rome?

- » Pope Nicholas V, a humanist, is credited with bringing Renaissance ideas to Rome.

LITERAL—In what ways did the popes of the 1400s change the papacy and the city of Rome? Describe the changes the popes made to Rome and to the papacy during the 1400s.

- » The popes ordered Rome's bridges, roads, and public buildings to be repaired and rebuilt. They hired the best artists and architects of the day to work on this project. They made scholars and philosophers welcome in Rome. They bought hundreds of volumes for the Vatican Library. They firmly established the Papal States as an important power.

"St. Peter's Basilica" and "Last of the Renaissance Popes," Pages 36–39

Scaffold understanding as follows:

CORE VOCABULARY—Read the first two paragraphs of "St. Peter's Basilica" aloud. Pause to call attention to the Core Vocabulary term *basilica* and explain its meaning.

SUPPORT—Have students look at the image of the plans for St. Peter's Basilica on page 36 and the image of the completed basilica on pages 32–33 (found in "The Splendor of the Popes"). Explain to students that the size of the new basilica was significantly larger than the original structure. The popes commissioned St. Peter's Basilica to not only accommodate more people, but to highlight the importance and wealth of the Catholic Church.

Have student volunteers read the remainder of the section aloud.

Note: If students have completed the "Medici Family Tree" (AP 3.1), have them refer to the activity page after reading about Pope Leo X on page 37 to be certain that they remember that Leo is Lorenzo de' Medici's son Giovanni. Also call students' attention to the portrait of Leo X on page 39.

Core Vocabulary—Call attention to the Core Vocabulary term *indulgence* on page 37 and explain its meaning.

Have students read the section "Last of the Renaissance Popes" independently.

After students finish reading, ask the following questions:

LITERAL—What role did Pope Leo X play in encouraging the Renaissance in Rome?

- » He invited artists like Michelangelo and Raphael to Rome. He also invited scholars and poets to the Vatican.

St. Peter's Basilica

In the fourth century, Emperor Constantine began building a church in Rome on the site where it was believed St. Peter had been buried. That church stood for twelve hundred years. In 1506, under Pope Julius II, work began on a larger, magnificent new basilica to replace the crumbling original structure. This larger new building would allow for a greater number of people, especially pilgrims.

Vocabulary
basilica, a type of large Christian church, often built in the shape of a cross

St. Peter's Basilica was not completed for 120 years. Great artists, such as Michelangelo and Raphael, applied their skills to this massive project. Church leaders and artists worked together to



The square in front of St. Peter's was built to hold the huge crowds that came, and still come, for important papal ceremonies.

Page 36

create one of the most remarkable and beautiful buildings in the world. This project showed the power and status of the Church.

Pope Julius II was succeeded by Lorenzo de' Medici's son Giovanni, who took the name Leo X. His election in 1513 came the year after the Medici family was restored to power in Florence. As pope, Leo X showed both a love of art and a love of luxury. Like his father, Leo sponsored festivals and pageants, starting with his own magnificent coronation. He hired the best artists, including both Michelangelo and Raphael, and welcomed scholars and poets to the Vatican.

Leo's efforts were expensive, especially the construction of St. Peter's Basilica. To pay the high costs, Leo X raised taxes and borrowed huge sums of money. Like popes before him, he allowed people to pay money in return for positions of authority in the Church. And, in 1514, he extended throughout much of Europe a money-raising effort that had begun in Italy: He allowed the granting of religious pardons, called indulgences, for money donations. The Church taught that sins, or mistakes, would prevent people from going to heaven if not forgiven by the Church. If a person committed a sin, the Church asked him or her to do something to make up for the mistake—a penance. The Church also taught that indulgences could release people from part of their penance. But—and this was important—the indulgence would not work unless the person also confessed.

Vocabulary
indulgence, the removal or reduction of certain punishments for sins, based on a special act of penance

Page 37

the sin to a priest, truly felt sorry, and received forgiveness. So, the indulgence removed part of the penance. But the "inner" still had to perhaps pray, do good works, and even donate money for a specific cause. When Pope Leo X extended the practice of indulgences across Europe, he increased the Church's ability to raise money in this way. Some people strongly objected to this practice. These objections, along with other issues, would help trigger what was later called the Protestant Reformation. This event resulted in divisions in the Christian Church.

Last of the Renaissance Popes

Clement VI was the nephew of Lorenzo de' Medici and cousin of Pope Leo X. He became pope in 1523. Clement shared his family's love of the arts. But he made unwise alliances in his effort to protect the independence of the Papal States. His poor decisions left the Vatican vulnerable. Enemies were able to attack Rome in 1527. They looted churches and monasteries, and destroyed many manuscripts in the Vatican library. They damaged some of the artwork the popes had commissioned.

Clement made peace with his enemies and was returned to power in 1528. Rome was rebuilt and continued to be a center for art and architecture.

Page 38



Leo X, a member of the Medici family, hired many Renaissance artists to capture the splendor of the Catholic Church.

Page 39

EVALUATIVE—How did the popes’ goals and their methods in achieving them contradict each other?

- » The Renaissance popes had noble goals—to rebuild Rome and make it a center for art and philosophy, to embrace the classical traditions of the past, and to honor God by rebuilding St. Peter’s Basilica. Their methods included spending money they did not have, borrowing money, raising taxes, and selling offices and indulgences.

LITERAL—In what ways did Pope Clement VII’s actions impact the Catholic Church?

- » Clement VII made many enemies while the region was at war. As a result, they attacked Rome and took valuable pieces of art and manuscripts from the Vatican.

Timeline

- Show students the Chapter 4 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “How did the Roman Catholic Church use many of the talents of Renaissance artists?”
- Post the image card as the tenth item on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, “How did the Roman Catholic Church use the many talents of Renaissance artists?”
 - » Key points students should cite include: The Roman Catholic Church commissioned artists and architects to build and decorate new churches, including St. Peter’s Basilica. They also encouraged learning and the arts in Rome.
- Choose one of the Core Vocabulary words (*papal*, *fresco*, *basilica*, or *indulgence*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities



Brunelleschi's Dome of Florence Cathedral (RI.5.3, RI.5.5, W.5.1, W.5.2)

30 MIN

Materials needed: Internet access or Art Resource Packet for Grade 5

Alternate Art Activity for Brunelleschi's Dome of Florence Cathedral: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: Use this link to download the CKHG Online Resources for this unit, where specific links for the background information "About Renaissance Art," a video and an image of Brunelleschi's dome may be found:

www.coreknowledge.org/ckhg-online-resources

Play for students the video of Brunelleschi's dome of the Florence Cathedral.

Note: The video of the Dome of the Florence Cathedral is approximately five minutes long.

After students watch the video, ask the following discussion questions:

- How did Brunelleschi's dome differ from other domes and arches built at the time?
 - » Brunelleschi's dome was built entirely using stone. Other domes and arches of the time were built using a wooden structure for support until a keystone could be placed.
- Why did Brunelleschi make sure that the dome was light? How did he achieve this?
 - » Because the dome was not supported by a wooden structure, the dome had to be self-sustaining as it was built. The dome has an interior and an exterior shell with a hollow center.

Now display a still image of Brunelleschi's dome. Give students a few moments to view it and to reflect on the image that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. What words would you use to describe the dome?
 - » Answers will vary, but students could use words such as *massive*, *symmetrical*, *awesome*, *beautiful*, or *harmonious*.

2. The streets of Florence are very narrow and winding. What feeling might you have walking down a street, looking up, and suddenly seeing the dome?
 - » Answers will vary but should show a recognition of the size and awe-inspiring nature of the construction.
3. Although it sits atop a religious building, the dome has always been a source of great civic pride for residents of Florence. Why do you think this is the case?
 - » Answers will vary. Students may suggest that the dome reflects the great scientific and artistic accomplishments of Florence's historical figures.
4. Why are the dome and its construction viewed as excellent examples of the Renaissance spirit?
 - » The influence of ancient Rome is evident in the construction. Brunelleschi's new scientific and engineering ideas reflect the Renaissance interest in exploring the physical world and the aesthetic preference for balance, harmony, and classic proportions.

Now take a break to take students on a guided video tour of the Pantheon in Rome. Use the CKHG Online Resources link for this unit, where the specific link to the video of the Pantheon may be found.

www.coreknowledge.org/ckhg-online-resources

Note: This tour is self-guided, so the length of time required to complete it will vary.

Project the 360° panoramic map of the Pantheon. Click on the pins on the map to view the Pantheon square, the Pantheon entrance, and the three points detailing the interior of the Pantheon. Explain to students that this structure was built about the year 126 CE, nearly two thousand years ago. Explain that this structure is especially impressive because for many centuries, the technology to build domes of this size was lost to the architects of Europe.

As you explore the Pantheon, ask students what they notice. Guide the discussion to include the following points:

- The Pantheon features tall columns on the interior and exterior of the building that offer both decoration and structural support.
- The dome of the Pantheon is very heavy. To support the structure, the ancient Romans used thick walls of concrete.
- The builders of the Pantheon used symmetry throughout the structure.
- The structure is awe-inspiring; Renaissance architects were eager to duplicate its impressiveness.

Return to the image of Brunelleschi's dome.

Why would the Pantheon have been of particular interest to Brunelleschi?

- » It featured an impressive dome that is both awe-inspiring but also technically challenging to build and support.



Michelangelo's Dome of St. Peter's Basilica (RI.5.3, RI.5.5, W.5.1, W.5.2)

30 MIN

Note: If you are using this activity following the exploration of Brunelleschi's dome, you will need to divide this activity into two fifteen-minute segments to be completed on two different instructional days. Look for the reminder of where to end the first day's activity.

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Michelangelo's Dome of St. Peter's Basilica:
If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For background information, download the CKHG Online Resource "About Renaissance Art."

www.coreknowledge.org/ckhg-online-resources

After students have viewed Brunelleschi's dome of the Florence Cathedral in the previous activity, turn their attention to Michelangelo's dome of St. Peter's Basilica. Provide context for students regarding Michelangelo's dome. Explain that Michelangelo (1475–1564) was one of most celebrated figures of the Renaissance. In addition to his great architecture, he created some of the most beloved paintings and sculptures of the era. Tell students they will learn more about his achievements in Chapter 7.

Use this link to download the CKHG Online Resources, where the specific link to an image of Michelangelo's dome may be found:

www.coreknowledge.org/ckhg-online-resources

Give students several minutes to look at Michelangelo's dome of St. Peter's Basilica and reflect on the image they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Is the architecture symmetrical (exactly even on both sides) or asymmetrical?
 - » The architecture is symmetrical.

2. What clue does the object at the very top of the dome give you about the building's function?
 - » The cross tells you that the building is used for Christian religious purposes.
3. Explain that the height from the pavement of the church to the oculus of the lantern resting upon the dome is 404.8 feet, while the height to the summit of the cross surmounting the lantern is 434.7 feet. How is a dome of this size in keeping with the purpose of other grand designs of this type?
 - » Answers will vary. Like the dome of the Pantheon, the dome of the cathedral in Florence, and the Hagia Sophia (which Core Knowledge students studied in Grade 3), the design is meant to overwhelm the viewer with sheer vastness, making him or her feel humble. This building communicates the power and prestige of this faith.

Note: This point in the activity represents a good place to end the instructional period. The second part of the activity can be continued in the first fifteen minutes of the next period.

Recall with students what they viewed on the previous day about St. Peter's Basilica. Review briefly the Looking Questions and their responses to them.

Now take students on a guided tour of St. Peter's Basilica in Rome using the CKHG Online Resources link for the video tour.

www.coreknowledge.org/ckhg-online-resources

Note: This tour is self-guided, so the length of time required to complete it will vary.

Project the 360° panoramic view of St. Peter's Basilica for students to see. Walk students through the virtual tour of the basilica. Call attention to the various architectural features, especially the structure of the dome. After touring the basilica, guide discussion to include the following points:

- Michelangelo's dome was inspired by Brunelleschi's dome in Florence.
- Michelangelo also used ancient architectural styles that included pediments and columns.
- The style of the dome was unlike any other dome built before it. Michelangelo adapted the ancient features to create a "sculpted," upwardly thrusting exterior like no other building before it. The dome decreases in width and decoration as it gets taller: it starts with the colonnade-surrounded drum, then the visible ribs glide up toward the slim lantern, and a Christian cross decorates the top.



Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Raphael's *Marriage of the Virgin*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For background information, use the CKHG Online Resource "About Renaissance Art."

Use this link to download the CKHG Online Resources for this unit, where the specific link to an image of Raphael's *Marriage of the Virgin* may be found.

www.coreknowledge.org/ckhg-online-resources

Give students a few moments to view Raphael's *Marriage of the Virgin* and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain that this scene represents the marriage of Mary (the mother of Jesus) to Joseph in an Italian Renaissance setting. What moment in the marriage ceremony is being depicted?
 - » Joseph is about to place a ring on Mary's hand.
2. Where is the vanishing point in this painting? (Prompt students as needed to remind them what the vanishing point is and how it is used in perspective.)
 - » The open doorway of the building is the vanishing point.
3. Raphael establishes a foreground, middle ground, and background to give the painting depth. Which figures mark these areas of the painting?
 - » The wedding party is in the foreground, there are people in the middle of the plaza, and there are people in the distance atop the steps of the building.
4. Raphael was praised for his ability to portray lifelike figures. How does he accomplish this in this painting?
 - » The figures have strength and energy. The man on the right is bending or breaking a stick over his knee. Joseph and Mary are caught in the middle of a movement.

5. The Florentines (residents of Florence) were quite proud of their architecture. How does Raphael give a major role to architecture in this painting?
 - » The building occupies the upper half of the painting and seems to preside over the ceremony in the foreground.
6. Does the building show evidence of Renaissance interest in ancient Greek and Roman architecture?
 - » Yes, the interest is apparent in the building elements (columns, arches, friezes).
7. Raphael and other Renaissance artists placed biblical scenes in Italian Renaissance settings and peopled them with figures in Renaissance clothing. Why might they have depicted scenes this way?
 - » Answers will vary. Students may suggest that the goal was to connect ancient stories with the lives of the viewers.



Raphael's *The Virgin and Child with Saint John the Baptist* (RI.5.3, RI.5.5, W.5.1, W.5.2)

25 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Raphael's *The Virgin and Child with Saint John the Baptist*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For background information, use the CKHG Online Resource "About Renaissance Art."

www.coreknowledge.org/ckhg-online-resources

Note to Teachers: The video for this activity is approximately three minutes long.

Show students the video about Raphael's *The Virgin and Child with Saint John the Baptist*. Following the video, display for students the image of Raphael's *The Virgin and Child with Saint John the Baptist*. Use the CKHG Online Resources for this unit, where the specific links for the video and image may be found:

www.coreknowledge.org/ckhg-online-resources

Give students a few moments to view Raphael's *The Virgin and Child with Saint John the Baptist* and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. This may look like a scene of two children and a woman, or their mother, but do you see indications that it is a religious scene as well?
 - » One child is holding a crucifix; the other (trace with your finger) has a halo above his head. The halo is a symbol of grace, divinity, and holiness.
2. Explain that this is a portrait of the Virgin Mary with her son Jesus and John the Baptist, who is said to be Jesus's cousin. John the Baptist preached in the wilderness and baptized people there. Baptism welcomes people into the Christian community. Which child do you think is John the Baptist?
 - » He is the one on the right. He wears the garment of a desert-dweller.
3. How can you tell that Jesus is the most important figure?
 - » Both John the Baptist and Mary are looking at him.
4. What strong horizontal line balances the circular shape of the painting?
 - » The band of water and trees balances the circular shape of the painting.
5. Despite the deep space of the background, how does Raphael keep your eyes focused on the figures?
 - » The figures are large, in the immediate foreground, and are placed so that they "block" your view.
6. What geometric shape do the three figures create in the composition?
 - » The figures create a triangle.
7. What do you think appealed to people about Raphael's works? Is there anything that appeals to you now?
 - » Answers will vary. Students should mention specific details or techniques seen in Raphael's works.

CHAPTER 5

Venice: Jewel of the Adriatic

The Big Question: Why was Venice known as the “Jewel of the Adriatic” during the Renaissance period?

Primary Focus Objectives

- ✓ Understand the early history of Venice. (RI.5.3)
- ✓ Describe Venetian society in 1500. (RI.5.3)
- ✓ Recognize Venice’s contributions to the art and ideas of the Renaissance. (RI.5.3)
- ✓ Understand the meaning of the following domain-specific vocabulary: *lagoon*, *furnishing*, *textile*, *galley*, *senate*, *chief of state*, *council*, and *hereditary*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Venice”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.2

AP 5.1

- Display and student copies of Map of Renaissance Italy (AP 1.2)
- Florence and Venice Comparison (AP 5.1)

Core Vocabulary (Student Reader page numbers listed below)

lagoon, n. a small body of water that is connected to a larger one (42)

Example: The ship moved slowly from the lagoon into the open sea.

Variation(s): lagoons

furnishings, n. the things found in a room, including furniture, rugs, curtains, and artwork (42)

Example: The decorator used plants and other greenery as furnishings in the room.

Variation(s): furnishing

textile, n. cloth or fabric (42)

Example: The textile trade enriched the city's merchants.

Variation(s): textiles

galley, n. a flat-bottomed boat with both sails and oars (43)

Example: The galley easily navigated the Mediterranean Sea to its destination.

Variation(s): galleys

senate, n. a group of people who make laws and help govern a place (45)

Example: Members of the senate voted to pass a new law.

Variation(s): senates

chief of state, n. the recognized leader of a country (45)

Example: The chief of state governed the country in times of war and in times of peace.

Variation(s): chiefs of state

council, n. a group of people who meet to help enforce laws and run a government (45)

Example: Members of the council were chosen from among Venice's wealthy upper class.

Variation(s): councils

hereditary, adj. describing something that is passed down as from a parent to a child (45)

Example: The role of president is not hereditary.

THE CORE LESSON 35 MIN



Introduce "Venice: Jewel of the Adriatic"

5 MIN

Activity Pages



AP 1.2

Review with students what they have learned about the cities of Rome and Florence, two major cities of the Italian Peninsula. Review also what students have learned about the Papal States. Display the Map of Renaissance Italy (AP 1.2), and have them find Rome and Florence. Then, ask them to locate Venice. Tell students that in this lesson, they will read about this old European city. Explain that Venice was a major Renaissance cultural and financial center. Call attention to the Big Question, and encourage students to look for reasons why Venice was known as the "jewel of the Adriatic" as they read the chapter.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“A Glittering City,” Pages 40–44

Scaffold understanding as follows:

CORE VOCABULARY—Read the first two paragraphs of “A Glittering City” on pages 40–42 aloud. Call attention to the Core Vocabulary term *lagoon* when it is encountered in the text, and explain its meaning.

SUPPORT—Review with students the image on pages 40–41 of the Student Reader. Help students recognize that the city of Venice, shown in the image, includes a network of canals that serve as the roadways through many parts of the city. Bridges link the different parts of the city, which are actually small islands.

Continue reading aloud the remainder of “A Glittering City.”

SUPPORT—The section “A Glittering City” includes pronunciation guides for several words: *Venetians*, *Padua*, and *Verona*. Revisit each word in the text, and have students pronounce each word aloud.

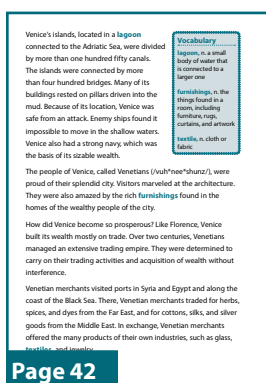
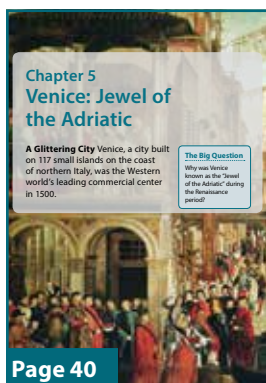
CORE VOCABULARY—Call attention to the Core Vocabulary terms *furnishings*, *textile*, and *galley* as they are encountered in the text, and explain each word’s meaning.

SUPPORT—Have students look at the painting of Venetian ships on page 44 and read the caption aloud. Explain to students that the Venetians needed a large navy to defend themselves from invaders.

After students finish reading the text, ask the following questions:

LITERAL—Where is Venice located? What is special about the city?

» Venice is a city in northern Italy on the Adriatic Sea. It is a group of 117 islands in the middle of a lagoon. Parts of the city are connected by canals and bridges.



Protecting this trade was vital to the Venetians. During the 1200s and 1300s, Venice established ports and island strongholds along the Adriatic Sea, leading to the Mediterranean Sea. They defended these strongholds with a formidable navy. The navy's flat-bottomed galleys were built in Venice. Shipbuilding employed about two thousand Venetians. It was probably the largest industry of its time.

Venice also wanted free access to trading partners to the north of the Alps, the mountain range that stood between their city and much of Europe. So, during the 1400s, Venice conquered

Vocabulary
galley, n. a flat-bottomed boat with both sails and oars



the man in the center had to look to keep the price of their goods.

Page 43

territories to its north and west. These territories included Padua (pa'du'u/h) and Verona (ve'ra'no'u/h) in present-day Italy. These conquests assured safe overland passage for Venetian merchants seeking trade in Germany and elsewhere in northern Europe.

Late in the 1400s and early in the 1500s, Venice suffered some military setbacks. First, Turkish forces seized many of Venice's eastern territories. The Turks forced Venice to pay a yearly fee for trading in Turkish ports. Then, an alliance of Italian, German, French, and Spanish forces, headed by Pope Julius II, recaptured some of the Italian territories Venice had conquered. Over time, Venice won back some of these territories, though at great financial and human cost. Its efficient navy gave it the military force needed to defend its trading empire, at least for a while longer.



the size of the Venetian naval fleet.

Page 44

LITERAL—Why did Venice become a financial center?

- » Venice was an extensive trading empire. It established ports along the Adriatic Sea and safe land passages to areas in northern Europe. It had a strong navy to protect its ports. By encouraging trade, Venice encouraged people from all over the world to do business there.

EVALUATIVE—Why do you think shipbuilding was such an important industry in Venice?

- » Venice is a city made up of islands on the Adriatic Sea. This meant that trade and travel were largely conducted by ship. The shipbuilding industry grew as demand for trade ships increased. Venice's need to build a navy for defense also helped bolster the shipbuilding industry.

“Republican Government,” Pages 45–46

Scaffold understanding as follows:

SUPPORT—Call attention to the pronunciation guide for *doge* in the first paragraph of the section. Have students pronounce the word aloud.

CORE VOCABULARY—Have student volunteers read the section “Republican Government” aloud. Call attention to the vocabulary words *senate*, *chief of state*, *council*, and *hereditary* as they are encountered in the text, and explain each word’s meaning.

After students finish reading, ask the following questions:

LITERAL—How was the Venetian government similar to that of Florence?

- » Both governments were republics.

LITERAL—What was the *Book of Gold*?

- » The *Book of Gold* listed all of the families whose members once sat on the Great Council. Only members of these families were allowed to hold future positions on the Great Council.

Republican Government

Venice, like Florence, was not a monarchy but a republic. The government was controlled by the city-state’s leading families. The head of the government was called the doge (dog’eh). The title comes from a Latin word meaning leader. Members of the Greater Council chose a doge to serve for life. From its members, the Greater Council also selected people to serve in other government bodies. These included a senate and a committee for public safety. Although the doge was Venice’s chief of state, the power to rule in the end lay in the hands of the council and the other governmental bodies whose members it selected.

As in most other republics of the time, not all Venetians could participate in government. At the end of the 1200s, the Greater Council passed a new law. It said that only male descendants of men who had sat on the council before 1297 were allowed to be members. The name of everyone eligible was written down in what became known as the *Book of Gold*. Only about two hundred families were named in the book. They became hereditary rulers of Venice.

Vocabulary
senate, n. a group of people who make laws and help govern a place
chief of state, n. the recognized leader of a country
council, n. a group of people who meet to help enforce laws and run a government
hereditary, adj. describing something that is passed down from a parent to a child

Page 45

In the late 1400s and early 1500s, the wealth of merchant traders allowed Venice to compete with Florence and Rome for leadership of the Renaissance. Aside from its wealth, Venice benefited from the arrival of foreign scholars. In 1453, Ottoman Turks conquered Constantinople, capital of the Byzantine Empire. Many scholars living there fled and made their way into Europe. Many moved to Venice. They brought both their knowledge and precious manuscripts from ancient Greece.

Printing Advances

One of Venice’s most notable contributions to classical learning was its encouragement of the printing craft. By 1500 the city-state alone had more than two hundred printing presses. Because many printers were scholars, they devoted themselves to finding and publishing classical manuscripts, particularly those from ancient Greece.

The printer whom Erasmus visited in Venice, Aldus Manutius, was dedicated to his craft. Although he died exhausted and poor, Manutius succeeded in enriching his own age and ages to come. He did this by using the printing press as a way to preserve ancient heritage.

Venice’s Greatest Artist

Venice was known for many different types of art during the Renaissance. Its greatest fame, however, was for its painting. No Venetian painter was more respected than Tiziano Vecelli, known familiarly as Titian (tuh’yun).

Page 46

EVALUATIVE—What impact did the Great Council’s law and the *Book of Gold* have on the government of Venice?

- » The law and the *Book of Gold* created hereditary rulers, or rulers whose positions were passed down from generation to generation.

“Printing Advances,” “Venice’s Greatest Artist,” and “Decline of Venice,” Pages 46–49

Scaffold understanding as follows:

Have student volunteers read the sections “Printing Advances,” “Venice’s Greatest Artist,” and “Decline of Venice” independently. Before students begin reading, call attention to the pronunciation guides for *Tiziano Vecelli* and *Titian*, which appear on page 46. Have students pronounce each of these. Instruct students to examine the illustrations and captions as they read.

SUPPORT—Call attention to the image of the printing press on page 47, and read the caption aloud. Remind students that before the printing press, manuscripts and important documents were handwritten, making written materials very precious.

SUPPORT—Have students view the painting on page 48 and read the caption aloud. Make clear that this is a portrait painted by Titian. Encourage students to describe the features of the painting, including Titian’s use of color.

After students have finished reading, ask the following questions:

EVALUATIVE—How did the printing press impact the Renaissance in Venice?

- » Because Venice encouraged printing, the city had more than two hundred printing presses. The printing press attracted scholars to the city, which made Venice an important center of Renaissance thought.

LITERAL—Who was Titian?

- » Titian was a famous Renaissance painter known for his use of color and emotion in his work. He is remembered for his portraits of European royalty and Emperor Charles V.

LITERAL—Which factors challenged Venice’s supremacy as a commercial center?

- » The Turks built up trade in the Mediterranean, while Portuguese sailors found alternative routes to obtain goods traditionally transported by Venetian traders.



Venice housed many printing presses, which helped spread Renaissance knowledge and learning.

Page 47

47

Born around 1488, he was brought to Venice at age nine or ten to study with some of the city’s most important painters. When his long career came to an end in 1576, he had surpassed them all.

Titian was noted for his appeal to the emotions and senses. His use of color and oil paints gave his works a rich and luxurious feel.

Also famous is Titian’s series of portraits of the Holy Roman Emperor Charles V, who became his patron. Titian also painted portraits of Francis I of France and Philip II of Spain. Emperor Charles V admired Titian so much that it is reported he once picked up the artist’s paintbrush when Titian dropped it on the floor. This was something unheard of for an emperor to do for a mere commoner.



Titian painted this portrait of Isabella of Este, a prominent member of the Renaissance.

Decline of Venice

Over time, Venice lost ground as the world’s leading trading power. The Turks successfully challenged Venetian dominance in the Mediterranean. Portuguese explorers found new sea routes to

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the Far East, shifting trade away from the Mediterranean and the Middle East to the Atlantic Ocean and beyond. Venice remained an independent state until the end of the 1700s. But its position in relation to world trade and commerce would never again be as strong as it was in the glory days of the Renaissance.

Page 49

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Timeline

- Show students the Chapter 5 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “Why was Venice considered the ‘Jewel of the Adriatic’ during the Renaissance period?”
- Post the image cards as the eleventh and twelfth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, “Why was Venice known as the ‘Jewel of the Adriatic’ during the Renaissance period?”
 - » Key points students should cite include: Venice was known as the “Jewel of the Adriatic” for several reasons. It was built on a series of islands in the Adriatic. Trade was an important economic activity in Venice, and it made the city very wealthy. As a result, Venetians were able to attract Renaissance scholars and artists.
- Choose one of the Core Vocabulary words (*lagoon, furnishings, textile, galley, senate, chief of state, council, or hereditary*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities



Virtual Tour of Venice (SL.5.1, W.5.1, W.5.2)

20 MIN

Materials Needed: Internet access

Use this link to download the CKHG Online Resources for this unit, where the specific links for the panoramic virtual tour of Venice may be found:

www.coreknowledge.org/ckhg-online-resources

Project the panoramic view of St. Mark's Square and guide students through the "tour." Read the description beneath the panoramic view as narration. Following St. Mark's Square, show students the panoramic view of the Doge's Palace, also located on the square. After touring each place, guide discussion to address the following points:

- The architecture of St. Mark's Square is very palatial. St. Mark's Basilica, for which the square is named, reflects the might of the Catholic Church at this time.
- Remind students that the doge was the leader of Venice. The palace of the doge reflects the almost king-like status that Venice's leader had. Even though the doge was elected, he served in that position for life.

Display the panoramic tour of the Rialto Bridge and read the description beneath the image. Display the panoramic tour of the Bridge of Sighs and read the description beneath the image. Guide discussion to address the following points:

- Venice is built on more than one hundred small islands on a lagoon in the Adriatic Sea. Bridges were necessary to connect parts of the city.
- The Rialto Bridge is the most famous bridge across the Grand Canal. The bridge was built during the Renaissance and replaced the original wooden bridge that had existed previously.



Venice and Florence Comparison (W.5.1, W.5.2)

45 MIN

Activity Page



AP 5.1

Materials Needed: Sufficient copies of Florence and Venice Comparison (AP 5.1) found in Teacher Resources, page 130

Distribute copies of Venice and Florence Comparison (AP 5.1). Students should go back over the Student Reader and use this graphic organizer to take notes. Explain to students that they will use their notes to help them write a short essay that highlights the similarities and differences between Florence and Venice, two important Italian city-states during the Renaissance. Essays should include the following:

- A short introduction paragraph
- At least four differences between Florence and Venice
- At least three similarities between Florence and Venice
- A short conclusion paragraph

This additional activity may be assigned in class or as homework. Another option may be to allow students time to take notes in class and then write the essay for homework.



Materials Needed: (1) Internet access, (2) enlarged printed images of Titian's works, (3) sufficient copies of Titian Gallery Walk (AP 5.2) found in Teacher Resources, page 131, (4) cards or construction paper

Note: If you are unable to print images of Titian's work, you may project each image for students to see and have them complete each portion of Titian Gallery Walk (AP 5.2) as a class.

Use this link to download the CKHG Online Resources for this unit, where the specific links for Titian's work may be found:

www.coreknowledge.org/ckhg-online-resources

Establish six different zones in the classroom to display each of Titian's six works with a card or piece of construction paper that identifies the painting's name and approximate date. Divide the class into six groups. Distribute copies of Titian Gallery Walk and read directions to students aloud. Explain to students that during this activity, they will get to act as art critics, studying the works of Titian.

Set a timer for six minutes. During this time, each student should view the work by Titian at his or her designated station and complete the appropriate portion of the Titian Gallery Walk Activity Page. After the timer goes off, instruct each student to move to the next station and reset the timer. Repeat this process until each student has cycled through each station. Spend the remaining time debriefing the lesson and discussing overall student impressions of Titian's work.

CHAPTER 6

Leonardo da Vinci

The Big Question: Why might Leonardo da Vinci be described as a symbol of the Renaissance?

Primary Focus Objectives

- ✓ Identify Leonardo da Vinci. (RI.5.3)
- ✓ Recognize the major achievements of Leonardo da Vinci's career. (RI.5.3)
- ✓ Understand Leonardo da Vinci's importance to the European Renaissance. (RI.5.3)
- ✓ Understand the meaning of the following domain-specific vocabulary: *résumé*, "jack-of-all-trades," *visionary*, *apprentice*, *prior*, *masterpiece*, *embodiment*, and *Renaissance man*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Leonardo da Vinci":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.2

AP 6.1

- Display and student copies of Map of Renaissance Italy (AP 1.2)
- Domain Vocabulary: Chapters 4–6 (AP 6.1)

Core Vocabulary (Student Reader page numbers listed below)

résumé, n. a listing of a person's skills, training, and achievements (50)

Example: The applicant included many of her previous jobs on her résumé.

Variation(s): résumés

"jack-of-all-trades," (idiom), a person who can do a large number of jobs or tasks (50)

Example: Leonardo da Vinci is often described as a jack-of-all-trades because he was talented at many things.

Variation(s): jacks-of-all-trades

visionary, n. a person who is able to imagine and plan for the future (50)

Example: A true visionary, Leonardo da Vinci imagined a world filled with wonderful inventions.

Variation(s): visionaries

apprentice, n. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field (52)

Example: The apprentice left home at an early age to learn a new trade from the master.

Variation(s): apprentices

prior, n. a priest who helps lead a monastery (53)

Example: Fernando asked the prior whether he could say the blessing at dinner.

Variation(s): priors

masterpiece, n. a work of art that demonstrates the highest degree of skill (54)

Example: Art historians debate whether the *Mona Lisa* or *The Last Supper* is Leonardo da Vinci's greatest masterpiece.

Variation(s): masterpieces

embodiment, n. a person who represents or provides a good example of an idea (57)

Example: Leonardo da Vinci is often considered the embodiment of the Renaissance.

Variation(s): embody, embodied

Renaissance man, n. a person who has wide interests, knowledge, and skills (57)

Example: Because he could paint, sculpt, and speak three languages, David was revered as a Renaissance man among his friends.

Variation(s): Renaissance men

THE CORE LESSON 35 MIN

Introduce “Leonardo da Vinci”

5 MIN

Introduce the term *Renaissance man*, asking students to refer to page 89 of their glossary. Discuss how difficult it is to be good at many things. Students should know this from their own experiences. Some of them may be good at math, but not as good at spelling. Some may be good at science but have trouble drawing a simple picture. A few may play the piano or guitar—but not also the violin and drums. Ask students to imagine being really good at math, spelling, science, drawing, sports, and music. Tell students that in this lesson they will read about Leonardo da Vinci, who has been described as a *Renaissance man*. Call attention to the Big Question, and encourage students to look for ways that Leonardo da Vinci was a symbol of the Renaissance as they read the chapter.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Imagining Things That Are to Be,” Pages 50–53

Scaffold understanding as follows:



SUPPORT—Have students refer to the Map of Renaissance Italy (AP 1.2). Review with students the locations of Florence, the Papal States, and Venice. Have students identify the cities of Milan, Mantua, and Rome on the map.

Read the first four paragraphs of “Imagining Things That Are to Be” aloud.

CORE VOCABULARY—Call attention to the Core Vocabulary terms *résumé*, “jack-of-all-trades,” *visionary*, and *apprentice* as they are encountered in the text and explain each word’s meaning.

SUPPORT—Call attention to the pronunciation guides in the first paragraph for *Milan* and *résumé*. Have students pronounce each of these words aloud.

SUPPORT—Have students view the image of Leonardo da Vinci’s sketch on pages 50–51 and read the caption aloud. Ask them to describe why da Vinci may have designed this machine. What kind of machine does it appear to be? Explain to students that Leonardo da Vinci was considered a visionary, a person who sees ahead to the future. Many people viewed Leonardo da Vinci’s sketches and designs with skepticism, but many of the ideas he envisioned became a reality.

Have student volunteers read the remainder of the section aloud.

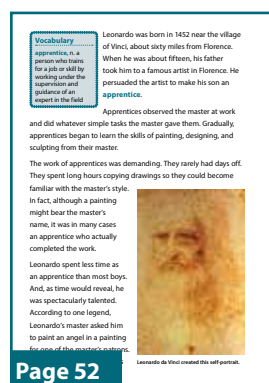
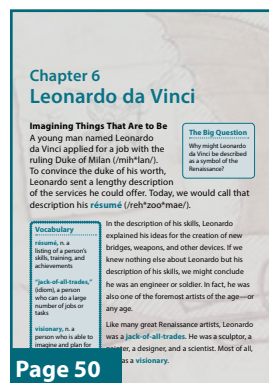
After students finish reading, ask the following questions:

LITERAL—What made Leonardo da Vinci a “jack-of-all-trades”?

» He was a painter, sculptor, inventor, designer, and scientist.

LITERAL—How did Leonardo da Vinci get his start as an artist?

» Like others of the time period, Leonardo da Vinci began as an apprentice and learned the trade of painting from a master.



work so beautiful that he knew he could never equal it. He then gave up painting to concentrate on sculpture. The story may not be totally true, but the underlying message is a fact: Leonardo was an artist of rare ability.

About five years after he began his apprenticeship, Leonardo opened his own workshop in Florence. Leonardo did some remarkable work during this time. But he also began a habit of starting works that he would not complete.

The Master of All Trades

Leonardo was about thirty years old when he sent his résumé to the duke of Milan. He had heard that the duke was looking for a military engineer, a painter, an architect, and a sculptor. Leonardo offered to fill all the positions himself. The duke would not be disappointed. During his seventeen-year stay in Milan, Leonardo completed some of his greatest work.

After he arrived in Milan, the duke asked him to paint a picture of the Last Supper on the wall of a monastery dining room. This represented the final meal Jesus shared with his twelve apostles. The artist labored for three years on the project. It was said that the prior complained that the artist was taking too much time to complete the work.

When the duke asked Leonardo why it was taking so long, the artist explained that he was having trouble painting the faces of Judas, who would betray Jesus. He could

Vocabulary
prior, a priest who helps lead a monastery

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EVALUATIVE—Why do you think Leonardo da Vinci fell into a habit of not finishing his work?

- » Student responses may vary. Students may respond that Leonardo da Vinci was distracted by many different projects and demands on his time. Perhaps he did not finish many of his projects because he dedicated himself to painting at the end of his career.

“The Master of All Trades,” Pages 53–55

Scaffold understanding as follows:

CORE VOCABULARY—Call attention to the Core Vocabulary terms *prior* (page 53) and *masterpiece* (page 54), and explain each word’s meaning.

Note: Some students may also be familiar with the phrase “prior to” used as a preposition, meaning before.

Have students read the section “The Master of All Trades” independently.

SUPPORT—Have students look at the image of *The Last Supper* on page 54 and read the caption aloud. Call attention to how the composition puts the focus on the central figure—Jesus.

After students finish reading the text, ask the following questions:

LITERAL—What masterpiece did the duke of Milan commission Leonardo da Vinci to paint?

- » The duke of Milan asked that Leonardo da Vinci paint *The Last Supper* on the wall of a monastery.

EVALUATIVE—Why do you think Leonardo da Vinci suggested that the prior’s face serve as a model for Judas’s in the painting of *The Last Supper*?

- » The prior kept nagging Leonardo da Vinci about his project. Perhaps Leonardo suggested using the prior’s face for that of Judas as a way to get back at him.

EVALUATIVE—Besides painting *The Last Supper*, how did Leonardo demonstrate his many different skills while in Milan?

- » He invented and designed a number of devices, including a musical instrument. He demonstrated his knowledge of mathematics with a drawing illustrating the principles of Vitruvius.

not imagine how to paint a face so beautiful that it was worthy of Jesus, nor could he imagine how to paint the features of a man as horrible as Judas. The story goes that Leonardo cunningly suggested that he might use the face of the prior as a model for Judas. Word may have gotten back to the prior because, from that time on, Leonardo was able to work at his painting without any complaints from the prior.

When Leonardo completed *The Last Supper*, it was recognized as a masterpiece. The painting remains in its original place today. But it has suffered greatly over the years from such things as dampness, neglect, and natural deterioration. Nonetheless, many people believe it is the greatest painting that the Renaissance had produced up to that point.

Vocabulary
masterpiece, a work of art that demonstrates the highest degree of skill



Leonardo da Vinci's *The Last Supper* is considered one of the greatest masterpieces of the

Page 54

As he had promised the duke, Leonardo applied himself in many fields. He designed a device that allowed people to study the total eclipse of the sun without harming their eyes. He designed the first parachute and a model city with two levels and a series of underground canals. An accomplished musician, Leonardo even invented musical instruments. For example, he designed a mechanical drum and an instrument that combined features of a keyboard and stringed instruments.

Leonardo spent countless hours observing nature, drawing and recording in many notebooks what he saw. He also studied mathematics because he believed it was the foundation of art. One of his famous drawings reveals the results of a formula that was first proposed by Vitruvius. The formula and therefore the drawing reveal that the span of a man's outstretched arms is equal to his height.

Beyond Milan

In 1499, war came to Milan when France captured the city. Seeking safety, Leonardo moved first to Mantua (man'tchoo'wah/) and then to Venice, where he worked as a naval engineer. In 1500 he returned to Florence. Except for a year during which he worked for a powerful military leader, he remained in Florence until 1506.

During this period, Leonardo completed his other most famous painting—and perhaps the most famous portrait in the world—the *Mona Lisa*. The painting portrays the wife of a prominent

Page 55

“Beyond Milan,” Pages 55–57

Florentine citizen. Even today, viewers are attracted by the artist's use of light and shade, his attention to detail in the woman's clothing, and his use of an invented landscape as background. Viewers over the centuries have also been fascinated by the woman's gaze and smile. What was she thinking? People still ask that question as they file past the painting now displayed in the great Louvre (Rover) Museum in Paris.

Eventually, Leonardo returned to Milan. He continued his artistic work there, but he also continued to pursue scientific interests. When Leo X became pope, Leonardo moved to Rome, where Leo provided him with lodgings and pay. Later, at the invitation of King Francis I, Leonardo left for France, to become the painter, engineer, and architect of the king. There he remained until his death in 1519 at the age of sixty-seven.

Leonardo left behind relatively few finished works of art: only about a dozen paintings and not one complete sculpture. He did leave many detailed and highly accurate drawings of human anatomy and of various mechanical devices. He also left more than notebooks.



Some people say that the Mona Lisa is so subtle that her eyes seem to follow a viewer across a room.

Page 56

Leonardo may not have been the best painter, sculptor, engineer, or thinker of his time. But no one then, and perhaps no one since, has so effectively combined the skills of each calling. No one was more able to imagine what could be. He was in many ways the embodiment of the Renaissance, a true Renaissance man, devoted to knowledge and beauty in all its forms. Like so much else, the idea of seeking excellence in many fields was borrowed from the ancient Romans. The Romans admired people with all-around ability. They would certainly have admired Leonardo da Vinci.

Vocabulary
embodiment, n. a person who represents or provides a good example of an idea
Renaissance man, n. a person who has wide interests, knowledge, and skills

Page 57

Scaffold understanding as follows:

SUPPORT—Read the first three paragraphs of “Beyond Milan” aloud.

Call attention to the pronunciation guides for the words *Mantua* and *Louvre* as they are encountered in the text. Have students pronounce each word aloud.

SUPPORT—Have students view the image of the *Mona Lisa* on page 56 and read the caption aloud. Explain to students that the *Mona Lisa* is one of Leonardo da Vinci's most iconic works. People travel from around the world to see the painting in Paris, France.

CORE VOCABULARY—Have student volunteers read the remainder of the section. Call attention to the Core Vocabulary terms *embodiment* and *Renaissance man* in the last paragraph of the section, and explain each word's meaning.

After students finish reading the section, ask the following questions:

LITERAL—Why did Leonardo da Vinci leave Milan, and where did he go afterward?

- » Leonardo da Vinci left Milan when France captured the city. From there he moved to Mantua, then to Venice, to Florence, back to Milan, to Rome, and finally to France.

LITERAL—Who or what is the *Mona Lisa*?

- » The *Mona Lisa* is a close-up portrait of a dark-haired, smiling woman. She is shown from the waist up, and there is a mysterious landscape far in the background.

EVALUATIVE—What was Leonardo da Vinci's importance to the Renaissance?

- » Leonardo demonstrated that one person could succeed in many fields. He showed that knowledge of one field could be applied to another. For example, his knowledge of the science of perspective and his observation of human anatomy made his paintings more lifelike.

Timeline

- Show students the Chapter 6 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “Why might Leonardo da Vinci be described as a symbol of the Renaissance?”
- Post the image card as the thirteenth item on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, “Why might Leonardo da Vinci be described as a symbol of the Renaissance?”
 - » Key points students should cite include: Leonardo da Vinci was a master of many different disciplines and arts that flourished during the Renaissance, including painting and mathematics. He was also a creative and skilled inventor.
- Choose one of the Core Vocabulary words (*résumé*, “jack-of-all-trades,” *visionary*, *apprentice*, *prior*, *masterpiece*, *embodiment*, or *Renaissance man*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities



The Works of Leonardo da Vinci: *The Last Supper*, *Mona Lisa*, *The Vitruvian Man* (RI.5.3, RI.5.5, W.5.1, W.5.2)

30–45 MIN.

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Leonardo da Vinci’s *The Last Supper*, *Mona Lisa*, and *The Vitruvian Man*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For background information, see “About Renaissance Art”:

www.coreknowledge.org/ckhg-online-resources

Note: Leonardo da Vinci’s *The Vitruvian Man* features male nudity. Either preface the lesson with this information or omit the image from the activity. Omitting *The Vitruvian Man* should decrease the duration of the lesson from 45 to 30 minutes.

Use this link to download the CKHG Online Resources, where the specific links for the images may be found:

www.coreknowledge.org/ckhg-online-resources

The Last Supper

Display for students the image of *The Last Supper*. Explain the context of *The Last Supper* to students. Italian Renaissance painting was typically made for a specific purpose and location, which explains why Leonardo da Vinci's iconic work was painted on the dining hall wall of the monastery. While eating, the monks could contemplate the moment in which Christ tells his disciples, "One of you will betray me."

Allow students to view the image for several moments to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. What do you see?
 - » This is a depiction of Jesus's final meal with his disciples as imagined by the artist, Leonardo da Vinci.
2. How does Leonardo draw your eye to the main figure?
 - » The figure is centrally located and isolated within the door frame. Also, the vanishing point is at Jesus's head.
3. Look at the open door in the wall behind Jesus. How is the doorway like a picture frame?
 - » It frames the face of Jesus and calls attention to it.
4. Why do you think Leonardo painted diagonal lines along the ceiling that seem to converge, or come together, in the center of the painting, behind the head of Jesus?
 - » They point to Jesus, the central figure of the painting.
5. One of Jesus's disciples will betray him to the Romans. Do you think the disciples have learned about this yet? Why?
 - » Answers will vary but should include that the disciples appear surprised, shocked, or sad.
6. What do you feel, looking at this work?
 - » Answers will vary. Encourage students to be expressive in their responses.

Mona Lisa

Next, explain the context of the *Mona Lisa* to students. Portraiture was an important form of artwork during the Renaissance. Commissioning a portrait was a sign of status and wealth. Leonardo da Vinci's *Mona Lisa* is perhaps the most well-known portrait in the Western world. Nearly five hundred years after Leonardo laid down his brush, the woman he painted still looks out

with an enigmatic smile that has confounded scholars for generations. Why is the attractive woman smiling? At whom is she smiling? Did Leonardo want her gaze to meet ours or not?

Display the image for students to view, and allow them to reflect on what they see. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. How does Leonardo draw your eye through the painting?
 - » The use of light in the upper half of the painting and in the hands draws your eye in a circular motion through the painting. Leonardo also used a pyramid design, placing the woman in the center of the painting, forming the base with her hands and the peak at the top of her head.
2. Leonardo used a technique called *sfumato*, the blurring between light and dark and blending of different colors. How does this technique contribute to the realistic look of *The Mona Lisa*?
 - » The depth of her face, especially around the eyes and corners of her mouth, was created using this technique. It creates a lively feeling and a sense of three-dimensionality.
3. Is the background of the painting realistic? Why or why not?
 - » Answers will vary. Students should support their answers with specific references to the work.
4. The young woman's expression is mysterious. What do you think she is feeling?
 - » Answers will vary. Explain that in drawing, expression rests mainly in two features: the corners of the mouth and the corners of the eyes. Leonardo deliberately left these parts hard to see by letting them merge into a soft shadow. That is probably why we are never quite certain what mood the woman's expression is conveying.
5. Did Leonardo use linear perspective in the same way in both *The Last Supper* and *The Mona Lisa*?
 - » Answers will vary. Students should be able to defend their answers with specific references to the paintings.

The Vitruvian Man

Explain the context of *The Vitruvian Man* to students. In addition to being an artist, Leonardo da Vinci was a scientist. He studied the human body very closely. The drawing is based on a mathematical analysis of the proportions between the parts and the whole.

Display the image for students and allow them to reflect on what they see for a few minutes. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. Where is the center of the circle?
 - » The center of the circle is located at the navel of the figure.
2. What kind of triangle is formed, or implied, by the legs and feet of the extended figure?
 - » An equilateral triangle is formed by the legs and feet.
3. What ideas and interests of the Renaissance does this figure represent?
 - » The figure represents an interest in the human figure and in the scientific and mathematical analysis of the physical world. It also expresses a belief in the importance of the role of humankind in the universe. The drawing also reminds the viewer that the laws ruling the human body are related to the laws ruling geometry and both kinds of laws are part of the rational harmony of the universe.



Donatello's *Saint George* (RI.5.3, RI.5.5, W.5.1, W.5.2)

20 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Donatello's *Saint George*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For background information, see "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Use this link to download the CKHG Online Resources for this unit, where the specific link for the image may be found:

www.coreknowledge.org/ckhg-online-resources

Display for students the image of *Saint George*. Explain the context of the statue. The Armorers' Guild commissioned this work from Donatello for the Orsanmichele Church. This was a guild church on the main road in Florence that had fourteen niches for sculpture. *Saint George* originally sat in one of the niches. A copy has since replaced it; the original is now in the National Museum of the Bargello in Florence. Different guilds commissioned different artists to represent their patron saints. Given the nature of its work, the Armorers' Guild demanded that Saint George be depicted fully armed. Despite the limitations this imposed, Donatello imbued his *Saint George* with a deep expressive quality.

Students who were in Core Knowledge schools in Grade 4 should be familiar with the story of Saint George and the dragon, though you may wish to review it. At a minimum, explain that Saint George is the patron saint of England.

Around the time of the First Crusade, he is said to have slain a dragon that was holding a Libyan king's daughter captive. As his reward, he asked that the king and all his people convert to Christianity, and his request was granted.

Give students several minutes to reflect upon what they see. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. What object is the figure holding, and what is he wearing?
 - » He is holding a shield and wearing armor.
2. What do these items suggest about the man's duty?
 - » The items suggest that the man is a knight or warrior.
3. What does the figure's stance indicate about his attitude toward fighting?
 - » His stance indicates that he is courageous and determined.
4. What do you think his facial expression suggests?
 - » Answers will vary. Students should support their answers with specific references to the image.
5. Where do you see evidence that this warrior is a Christian knight?
 - » The sign of the cross is on his shield.

Domain Vocabulary: Chapters 4–6 (RI.5.7)

15 MIN

Activity Page



AP 6.1

Materials Needed: Sufficient copies of Domain Vocabulary: Chapters 4–6 (AP 6.1) found in Teacher Resources, pages 134–135

Distribute copies of Domain Vocabulary: Chapters 4–6 (AP 6.1) to students and review the directions. The activity may be assigned for classwork or as homework.

CHAPTER 7

Michelangelo

The Big Question: What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?

Primary Focus Objectives

- ✓ Identify Michelangelo Buonarroti. (RI.5.3)
- ✓ Describe the great achievements of Michelangelo's career. (RI.5.3)
- ✓ Understand Michelangelo's importance to the European Renaissance. (RI.5.3)
- ✓ Understand the meaning of the following domain-specific vocabulary: *precision* and *quarry*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Michelangelo":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page



AP 1.2

- Display and student copies of Map of Renaissance Italy (AP 1.2).

Core Vocabulary (Student Reader page numbers listed below)

precision, n. the use of great care and skill (60)

Example: The precision with which Michelangelo carved his statues is amazing.

Variation(s): precise

quarry, v. to take stone from the earth (66)

Example: The artist had to quarry a large block of marble for his statue.

Variation(s): quarries, quarried

Introduce “Michelangelo”

5 MIN

Ask students to recall some of the Renaissance artists they have discussed so far and some of the great works they produced. Students may recall artists such as Titian, Raphael, Brunelleschi, Alberti, and Leonardo da Vinci. Record student responses on the board. Explain to students that today they will learn in greater detail about another famous Renaissance artist named Michelangelo. Remind students that they are already familiar with Michelangelo’s work as the architect of St. Peter’s Basilica. Like Leonardo da Vinci, Michelangelo is considered one of the most representative artists of the Renaissance. Call attention to the Big Question, and encourage students to look for the ways in which Michelangelo’s work informs us about the Catholic Church during the Renaissance.

Guided Reading Supports for “Michelangelo”

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Staring at the Ceiling,” Pages 58–60

Chapter 7
Michelangelo

Staring at the Ceiling For four years the artist labored, often under difficult conditions. Lying on his back on a platform he had built, he slowly covered the ceiling’s five thousand square feet with scenes from the Bible. His patron was not pleased with the pace of his work.

The Big Question
What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?

In fact, one day the patron angrily whacked the artist with a cane and threatened to throw him off the platform if he did not work faster.

The artist had not even wanted to accept this job. He thought of himself as a sculptor, not a painter. But the money was very good, and his patron—the pope—was not a man to be denied. So Michelangelo continued to labor on.

It took him four years to complete his work. But when he had finished, the demanding patron, Pope Julius II, was thrilled. The artist, Michelangelo Buonarroti (byoh-nah-roo-tee), had created a work

Page 58

Scaffold understanding as follows:



SUPPORT—Have students refer to the Map of Renaissance Italy (AP 1.2), from Teacher Resources. Review with students the locations of Florence, the Papal States, and Venice. Have students identify the cities of Milan, Mantua, and Rome on the map.

Read the first three paragraphs of the section “Staring at the Ceiling” aloud.

SUPPORT—Call attention to the pronunciation guides in the fourth paragraph for the words *Buonarroti* and *Sistine*. Have students pronounce these words.

SUPPORT—Have students look at the detail from the ceiling of the Sistine Chapel on page 59, and read the caption aloud.

CORE VOCABULARY—Have student volunteers read the remainder of the section aloud. Call attention to the Core Vocabulary term *precision* as it is encountered in the text, and explain the word’s meaning.

After students finish reading the text, ask the following questions:

LITERAL—Who was Michelangelo?

» Michelangelo was a Florentine sculptor, painter, architect, and poet.



Page 59

of magnificence. It was clear that the ceiling of the Sistine (sis'teen/) Chapel in Rome stood as one of the finest masterpieces of the Renaissance.

Michelangelo was a master of many artistic abilities. He often protested that he was a sculptor, as if he could not be expected to succeed in any other artistic field. In fact, he was a marvelous painter, as you have read. He was also an architect who changed the face of Rome.

Like Leonardo da Vinci, Michelangelo was born near Florence, twenty-three years after Leonardo entered the world. And like Leonardo, he also apprenticed for an artist when he was a boy. In 1488, at the age of thirteen, Michelangelo entered the workshop of a well-known Florentine painter. For one year he learned how to mix paints, prepare backgrounds for paintings, create frescoes, and draw with precision. The next year, he accepted an invitation from Lorenzo de' Medici to join a special academy. There he studied the Medici's rich collection of Greek and Roman statues and learned sculpture techniques. He worked and studied with all the artists and humanist thinkers that Medici had gathered around him.

Vocabulary
precision, n. the use of great care and skill

To Rome

Four years after Lorenzo de' Medici's death, Michelangelo moved to Rome. Like so many artists before him, he was fascinated by the ancient Greek sculpture, architecture, and painting. He created

Page 60

LITERAL—What did Michelangelo consider himself to be best at?

- » Michelangelo considered himself to be a sculptor, although he was also an accomplished painter and architect.

LITERAL—In what ways were Michelangelo and Leonardo da Vinci similar?

- » They both studied under masters before becoming professional artists.

“To Rome,” Pages 60–62



Page 61

his first major work in Rome. This established his reputation as a master sculptor. He was then commissioned to create a large marble statue of Mary, the mother of Jesus, holding her dead son. Michelangelo's extraordinarily lifelike sculpture, called the *Pieta* (pee-ay'tah), was said to be the most beautiful work of marble in all of Rome. It remains in that city today. Each year, millions of visitors to St. Peter's Basilica marvel at this magnificent sculpture.

The now-famous sculptor returned to Florence in 1501. There, Michelangelo created a second masterpiece from an enormous block of marble. The block had been left unused for years. Other sculptors worried that the marble had flaws that made it fragile. Michelangelo, however, accepted the challenge. Working for more than two years, he created an awe-inspiring statue of the young biblical hero David, who killed the giant Goliath. The statue seems as if it could be alive. This work confirmed Michelangelo's place as the greatest sculptor of his age.

Four years later, Michelangelo was called back to Rome by Pope Julius II. Julius II wanted the artist to design and build a three-story tomb for the pope's burial. This began a strange love-hate relationship between the master artist and the demanding pope. In fact, Michelangelo never completed the tomb as planned. Time and again, Julius interrupted the artist with other jobs.

The Sistine Chapel

One of these interruptions was the assignment to paint the ceiling of the Sistine Chapel, of which you read earlier. Many papal chapels. It was a large project. The artist

Page 62

Scaffold understanding as follows:

SUPPORT—Read the first two paragraphs of the section “To Rome” aloud. Call attention to the pronunciation guide in the second paragraph for the word *Pieta*. Have students pronounce this word.

SUPPORT—Have students view the image of the *Pieta* on page 61, and read the caption aloud. Explain to students that even though Michelangelo's statue is hundreds of years old, it is still considered an important piece of artwork. Call attention to Mary's long robes and the manner in which Michelangelo managed to carve a solid block of marble in such a way that Mary's clothing flows and drapes as if it were actually fabric. People travel from around the world to Rome to see the *Pieta* in St. Peter's Basilica.

Have student volunteers read the remainder of the section aloud.

After students have finished reading, ask the following questions:

LITERAL—What is the *Pieta*, and why is it still significant today?

- » The *Pieta* is a statue of Mary and her dead son Jesus. People travel from around the world to see the statue located in St. Peter's Basilica in Rome.

LITERAL—Why did other artists abandon the block of marble that Michelangelo eventually carved the *David* from?

- » They believed the marble had flaws in it that would make the stone weak and fragile when carved.

"The Sistine Chapel," Pages 62–65

Scaffold understanding as follows:

Have students read the section "The Sistine Chapel" independently.

SUPPORT—Have students look at the image of the full Sistine Chapel ceiling on page 63, and read the caption aloud. Suggest that they look back at the illustration on page 59, which shows a close-up of just a small part of the ceiling, so that students understand the incredible detail included in the ceiling painting despite its enormous size. Also call attention to the detail included on page 64.

After students finish reading, ask the following questions:

LITERAL—Why did Michelangelo take so long to paint the ceiling of the Sistine Chapel?

- » Michelangelo was working under difficult situations. When he finished working for the day, his back and neck ached. He was also working by himself, and it was a huge space to paint.

EVALUATIVE—What does Michelangelo's dismissal of his assistants tell you about him as an artist and a person?

- » Student responses may vary. Michelangelo was a very detail-oriented person who strived for perfection.



Page 63

that took nearly four years to paint.

63

designed the platform, prepared the ceiling to be plastered—he was to be a fresco—and hired assistants. In time, he dismissed the assistants because he was dissatisfied with their work.

Michelangelo worked under harsh conditions. When he climbed down from the platform at the end of a day's work, his back and neck ached. His eyes were so used to focusing on a ceiling several feet away that he could not read a letter unless he held it at the same distance.

Michelangelo's finished work was, as you have read, a masterpiece. The frescoes included more than three hundred figures from the Old Testament, some of them 18 feet high. The work covered an area 118 feet long and 46 feet wide. In fact, the Sistine Chapel ceiling would become Michelangelo's most famous work.

After Pope Julius died, Michelangelo stayed on in Rome under the new pope, Leo X. He had known Leo X as the son of Lorenzo de' Medici in Florence. The artist continued work on the statues planned for Pope Julius's tomb. They included a statue of Moses holding the tablets of the law known as the Ten Commandments. The statue is found today in Rome's Church of St. Peter in Chains.



Michelangelo's fresco on the ceiling of the Sistine Chapel shows the fall of Adam.

Page 64



Page 65

The Commandments were commissioned as part of Pope Julius's tomb.

65

"Return to Florence" and "Last Judgment and Last Project," Pages 66–67

Scaffold understanding as follows:

CORE VOCABULARY—Read the section "Return to Florence" aloud. Call attention to the Core Vocabulary term *quarry* as it is encountered in the text and explain its meaning. You may also want to note that, as used in the text, the term *quarry* is a verb, but it may also be used as a noun to mean a deep pit from which marble or stone can be dug.

SUPPORT—Call attention to the pronunciation guide for *Giuliano*, located in the second paragraph. Have students pronounce the name.

Return to Florence

In 1512, Michelangelo returned once again to Florence. The pope had asked him to design the front of the Medici family church there. There were many problems with this project. Michelangelo not only had to train new workers to quarry the marble, but he also had to have a road built through the mountains to transport it. In time, the pope withdrew the commission. The artist had wasted three years of work and was furious.

Nevertheless, when a new pope, Clement VII, was elected, Michelangelo agreed to stay in Florence and design the tombs of both Lorenzo de' Medici and his brother Giuliano (joo'lyahn'noe/).

Vocabulary
quarry is to take stone from the earth



1512, gave the wall behind the altar at the

Page 66

He also agreed to design a library to be attached to the Medici church. His work was interrupted in 1527 when the troops of the Holy Roman Emperor invaded Italy and sacked Rome. With Florence also in danger of attack, Michelangelo fled to Venice. Eventually, the crisis passed, and Michelangelo returned to Florence. He again took up his work on the library and tomb. In time, a new pope, Paul III, named Michelangelo the chief painter, sculptor, and architect of the Vatican. He also asked the artist to paint a wall behind the altar of the Sistine Chapel. As the theme for this painting, the pope chose the Last Judgment.

Last Judgment and Last Project

Michelangelo began the work, but it took him five years to complete it. He was sixty-six when he finished. The strain of the work affected his health. Once, he fell off a platform, seriously injuring his leg. In spite of these troubles, Michelangelo's genius shines through. *The Last Judgment* is a work of great power. In 1546, Pope Paul III appointed Michelangelo, then seventy-one years old, chief architect for St. Peter's Basilica. His responsibilities included work on the exterior of the building as well as its dome, which became a model for domes throughout the Western world. The artist continued working almost until the day he died in 1564. Michelangelo was buried in Florence as he had wished. Michelangelo, who never married, left no children. He is said to have stated that his wife was his art, and his children were the

Page 67

Have student volunteers read the section “Last Judgment and Last Project” aloud.

SUPPORT—Have students view the image of *The Last Judgment* on page 66, and read the caption aloud. Call attention to the detail that Michelangelo uses in the painting, and encourage students to compare the image to the one viewed previously of the Sistine Chapel.

After students finish reading the text, ask the following questions:

LITERAL—What were some of the challenges Michelangelo faced while working on the Medici church in Florence?

- » Michelangelo had to train the workers to quarry the marble. He also had to have roads built to carry the marble to the construction site. Michelangelo was especially frustrated when the pope withdrew the commission.

LITERAL—To what position was Michelangelo appointed at the age of seventy-one?

- » Pope Paul III appointed Michelangelo the chief architect of St. Peter's Basilica.

LITERAL—What were some of Michelangelo's greatest achievements?

- » Michelangelo designed and painted the ceiling of the Sistine Chapel at the Vatican with almost no assistance. He was the architect of the great dome of St. Peter's Basilica. He created the *Pieta* in Rome, earning him the reputation of master sculptor.

Timeline

- Show students the Chapter 7 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “What does the art that Michelangelo created tell us about the Catholic Church at this time in history?”
- Post the image card as the fourteenth item on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, “What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?”
 - » Key points students should cite include: Michelangelo's greatest patrons were different popes of the Roman Catholic Church. For the

Church, Michelangelo designed and created stunning works of art that depicted scenes from the Bible in frescoes at the Sistine Chapel, as well as the sculpture of the *Pieta*. He also worked on the tomb of Pope Julius and St. Peter's Basilica. The sheer number of religious works of art that the Church commissioned Michelangelo to create is indicative of the power and wealth of the Church during the Renaissance.

- Choose one of the Core Vocabulary words (*precision* or *quarry*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities



Michelangelo's *The Creation of Adam* (RI.5.3, RI.5.5, W.5.1, W.5.2)

20 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Michelangelo's *The Creation of Adam*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For background information, use this link to download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Note: Michelangelo's *The Creation of Adam* includes male nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity. If you choose to use this activity with students, make them aware of the nudity before displaying the painting.

Use this link to download the CKHG Online Resources for this unit, where the specific link for the image may be found:

www.coreknowledge.org/ckhg-online-resources

Display the image for students to see and explain the painting's context. The pope, papal advisors, and theologians dictated the subject matter: scenes from the Old Testament Book of Genesis. In the center of the ceiling are nine rectangular panels, including *The Creation of Adam*. This story is told in the Book of Genesis, chapter 2, verses 4–25 of the Bible.

Michelangelo spent more than four years painting the ceiling of the Sistine Chapel. He built enormous scaffolding and then climbed up every day to paint. He had assistants to help him, but he did not like the way they painted, and so he did most of the painting himself. There are 145 pictures on the ceiling with more than 300 figures in them.

Give students several minutes to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain to students that this scene is from the Book of Genesis in the Old Testament. Here, God is said to have “breathed life” into Man. Ask: What is happening between the two figures?
 - » Their hands are outstretched between Heaven and Earth, and they are about to touch.
2. Who might the older figure represent, considering his age and the heavenly figures around him in the sky?
 - » The figure represents God.
3. What is the contrast in energy in the forms of Man and God? Why is that?
 - » God is the life force; Man is barely alive in this instant before he is touched by God.
4. How does Michelangelo draw our eyes to the two hands?
 - » He uses the silhouette of the nearly touching fingers against a light, empty background.



Michelangelo's *David* (RI.5.3, RI.5.5, W.5.1, W.5.2)

25 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Michelangelo's *David*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For background information, download the CKHG Online Resource “About Renaissance Art”:

www.coreknowledge.org/ckhg-online-resources

Note: Michelangelo's *David* includes male nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity. If you choose to use this activity, preface this fact with students before beginning the activity. Remind students that the Greeks competed in the nude during the Olympics, and many Greek and Roman statues show figures in the nude. While medieval artworks generally avoided nudity, Renaissance painters and sculptors followed the example of the classical artists before them by depicting many figures in the nude.

Use this link to download the CKHG Online Resources, where the specific link for the image may be found:

www.coreknowledge.org/ckhg-online-resources

Display the image for students to see and explain the statue's context. When he was twenty-six years old, Michelangelo carved a huge piece of marble—about fourteen feet tall—into a thirteen-foot tall statue of the biblical hero David. Michelangelo's figure imitates the scale and idealization of ancient Greek sculpture, which celebrated beauty, youth, balance, and harmony. Michelangelo studied the human body to see how the muscles and skin moved; thus, his statue has very obvious muscles and veins. The statue is leaning on one leg, as do many of the ancient Roman sculptures that copied the Greek style.

In the Old Testament story, David is a young boy who faces the giant warrior Goliath. This story can be found in the Bible, First Book of Samuel, chapter 17, verses 1–58. Although the sculpture has a religious theme, it was displayed in Florence's government center and served as a symbol of republican civic pride.

Give students several minutes to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. How did Michelangelo make the figure look real?
 - » Answers will vary, but students should note the muscles on the torso, veins on the hands, and the shifted-weight stance.
2. How did Michelangelo create a sense of movement in the standing figure?
 - » The bent knee of the figure gives it a sense of movement.
3. What details show the normal strain of the human body when it is twisting slightly?
 - » David's neck muscles are standing out; his ribs aren't level; most of his weight is on one foot.
4. The Florentines were expecting the statue of a hero. Why do you think Michelangelo shows David in this pose and not slinging a stone toward Goliath?
 - » Answers will vary. One of the reasons this statue is so striking is that this hero is perfectly composed and at ease. He is the image of confidence.

5. *David* is more than twice life-size and is placed on a high pedestal. How might it feel to stand at its base?
 - » It would feel overwhelming; the figure physically looms over the viewer, creating an intense mood.
6. Given how *David* is standing and the sling over his shoulder, what do you think is on his mind?
 - » Answers will vary. Make sure students defend their responses with reason.
7. How do *David* and Donatello's *Saint George* reflect the Renaissance belief that humankind could shape its own destiny?
 - » Both heroes triumphed in the face of adversity, using their own will and strength.

CHAPTER 8

Two “How-to” Men

The Big Question: Why might people have been shocked by Machiavelli’s book *The Prince*?

Primary Focus Objectives

- ✓ Identify Baldassare Castiglione and recognize the importance of *The Courtier*. (RI.5.3)
- ✓ Identify Niccolo Machiavelli and understand the importance of *The Prince*. (RI.5.3)
- ✓ Understand the meaning of the following domain-specific vocabulary: *courtier*, *diplomat*, *political science*, and *cunning*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Renaissance Ideas and Values”:

www.coreknowledge.org/ckhg-online-resources

Core Vocabulary (Student Reader page numbers listed below)

courtier, n. a person who serves as a friend or adviser to a ruler in his or her court (70)

Example: Queen Elizabeth I looked to her courtier for both companionship and advice.

Variation(s): courtiers

diplomat, n. a person who represents a government in its relationships with other governments (71)

Example: The diplomat traveled far from home to visit the foreign court.

Variation(s): diplomats

political science, n. the study of how governments work (74)

Example: Political science is a popular course of study at many universities.

cunning, n. the use of deception or shrewdness in dealing with others (75)

Example: The diplomat used great cunning in achieving the goals of his country.

Variation(s): cunning

Introduce “Two ‘How-to’ Men”

5 MIN

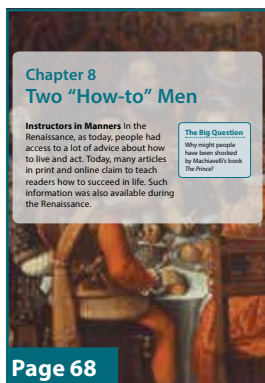
Ask students to brainstorm some of the rules of good behavior that they have learned from their parents or teachers. What types of rules are they expected to follow at home? What types of rules are they expected to follow in school? Record responses on the board. Students may share that they are expected to treat others as they would like to be treated, to say “please” and “thank you,” to wait their turn in line, etc. Now ask students to think about some general rules to be successful as students or in life after school. Students may share that finishing your homework, studying, working hard, and not giving up are good rules for success. Explain to students that they will be learning about two men of the Renaissance who had definite ideas about behavior that was or was not acceptable during the Renaissance. Call attention to the Big Question, and encourage students to look for reasons why people may have been shocked by Machiavelli’s book *The Prince*. Note that Machiavelli is one of the two men they will read about. Ask them to pay attention, as well, to who the other man was.

Guided Reading Supports for “Two ‘How-to’ Men”

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Instructors in Manners,” Pages 68–71



Scaffold understanding as follows:

SUPPORT—Read the first two paragraphs and the list from the *Book of Manners* in the section “Instructors in Manners.” Ask students to consider the list that you just read; in what ways have these social norms changed or remained the same since the Renaissance?

Read the remainder of the section aloud.

CORE VOCABULARY—Call attention to the Core Vocabulary terms *courtier* and *diplomat* as they are encountered in the text, and explain each word’s meaning. Point out that students learned the word *diplomacy* earlier in the lesson. A *diplomat* must use his or her skills in diplomacy to be successful at the job.



Page 69

For example, a book titled *Book of Manners* was published in 1558. This title offered readers lots of advice about what kind of behavior was acceptable and unacceptable.

In the *Book of Manners*, the author advises:

- Refrain as far as possible from making noises that grate upon the ear, such as grinding or sucking your teeth.
- It is not polite to scratch yourself when you are seated at the table.
- We should . . . be careful not to gobble our food so greedily as to cause ourselves to get hiccups or commit some other unpleasantness.
- You should neither comb your hair nor wash your hands in the presence of others—except for washing the hands before going in to a meal—such things are done in the bathroom and not in public.

The purpose of this and other books was to instruct the newly rich about behavior that would help them enter a higher social class. But there was another type of book that had a broader purpose. These books were meant to shape attitudes and to encourage a variety of achievements and to define the role of a gentleman.

The most famous and influential of these books was *The Courtier*, written by Baldassare Castiglione (/baldʰəbʰəhʰay/ky/kyəhʰay/kyəhʰay/). A courtier (/kɔrʰtʰyur/) was an attendant in the court of a ruler.

Page 70

That is exactly what Castiglione was. He served as a soldier and diplomat in the court of the duke of Urbino (/urʰbeeʰnoe/).

By the time Castiglione joined the court at Urbino early in the 1500s, the hill town in central Italy had become known as a center of culture. The duke's court boasted one of the finest libraries of the time. A number of important artists, including the great painter Raphael, worked there. In fact, Raphael painted a wonderful portrait of Castiglione, which now hangs in the Louvre Museum in Paris.

How to Please Others

Castiglione's book was written as a series of conversations that supposedly took place at the court of Urbino. The conversations focused on how men and women could be proper gentlemen.



Vocabulary
diplomat, n. a person who represents a government in its relations with other governments.

Page 71

The perfect courtier, according to the discussion, should be of noble birth. He should also be handsome, graceful, strong, and courageous. He should be skilled in war and in sports. Whatever he did, he should do it in such a way that it appeared to be without effort.

The courtier, Castiglione and his friends decided, should have a high opinion of his own worth. He should not be afraid to advertise this view to others. But he should not appear to be boastful. So, for example, a courtier should ride near the front in a crowd of people to make sure he would be seen. He should try to accomplish his most daring feats when the ruler he served would notice him.

The ideal courtier, according to Castiglione, should also be accomplished in learning. He should love painting, sculpture, music, and architecture, and be able to sing and dance gracefully.

Castiglione published his book in 1528. In a short time, it was translated into French and English. For many years, it greatly influenced standards of behavior and education in Italy and also in France and England.

Today, it might seem as if the ideal courtier of Renaissance Italy was all style and no substance. But Castiglione argued that by developing the qualities he described, the ideal courtier would encourage his princely ruler to turn to him for advice. By giving good advice, the courtier could exercise great influence in matters of government.

Page 72

SUPPORT—Call attention to the pronunciation guides in the second to last paragraph of the section for *Baldassare Castiglione*, *courtier*, and *Urbino*. Have students pronounce each of these words.

After you finish reading the text, ask the following questions:

LITERAL—Who was Baldassare Castiglione?

- » Baldassare Castiglione was a courtier at the court of the Duke of Urbino. He wrote the book *The Courtier*.

EVALUATIVE—After looking at the image of Castiglione on page 71 of the text and reading the caption, what about the portrait tells you that he would make a good courtier?

- » Student responses may vary. Castiglione appears to be well-kempt and clean. His clothes look expensive, which means that he's of a higher social class. He also appears very calm in the portrait with his hands folded on his lap.

“How to Please Others,” Pages 71–72

Scaffold understanding as follows:

Have students read the section “How to Please Others” independently.

After students have finished reading the text, ask the following questions:

LITERAL—According to Castiglione, what were the characteristics of an ideal courtier?

- » The ideal courtier was of noble birth and was strong, brave, graceful, and handsome. Courtiers should know their own self-worth, but not be boastful.

INFERENTIAL—What qualified Castiglione to write *The Courtier*?

- » Castiglione was a courtier. He spent several years at the court of the Duke of Urbino, so he knew exactly how a courtier should behave. He was intelligent and well-read.

EVALUATIVE—Would you like and respect a person who behaves the way Castiglione describes? Why or why not?

- » Students may say that courage, athletic ability, artistic talent, and intelligence are attractive qualities. They may dislike pride, class prejudice, and a tendency to show off.

“How to Rule” and “Advice for the Prince,” Pages 73–75

Scaffold understanding as follows:

SUPPORT—Read the first paragraph of the section “How to Rule” aloud. Call attention to the pronunciation guide for *Niccolo Machiavelli*. Have students pronounce the name.

Read the remainder of the section aloud.

SUPPORT—Have students look at the image of Machiavelli on page 73 and read the caption. Ask students to compare this portrait of Machiavelli to the one they just looked at of Castiglione. How are they alike, and how are they different?

CORE VOCABULARY—Call attention to the Core Vocabulary term *political science* in the first paragraph of the section “Advice for the Prince,” and explain its meaning. Tell students that people continue to study political science today.

Call on student volunteers to read the section “Advice for the Prince” aloud.

CORE VOCABULARY—Call attention to the Core Vocabulary term *cunning* as it is encountered in the text, and explain its meaning.

After students finish the text, ask the following questions:

LITERAL—Who was Niccolo Machiavelli?

- » Niccolo Machiavelli was a diplomat who worked for the government of Florence.

LITERAL—What was *The Prince*, and what did it discuss?

- » *The Prince* is a book by Niccolo Machiavelli. The book argues that a ruler should be whatever is necessary to maintain his power. Machiavelli believed that, in general, a ruler should be honest, but in times of trouble he may need to go back on his word. He thought that acting boldly was more valuable than keeping every promise.

How to Rule

Another important Renaissance writer took a very different view. His name was Niccolo Machiavelli (nee-koh'lee-oh/ mah'kuh'vay-ee-oh). He lived at the same time that Castiglione served in the court at Urbino. Like Castiglione, Machiavelli served as a diplomat. From 1498 until 1512, Machiavelli held a number of positions in the Florentine government. Each allowed him to observe how government worked or did not work. He was interested in how rulers gained and kept power.

Machiavelli was put in charge of the forces that were to defend Florence against armies headed by Pope Julius II. The pope was angry that Florence had refused to help him expel French troops from Italy. He wanted to put an end to the Florentine republic and restore the Medici family's rule.

Machiavelli's troops could not defend their city. The pope's forces took Florence, and the Medici family was returned to power. Machiavelli lost his government position. He was exiled to a small town.

Page 73



Advice for the Prince

During his exile he wrote a small book about how rulers ruled. If artists of the Renaissance drew their inspiration from the natural world, Machiavelli drew his from politics. He looked at what happened in the actual world of power and government. He did not write about the ideal behavior of a leader but about the actual behavior of present and past leaders. He called this book *The Prince*. Many think of it as the first book of modern political science.

The Medici family was suspicious of Machiavelli. They knew that he really wanted to see Florence ruled by a republican government. Nevertheless, they did employ him again. Soon after, however, the family lost control of Florence, and Machiavelli was once again unemployed. Then he became sick and died, but *The Prince* had caused a stir and had wide influence.

The Prince was not Machiavelli's only work. He also wrote a history of Florence and other political texts. *The Prince*, however, represented, to some extent, new thinking. Because Machiavelli made no attempt to describe politics in terms of religion, he shocked many. But he also described the workings of government very clearly. Rulers took notice.

Machiavelli agreed that, in general, it was praiseworthy for a prince to be faithful and honest. But he stated that a ruler's behavior might need to change in times of trouble or danger. A prince would need to act boldly.

Page 74

Vocabulary
political science, n. the study of how governments work

And for the safety and well-being of a city or nation, a prince might also need to break a promise, or go back on his word. So for this reason Machiavelli advised princes who wished to gain and maintain power "to learn how not to be good."

Like Castiglione, Machiavelli believed that appearances were important. A prince, he wrote, should be seen as merciful and sincere. Machiavelli also wrote that rulers sometimes had to use cunning, trickery, even cruelty to achieve a goal, which usually meant staying in power. Over the years many people have strongly disagreed with Machiavelli's advice. In fact, the term Machiavellian is still used to describe a person who is crafty and less than honest.

On the other hand, many scholars believe Machiavelli was being realistic. They instead suggest that instead of writing a description of how an ideal ruler should behave, Machiavelli simply offered an honest description of how efficient rulers did behave.

Page 75

Vocabulary
cunning, n. the use of deception or shrewdness in dealing with others

EVALUATIVE—Why is *The Prince* considered an important work?

- » *The Prince* was the first book to discuss the actual behavior of real political leaders rather than painting a picture of an ideal ruler. It seemed to offer a defense of some less-than-noble but nevertheless practical approaches to leadership. This idea had never been put into print before.

EVALUATIVE—Do you think a ruler should govern according to Machiavelli's ideas? Why or why not?

- » Student responses may vary. Students may say that yes, a ruler should do whatever is necessary to pass helpful laws, even if it means breaking rules or misleading advisers. Alternatively, students may disagree and say that lying is wrong. Rulers who lie and cheat are usually found out eventually and are either voted or thrown out of office. Sometimes they become dictators who rule unjustly.

Timeline

- Show students the Chapter 8 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: "Why might people have been shocked by Machiavelli's book *The Prince*?"
- Post the image cards as the fifteenth and sixteenth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, "Why might people have been shocked by Machiavelli's book *The Prince*?"
 - » Key points students should cite include: Machiavelli discussed politics in terms of actual human behavior, not in terms of religion. He proposed that rulers should do what they need to do to achieve their goals, even if that means lying and cheating.
- Choose one of the Core Vocabulary words (*courtier*, *diplomat*, *political science*, or *cunning*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Challenge: Adaptation from *The Courtier* (SL.5.1)

25 MIN

Materials Needed: Sufficient copies of Adaptation from *The Courtier* (NFE 1). Use this link to download the CKHG Online Resources for this unit, where the nonfiction excerpt may be found.

www.coreknowledge.org/ckhg-online-resources

Tell students that they are going to read an adaptation from Castiglione's *The Courtier*, a primary source that explains the way a courtier should behave. Have student volunteers read the excerpt aloud.

Have students discuss one or both of the following questions in small groups:

- How does Castiglione describe the ideal behavior of a courtier? (Answers will vary. Students may note that courtiers should behave as gentlemen and think before they act. They may also note that courtiers should treat women well. Students should support their opinions with details from the text.)
- How do you think Castiglione viewed women? (Student responses will vary. Students may note that Castiglione's emphasis is on the behavior of men. He briefly discusses women in the text, which may imply that he believed that the role of the male courtier was more important.)



Adaptation from *The Prince* (W.5.1, W.5.2)

45 MIN

Materials Needed: Sufficient copies of the Adaptation from *The Prince* (NFE 2). Use this link to download the CKHG Online Resources for this unit, where the nonfiction excerpt may be found.

www.coreknowledge.org/ckhg-online-resources

There are challenging vocabulary words throughout this nonfiction excerpt. The words and their definitions are provided here for your reference:

clemency, n. lenience

reproach, n. disapproval or criticism

Pistoia, n. a city near Florence

imputation, n. the attribution of actions to someone or something

prudence, n. cautiousness

temperate, adj. moderate, or acting in moderation

fickle, adj. changing frequently, wishy-washy

covetous, adj. to desire something that someone else has
obligation, n. a duty, a responsibility
pretext, n. a justification for an action
enumerated, adj. listed out one by one
upbraid, v. to scold

Tell students that they are going to read an adaptation from Machiavelli's *The Prince*, a primary source that explains the way princes should behave. Have student volunteers read the excerpt aloud. Address the challenging vocabulary words as they are encountered in the text. After students finish reading the excerpt, post the following questions and have students write their responses.

1. What does Machiavelli say about cruelty and clemency?
 - » He says to avoid being cruel, but at the same time, a prince should not show too much clemency because it will make him appear weak.
2. Why does Machiavelli say princes should act temperately?
 - » He believes that princes should act with moderation. Showing too much of one quality could be detrimental. For example, being too cruel could turn his people against him. Being too weak could cause him to lose his power.
3. What does Machiavelli say about fear and love? Do you agree or disagree with his opinion?
 - » He says that ideally, a prince should be both feared and loved, but this is hard to balance. As a result, he believes that it is better to be feared than to be loved.
4. What does Machiavelli say about fear and hatred?
 - » He says that commanding fear is a good thing, but being hated is an entirely separate issue. A prince who is too cruel and too fearsome can create hate among his subjects. If the prince is hated, then that compromises his ability to rule.
5. How does Machiavelli support his arguments?
 - » He cites various historical examples throughout the text.



Comparing *The Courtier* and *The Prince* (RI.5.1, W.5.1, W.5.2)

45 MIN

Activity Page



AP 8.1

Materials Needed: Sufficient copies of Comparing *The Courtier* and *The Prince* (AP 8.1). This activity page, along with the Adaptations from *The Courtier* (NFE 1) and from *The Prince* (NFE 2) can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Distribute copies of Comparing *The Courtier* and *The Prince* (AP 8.1). Students may use this graphic organizer to take notes using the Student Reader as well as Adaptations from *The Courtier* (NFE 1) and from *The Prince* (NFE 2).

Explain to students that they will be writing a short essay that highlights the similarities and differences between *The Courtier* and *The Prince*, two important books written during the Renaissance. Essays should include the following:

- A short introduction paragraph
- At least four differences between *The Courtier* and *The Prince*
- At least three similarities between *The Courtier* and *The Prince*
- A short conclusion paragraph

CHAPTER 9

The Renaissance in Northern Europe

The Big Question: How did the ideas of the Renaissance spread to other parts of Europe?

Primary Focus Objectives

- ✓ Understand the impact of the Italian Renaissance on the rest of Western Europe. (RI.5.3)
- ✓ Understand how the ideas of the Italian Renaissance reached other European countries. (RI.5.3)
- ✓ Identify important figures of the Renaissance in France, England, Germany, and Spain and identify their works. (RI.5.3)
- ✓ Understand the meaning of the following domain-specific vocabulary: *goldsmith*, *engraving*, *woodcut*, and *chateau*. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Renaissance in Other European Countries”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.1

AP 9.1

- Display and student copies of World Map (AP 1.1)
- Sufficient copies of Take the Renaissance Art Challenge (AP 9.1)
- Sufficient copies of The Adventures of Don Quixote (FE 2)

Core Vocabulary (Student Reader page numbers listed below)

goldsmith, n. a craftsperson who makes items out of gold (79)

Example: The goldsmith created a golden crown for the queen.

Variation(s): goldsmiths

engraving, n. an image made by carving a block of wood or metal surface, which is then covered with ink and pressed onto some other surface (80)

Example: The artist's engraving was used to create many prints of her artwork.

Variation(s): engraving

woodcut, n. a print made by carving an image into a block of wood, which is then used to print the image onto some other surface (80)

Example: Jacob used tiny sharp tools to carve his woodcut.

Variation(s): woodcuts

chateau, n. a French castle, or large country house; chateaux is the plural form (82)

Example: The French king spent the winter months hunting at his chateau in the mountains.

Variation(s): chateaux, chateaus

THE CORE LESSON 35 MIN

Introduce “The Renaissance in Northern Europe”

5 MIN

Activity Page



AP 1.1



Ask students to think of the factors that brought about the Renaissance in Italy. Record student responses on the board. Possible answers include that Italy was at the heart of the ancient Roman Empire, wealthy merchants in Italian city-states could pay for culture, the invention of the printing press and its popularity in Venice, the rediscovery of perspective in art, and the reform of education. Explain that the Renaissance was not just an Italian phenomenon; it spread through the rest of Europe over the course of a century. Referring to the World Map (AP 1.1), explain to students that in this lesson they will read about the Renaissance in Germany, England, France, and Spain. Display the World Map (AP 1.1) and have students locate these countries. Call attention to the Big Question, and encourage students to look for ways Renaissance ideas spread to other countries as they read the chapter.

Guided Reading Supports for “The Renaissance in Northern Europe” 30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Spread of Spirit and Ideas” and “Northern and Western Europe,” Pages 76–81

Scaffold understanding as follows:

Call on student volunteers to read the section “Spread of Spirit and Ideas” aloud.

SUPPORT—Have students look at the image of King Francis I on page 77, and read the caption aloud. Explain that wealthy individuals and royalty in other parts of Europe were also interested in the culture of the Renaissance that had begun in Italy.

Read the section “Northern and Western Europe” aloud.

SUPPORT—Have students look at the map of Europe on page 78, and read the caption aloud. Point to Italy on the map, and show how Renaissance culture spread from that region to the rest of Europe. Explain that many of the countries that we know today did not yet exist during the time of the Renaissance.

CORE VOCABULARY—Call attention to the Core Vocabulary terms *goldsmith*, *engraving*, and *woodcut* as they are encountered in the text. Explain each word’s meaning.

SUPPORT—Call attention to the pronunciation guide in the third paragraph of the section for Albrecht Dürer. Have students pronounce the name. Explain that the two dots that appear above the *u* in Dürer’s name are called an *umlaut* and that they are often used in German names and words.

SUPPORT—Have students look at the image of Dürer’s engraving *Melancholia* on page 80, and read the caption aloud. Explain that engravings and woodcuts made it possible for artists to create multiple prints of the same work of art. This meant Dürer’s work could be viewed and enjoyed by many people in many different places at the same time.

SUPPORT—Have students refer to the map on page 78 and locate Germany.

Chapter 9 The Renaissance in Northern Europe

Spread of Spirit and Ideas Both *The Courtier* and *The Prince*, we have seen, had influence well beyond Italy. Both books were translated into other languages; both found readers in countries throughout Europe.

Translation of the printed word was just one of many ways in which the ideas and values of the Renaissance spread from Italy to the rest of Europe.

Italian artists also carried the spirit and ideas of the Renaissance to other countries. Leonardo, for example, spent his final years in France as a painter, engineer, and architect to King Francis I. Other Italian artists of the Renaissance also worked outside Italy, sharing their skills and ideas.

Visitors to Renaissance Italy often carried home the ideas and attitudes that were common there. Some visitors, such as Erasmus, if inspiration in Italy and gladly shared countries. Others, such as the invading

The Big Question
How did the ideas of the Renaissance spread to other parts of Europe?

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German and French armies came to conquer and steal. In many cases they were influenced by the cultural riches they found. They too carried their discoveries back home, along with their loot.



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merchants and patrons, and the reform of education. Several factors came together elsewhere in the 1500s to open other countries to new learning and new ideas.

Northern and Western Europe

In the 1500s some countries to the north and west of Italy developed well-organized central governments. The center of trade shifted from the Mediterranean to the Atlantic, bringing some of these countries new wealth. Royal courts in France, England, and Germany supported young artists. New wealth also supported a thriving merchant class. The merchant class became patrons of the arts and learning.

The German-speaking countries of the Holy Roman Empire to the north of Italy were among the first to welcome Renaissance ideas. Men like Erasmus helped spread humanism in those countries. However, the German-speaking regions were soon caught up in religious disputes between Catholics and Protestants. These disputes were part of a movement called the Reformation. Nevertheless, the spread of the Renaissance to the north produced a number of important scholars and artists.

Perhaps the greatest German painter of this period was Albrecht Dürer (ahp-brékt-dür), born in 1471. His goldsmith father took him to his workshop to learn the trade. But Dürer’s father soon discovered that his son had a remarkable talent for drawing. He sent Albrecht to a local artist to work as an apprentice.

Vocabulary
goldsmith, a craftsman who makes items out of gold

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mastered the technique of engraving. Engravings were images carved onto wood or metal plates with a sharp tool. The plates were then inked for printing.

After he finished his apprenticeship, Dürer traveled to France. There he improved the engraving skills he had learned. Dürer was to do some of his finest work as an engraver. He also produced beautiful woodcuts. These are prints made by cutting images into a flat block of wood. This flat surface is then covered with ink and pressed onto paper or some other material, leaving an image behind.

Dürer eventually traveled to Italy. He visited Venice, where he discovered new artistic styles. These new forms of expression were different from anything he had known in his native country. While in Venice, he copied the paintings of well-known artists to improve his

Vocabulary
engraving, an image made by carving a block of wood or metal surface, which is then covered with ink and pressed onto another surface

woodcut, a print made by carving an image into a block of wood, which is then used to print the image onto some other surface



Dürer's engraving, *Melancholia*, was created in 1514.

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mathematics, read poetry, and carefully observed the landscapes and life that surrounded him.

After Dürer returned to Germany, he established his own workshop. He soon became popular as a painter and engraver. Two of his most remarkable works were self-portraits.

Dürer created many other portraits, including one of Erasmus. But he was especially interested in engravings and woodcuts. Among his best works of this type is a series of engravings based on the Christian New Testament.

The Renaissance in France

The Renaissance flourished in France in the middle of the 1500s. French invasions of Italy introduced French leaders to Renaissance culture. What they saw amazed them. Earlier you read about how King Francis I hired Leonardo da Vinci to come to Paris. Francis and the kings who followed him purchased many Italian Renaissance paintings and sculptures. They also brought Italian Renaissance artists to France.



Dürer's self-portrait shows a young man who is sure of his ability as an artist.

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After you finish reading the text, ask the following questions:

LITERAL—How did the ideas of the Italian Renaissance spread to and influence artists in other countries?

- » Italian artists traveled around Europe, and artists and writers from other countries traveled to Italy. Scholars in different countries wrote to one another, sharing ideas through the mail. Books such as *The Prince* and *The Courtier* were published and sold all over Europe.

LITERAL—How did historical developments in Europe affect the spread of Renaissance ideas?

- » Stable governments developed in the 1500s in countries north and west of Italy. The center of trade shifted, bringing countries wealth. Newly wealthy merchants now had money to patronize the arts.

“The Renaissance in France” and “The Renaissance in England,” Pages 81–84

Scaffold understanding as follows:

CORE VOCABULARY—Read the section “The Renaissance in France” aloud. Call attention to the Core Vocabulary term *chateau* as it is encountered in the text, and explain its meaning. Tell students that the plural form of *chateau* is *chateaux*. Because the word is French, its plural form is treated differently from many plural words in English.

SUPPORT—Call attention to the pronunciation guide for *chateau* on page 82, and have students pronounce the word. Have students look at the image of a chateau on page 82 of the text, and read the caption aloud.

SUPPORT—Have students refer to the map on page 78 and locate France.

Have students read the section “The Renaissance in England” independently.

SUPPORT—Have students refer to the map on page 78 and locate the United Kingdom, of which England is today a large part.



The Chateau de Chenonceau (Chenonceau) is located in France on the Loire River.

French monarchs also built lavish chateaux (shuh-TOH), designed by Italian architects. These rich homes were decorated in the Renaissance style.

The influence of the Italian Renaissance did not stop there. Life in the chateau was modeled on life in Italian courts, as described by Castiglione in *The Courtier*.

Vocabulary
chateau, a French castle or large country house; chateaux is the plural form

The Renaissance in England

In England the Renaissance reached its height in the late 1500s when countries it was the sculptors,

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painters, and architects who made the greatest contributions to the Renaissance. In England it was the writers.

During this period a number of notable poets and playwrights wrote works that are still read, performed, and loved today.

Among them was William Shakespeare, often called the greatest playwright of all time. Shakespeare was born in Stratford-upon-Avon in 1564. As a young man, he moved to London. There he established himself as both a playwright and a poet.

There is no record that Shakespeare ever visited Italy. But the influence of Italy and the Italian Renaissance is seen in a great many of his plays. *The Merchant of Venice* is set in the Italian city-state of Venice. *Romeo and Juliet* takes place in Verona. Many of Shakespeare's plots were taken from famous Italian stories.

As you have read, Shakespeare also shared the Renaissance interest in classical Greece and Rome. He wrote several plays about ancient Greece and four tragedies about ancient Rome, including *Julius Caesar* and *Antony and Cleopatra*.



Many of Shakespeare's works were first performed at the Swan Theatre.

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Page 84

After students finish the text, ask the following questions:

LITERAL—How were the French first introduced to the Italian Renaissance?

» The French were introduced to the Renaissance in many different ways. When the French invaded Italy, they were surprised by the art they saw and discovered there. Some French kings brought Italian Renaissance artists, such as Leonardo da Vinci, to France. Italian architects designed chateaux for the French kings. Others purchased Italian Renaissance paintings and sculptures.

LITERAL—What was William Shakespeare's contribution to the Renaissance?

» Shakespeare wrote plays and poems. His highly individual characters, dramatic stories, and hilarious comedies all portrayed believable people with real problems. Like many Renaissance artists, Shakespeare based several of his stories on classical legends and history.

"The Renaissance in Spain," "A Great Writer," and "European Renaissance," Pages 84–87

Scaffold understanding as follows:

Read the section “The Renaissance in Spain” aloud.

SUPPORT—Call attention to the pronunciation guide for the name *Domenikos Theotokopoulos* in the first paragraph of the section. Help students to pronounce this name. Explain that because the artist’s name was not one that was native to the Spanish language, people in Spain simplified it, calling him *El Greco*, meaning the Greek.

 SUPPORT—Have students refer to the map on page 78 and locate Spain.

SUPPORT—Read the section “A Great Writer” aloud. Call attention to the pronunciation guides for *Miguel de Cervantes* and *Don Quixote de la Mancha*. Have students pronounce these names.

SUPPORT—Have students view the image of Don Quixote and the windmills on page 86, and read the caption aloud. Emphasize how Cervantes’s work gave us phrases that are still used today.

Call on student volunteers to read the remaining section, “European Renaissance,” aloud.

After students finish the text, ask the following questions:

LITERAL—Who was El Greco?

» El Greco, born Domenikos Theotokopoulos, was a Greek painter who created some of his most famous work while living and working in Spain.



The *Burial of the Count of Orgaz* includes many characteristics that distinguish El Greco's work.

A Great Writer

Renaissance Spain also produced one of history's greatest writers: Miguel de Cervantes (/mee'gel/de/sur/'vaetse/). His best-known work is the novel *The History of Don Quixote de la Mancha* (/dahnh'kee'heet/'ay/deh/ah/mahn/'cha/hi/). The hero, Don Quixote, has a noble heart. But he does some foolish things as he tries to imitate the brave knights he has read about. Don Quixote insists that a simple peasant girl he loves is really a noble duchess. He jousts against windmills, thinking they are evil giants. Today, we use the word quixotic (/kwikhs-'ath/ik/) to describe someone who is impractical or who is striving for an

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The phrase "sitting at windmills," describing a noble but impractical plan, comes from a scene in *Don Quixote* depicted here.

European Renaissance

As we have seen, the Renaissance began in Italy. It was in Italy that the main features of the period first developed: an enthusiasm for the classical past, an interest in accurately portraying the natural world, a fascination with human beings, and an appreciation for

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From the Italian city-states of Florence, Venice, and Rome, the spirit of the Renaissance spread to other countries. But far from simply imitating what had been done in Italy, artists and scholars in other countries developed their own individual styles. What had been done in Italy inspired them to enrich their own local and national traditions. Western civilization benefited greatly from their work.

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EVALUATIVE—How does El Greco represent the Renaissance artist?

- » El Greco was born in one country but was famous for working in another. He painted in rich colors and received many commissions to paint churches and chapels.

LITERAL—Who was Miguel de Cervantes, and what did he write?

- » Cervantes was a Spanish writer, famous for the novel *The History of Don Quixote de la Mancha*. The story describes a foolish knight and his escapades.

Timeline

- Show students the Chapter 9 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “How did the ideas of the Renaissance spread to other parts of Europe?”
- Post the image cards as the seventeenth, eighteenth, and nineteenth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, “How did the ideas of the Renaissance spread to other parts of Europe?”
 - » Key points students should cite include: Ideas of the Renaissance spread through Europe in a number of ways. Scholars and artists traveled from one country to another. Wealthy merchants and nobility outside of Italy paid for artists and scholars to come to their respective countries. Military conquest also exposed other parts of Europe to the ideas of the Renaissance.
- Choose one of the Core Vocabulary words (*goldsmith*, *engraving*, *woodcut*, or *chateau*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities



Jan van Eyck's *The Arnolfini Portrait* (RI.5.3, RI.5.5, W.5.1, W.5.2)

20 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Jan van Eyck's *The Arnolfini Portrait*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store



Background for Teachers: For background information, download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Display for students the image of Jan van Eyck's *The Arnolfini Portrait*. Use this link to download the CKHG Online Resources, where the specific link for this image may be found:

www.coreknowledge.org/ckhg-online-resources

Explain to students the context of *The Arnolfini Portrait*. This work is a portrait of Arnolfini and his wife. Although the painting is sometimes referred to as the *Portrait of Giovanni Arnolfini and his Wife* or *The Arnolfini Wedding*, it was probably not intended to be a record of the actual wedding. Some scholars believe this scene is meant to be a vision for the couple's future—a fruitful and devoted marriage. Others interpret the painting as a sort of visual marriage certificate.

Mark out the dimensions of this painting (32 x 23 in. or 82 x 60 cm) on the board or a large piece of paper, and then notice the extraordinary detail van Eyck included in the relatively small panel. Every item is distinct, so that you can tell the difference in texture between even the dog's fur coat and the fur trim on Giovanni's cloak. Like other Northern Renaissance artists, van Eyck paid meticulous attention to detail. Nothing in the composition is random; each object supports the painting's overall meaning.

This painting is highly realistic and yet it is also awash in symbolism. Some of this symbolism can be hard to understand; symbols that would have been clear to knowledgeable contemporaries do not convey the same meanings today. The dog symbolizes fidelity between husband and wife. The burning candle in the chandelier represents the presence of God. The figures have removed their shoes, an act of devotion. The ten miniature medallions in the mirror's frame depict scenes from the life of Christ—religious symbolism indicating that marriage is a sacred event ordained by God. The woman's stance, along with the fruit on the windowpane and table, symbolize hopes for children.

Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. How many different textures can you find in the painting?
 - » Nearly everything in the room has a well-defined texture.
2. Van Eyck was very interested in how light reflected on things to give them solidity and detail. Where do you see light reflected in this painting?
 - » Light is reflected on the mirror, of course, but also on the chandelier, which looks amazingly like real brass.
3. What in van Eyck's painting indicates the relationship between the man and the woman?
 - » The couple is turned toward each other; they are holding hands; they have removed their shoes.
4. What in this painting reveals that the couple is wealthy?
 - » Their sumptuous clothing and the decor indicate that the couple is wealthy.
5. How do you think it would feel to step inside this room?
 - » Answers will vary. Students should explain their responses with reference to specific details from the painting.



Pieter Bruegel's *The Peasant Wedding* (RI.5.3, RI.5.5, W.5.1, W.5.2)

20 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Pieter Bruegel's *The Peasant Wedding*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Display for students the image of Pieter Bruegel's *The Peasant Wedding*. Use this link to download the CKHG Online Resources, where the specific link for this image may be found:

www.coreknowledge.org/ckhg-online-resources

Explain to students the context of Pieter Bruegel's *The Peasant Wedding*. Pieter Bruegel is sometimes known as "Peasant" Bruegel because of his affinity for

depicting village and farming life. Though he traveled to Italy and was influenced by Italian painters, including Raphael, Bruegel showed less interest in classical subject matter, idealized visions of the world, and nude figures. He chose instead to show believable figures in everyday settings (genre scenes). He was especially good at depicting people against the background of a landscape.

Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain that this is a wedding from more than 475 years ago. How does Bruegel draw your attention to the bride?
 - » A large, dark area of color frames the bride, drawing the eye to her.
2. How does the artist use red to lead your eye through the composition?
 - » The red begins at the child's hat, moves to the clothing at the right end of the table, to the bagpiper, to the doorway, and back.
3. Why did Bruegel paint the foreground figure in the center with a bright blue shirt and a large white apron? What role does it play in the design of the painting?
 - » The cool, bright area jumps out at you and draws your eye right into the scene so that you immediately feel a part of it.
4. What device did Bruegel use to both give you a sense of space beyond the room and prevent your eye from wandering away from the wedding activity?
 - » There is an open doorway, but it is almost entirely blocked by the crowd.
5. In what ways would a wedding scene painted by an Italian Renaissance artist be different from this one?
 - » An Italian Renaissance artist would have been more likely to depict wealthy people or nobility. The scene would likely have had a harmonious, tranquil air and would have depicted a "classic" environment.



Take the Renaissance Art Challenge (AP 9.1) (RI.5.4)

20 MIN

Activity Page



AP 9.1

Materials Needed: Sufficient copies of Take the Renaissance Art Challenge (AP 9.1) found in Teacher Resources, pages 136–137

Distribute copies of Take the Renaissance Art Challenge (AP 9.1) and review directions aloud. Students may work individually or in partners to complete the activity.



Biography of William Shakespeare (W.5.1, W.5.2)

45 MIN

Materials Needed: Sufficient copies of Biography of William Shakespeare (NFE 3); this nonfiction excerpt can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Call on student volunteers to read the Biography of William Shakespeare (NFE 3) aloud. After students finish reading the excerpt, pose the following questions and have students write their responses.

1. What is one way that people refer to Shakespeare without using his name? Why do you think he received this nickname?
 - » People call him the Bard of Avon, or the Bard. He probably received this nickname because of his popularity and the quality of his writing.
2. Why do some people believe William Shakespeare did not write his plays?
 - » He did not attend a university. Some argue that he was not well-educated enough to write such amazing plays.
3. Why did William Shakespeare move to London?
 - » He wanted to become an actor.
4. What caused many theaters to close? What did William Shakespeare do at this time?
 - » The Bubonic plague forced many theaters to close. Shakespeare wrote sonnets during this time.
5. How would you describe the audience at the Globe Theater?
 - » The audience at the Globe Theater was very diverse. Wealthy people paid for seats in upper balconies that were shielded from the weather. People of lesser means sat on the ground. The crowd often grew rowdy and threw things at the performers.
6. What impact has William Shakespeare had on daily life and popular culture?
 - » Shakespeare is credited with inventing more than 10,000 words. His works are still enjoyed today in their original form and as adaptations.

Exploring *A Midsummer Night's Dream* (RL.5.1, RL.5.10) ACTIVITY LENGTH FLEXIBLE

Materials Needed: Sufficient copies of *From A Midsummer Night's Dream* (FE 1), highlighters, signs with the characters' names that students can wear. This fiction excerpt can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Note: Students will benefit from multiple readings of this excerpt from *A Midsummer Night's Dream*, first listening to the excerpt read aloud by the teacher, and then reading it aloud themselves, with different students assigned the roles of different characters.

Distribute copies of *From A Midsummer Night's Dream* (FE 1). Read the excerpt aloud, as students follow along.

- As you read, it may be helpful to write each character's name on the board or chart paper as he or she is encountered, being sure to explain the relationships between the various characters.
- As you read aloud actual dialogue, read with the drama, rhythm, and intonation called for by the text to enhance students' understanding of the text and the many comic misunderstandings.
- Call attention to the actual dialogue of specific characters, noting the quotation marks, and pause to help students translate Shakespeare's archaic language into modern language.
- Pause to explain challenging vocabulary as it is encountered.
- Call attention to the fact this excerpt is actually "a play within a play."

After you have finished reading, ask the following questions and have students respond orally.

1. What is the setting of the story?

» The story takes place in Athens, Greece.

2. Why are Hermia and Helena upset?

» Hermia is in love with Lysander but is supposed to marry Demetrius. Helena is in love with Demetrius, but Demetrius is in love with Hermia.

3. Who else is in the woods and what are they doing?

» A group of tradesmen are in the woods practicing for a performance for the duke. Titania, Oberon, and Puck (fairies) are also in the woods. Titania and Oberon are fighting, while Puck helps Oberon play a trick on Titania.

4. What trouble does Puck cause?

» Puck mistakenly gives a love potion to Lysander, causing him to fall in love with Helena. He also gives Bottom, one of the actors, the head of a donkey. When Puck gives Titania a love potion, she falls in love with the donkey-headed man.

5. How is the conflict in the story resolved?

» Puck and Oberon undo the effects of the love potion on Lysander so he returns to loving Hermia. They give Demetrius a love potion so he loves Helena. Then Hermia and Lysander and Helena and Demetrius are very content, and the duke allows them to marry on the same day as his own wedding.

Now assign character roles and sections of the excerpt to students. The following characters have speaking parts:

- Egeus
- Duke Theseus
- Hermia
- Lysander
- Helena
- Demetrius
- Francis Flute/Thisbe
- Oberon
- Titiana
- Nick Bottom/Pyramus
- Snug
- Director (of the play within the play)

You may also assign the role of Narrator to one or more students, asking them to read the portions of the excerpt that are not dialogue, or you may prefer to take on this role.

The following characters have nonspeaking parts but may be assigned to students to act out:

- Puck
- Snout
- Athenians

Allow students time to practice their parts in small groups.

Note: It may be helpful to prepare signs with each character's name that students can wear as they practice and act out their part. You might also suggest that students use a highlighter to mark any dialogue that they will read.

Allow time for students to read and act out the excerpt in front of their classmates. As time permits, allow different students to take on and act out different roles, so that all students have a chance to participate.



The Language of Shakespeare (RI.5.1, RI.5.4)

20 MIN

Activity Page



AP 9.2

Materials Needed: Sufficient copies of The Language of Shakespeare (AP 9.2). This activity page can be downloaded from:

www.coreknowledge.org/ckhg-online-resources

Distribute copies of The Language of Shakespeare (AP 9.2) and read to students aloud. Students may complete the activity individually or in partners.



Materials Needed: Sufficient copies of From *The Adventures of Don Quixote* (FE 2); this fiction excerpt can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Distribute copies of From *The Adventures of Don Quixote* (FE 2). Call on student volunteers to read the text aloud. After students finish reading the text, ask the following questions:

1. Who is Don Quixote?
 - » Don Quixote is an old man who decides that he wants to become a knight. He puts together some ill-fitting armor and saddles his horse on a quest for adventure.
2. What misunderstanding leads Don Quixote to believe he has been knighted?
 - » Don Quixote eats dinner at the home of a farmer. Don Quixote mistakes the farmer for a nobleman and asks to be knighted.
3. Who is Sancho Panza?
 - » Sancho Panza is a local man that Don Quixote asks to be his squire. Sancho Panza does his best to keep Don Quixote out of trouble.
4. What does Don Quixote think and do when he sees the windmills?
 - » Don Quixote believes the windmills to be monsters. He attempts to joust against the windmills.



Background for Teachers: For background information download the CKHG Online Resource “About Renaissance Art”:

www.coreknowledge.org/ckhg-online-resources

Use this link to download the CKHG Online Resources, where the specific listening links for this activity may be found. The first YouTube recording has an ad that you will want to skip before playing the music:

www.coreknowledge.org/ckhg-online-resources

Before sharing the music of Josquin Desprez and John Dowland, provide context for students. One of the greatest Renaissance composers was Josquin Desprez. His works are some of the finest of the entire Renaissance, despite the fact that he lived at the very beginning of this period. His music is entirely for voice, which was the norm for his time; before the late 1400s, instrumental music was almost never notated or published.

Desprez’s major works are masses (large works based on the church liturgy for

use in services) and motets (shorter vocal works, usually in four parts, based on Latin texts). His reputation rests in great part on the expressive qualities of his writing for voice; he was a master of capturing the emotion of a text in his music and making sure the text could be understood. His music communicated with its audience in a way no music had before.

John Dowland was an English Renaissance composer famed for his lute songs. A lute is a stringed instrument played somewhat like a guitar, but with a different and distinctive timbre. The lute was the most popular solo instrument of the Renaissance. For this reason, many composers, such as Dowland, wrote songs for a solo singer to be accompanied on the lute. Dowland's songs are noted for their subtle and expressive attention to the texts. Such songs also mark the first time that the melody of a work and its accompaniment were written out in full. In the past, the instrumental accompaniment had either been improvised or simply passed from performer to performer. It was typical of the Renaissance spirit, however, to begin devoting artistic attention to the composition of the instrumental accompaniment.

Share with students Josquin Desprez's *Ave Maria*. As students listen, encourage them to consider the following:

1. What instruments are used, if any?
 - » The only instrument used is the human voice.
2. Who is singing? How many people are singing?
 - » There is a large number of people singing.
3. What type of emotion does the music convey?
 - » Answers will vary. Students may say the music suggests calm, peacefulness, or prayerfulness.

Give students a few minutes to jot down notes about what they've listened to before discussing the piece.

Share with students John Dowland's "In Darkness." As students listen, encourage them to consider the following:

1. What instruments are used, if any?
 - » The instruments include the human voice and a stringed instrument that sounds like a guitar.
2. Who is singing? How many people are singing?
 - » There is a single voice singing.
3. What type of emotion does the music convey?
 - » Answers will vary. Students may suggest the music seems to evoke feelings of sadness.

Give students a few minutes to jot down notes about what they've listened to before discussing the piece.

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The following nonfiction and fiction excerpts and related activity pages can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Nonfiction Excerpts

- Adaptation from *The Courtier* (NFE 1)
- Adaptation from *The Prince* (NFE 2)
- Comparing *The Courtier* and *The Prince* (AP 8.1)
- Biography of William Shakespeare (NFE 3)

Fiction Excerpts

- From *A Midsummer Night's Dream* (FE 1)
- The Language of Shakespeare (AP 9.2)
- From *The Adventures of Don Quixote* (FE 2)

Unit Assessment: *The Renaissance*

A. *Circle the letter of the best answer.*

1. What was the Renaissance?
 - a) a time of increased religious faith
 - b) a time of wars for independence
 - c) a time of achievements in art, literature, and learning
 - d) a time of rapid industrialization
2. When did the Renaissance begin?
 - a) 1100s
 - b) 1300s
 - c) 1600s
 - d) 1800s
3. Where did the Renaissance begin?
 - a) Italy
 - b) France
 - c) Spain
 - d) England
4. During the Renaissance, Italy was
 - a) a democratic republic.
 - b) a colony of Spain.
 - c) struggling for independence.
 - d) divided into many separate city-states.
5. Which invention accelerated the Renaissance?
 - a) printing press
 - b) spinning jenny
 - c) assembly line
 - d) penicillin
6. During the Renaissance, the status of artists
 - a) decreased.
 - b) stayed the same.
 - c) improved.
 - d) was very low.

7. Which of the following is known as the most celebrated sculptor of the Renaissance?
 - a) Brunelleschi
 - b) Botticelli
 - c) Michelangelo
 - d) Cervantes
8. Which artistic technique made paintings look three-dimensional instead of flat?
 - a) perspective
 - b) fresco
 - c) woodcarving
 - d) illuminated manuscripts
9. Which city was considered the cradle of the Renaissance?
 - a) Naples
 - b) Vatican City
 - c) Pompeii
 - d) Florence
10. Which industries was Florence chiefly dependent on?
 - a) shipbuilding and trade
 - b) wool and banking
 - c) farming and food production
 - d) arms and ammunition
11. Which was the most powerful family in Florence?
 - a) Medici
 - b) Cervantes
 - c) Buonarroti
 - d) Arno
12. Cosimo and Lorenzo de' Medici were patrons of
 - a) soldiers.
 - b) merchants.
 - c) artists.
 - d) farmers.
13. The great cathedral in the center of Florence is
 - a) the Sistine Chapel.
 - b) Vatican City.
 - c) the Duomo.
 - d) Notre-Dame.

- 14.** The pope is
- a)** a title that comes from the Italian word for God.
 - b)** the head of the Roman Catholic Church.
 - c)** the Italian name for a parish priest.
 - d)** the leader of the republic of Italy.
- 15.** The most important church in Rome is
- a)** St. Peter's Basilica.
 - b)** the Duomo.
 - c)** St. Paul's Church.
 - d)** St. Patrick's Cathedral.
- 16.** Which city is built on more than one hundred islands?
- a)** Rome
 - b)** Florence
 - c)** Sicily
 - d)** Venice
- 17.** How did Venice become wealthy?
- a)** through warfare
 - b)** by inventing the suspension bridge
 - c)** through trading
 - d)** by selling art throughout Europe
- 18.** What was the title of the ruler of Venice?
- a)** king
 - b)** pope
 - c)** doge
 - d)** emperor
- 19.** Which of the following best describes the importance of Leonardo da Vinci?
- a)** He was the greatest sculptor of the Renaissance.
 - b)** He wrote *The Prince*.
 - c)** He used perspective in his painting, *The School of Athens*.
 - d)** He demonstrated great skill in a wide variety of arts and subjects.
- 20.** Which is one of Leonardo's most famous paintings?
- a)** *Adoration of the Magi*
 - b)** *Mona Lisa*
 - c)** *The Prince*
 - d)** *The Burial of the Count of Orgaz*

- 21.** Michelangelo's painting masterpiece is
- a) the ceiling of the Sistine Chapel.
 - b) *The History of Don Quixote de la Mancha*.
 - c) the Duomo.
 - d) *The Courtier*.
- 22.** Baldassare Castiglione sets out rules for Renaissance manners for gentlemen and ladies in
- a) *The Prince*.
 - b) *Othello*.
 - c) *The Courtier*.
 - d) *A Midsummer Night's Dream*
- 23.** What was the message of Machiavelli's *The Prince*?
- a) Rulers get their authority from God.
 - b) Princes should always display correct behavior.
 - c) Ruling properly sometimes requires ruthlessness.
 - d) There should be no rulers at all.
- 24.** Why is Leonardo da Vinci considered the best example of a Renaissance man?
- a) He was born during the Renaissance.
 - b) He wrote tragedies, comedies, histories, and romances.
 - c) He was an inventor, sculptor, and painter.
 - d) He was the first person to use the word *Renaissance*.
- 25.** Who was Don Quixote?
- a) the author of a great Spanish Renaissance novel
 - b) the fictional character who tries to imitate brave knights
 - c) the real name of Miguel de Cervantes
 - d) the real name of El Greco

B. Match each word or phrase on the left with its definition on the right.

Terms

Definitions

_____ **26.** apprentice

a) a priest who helps lead a monastery

_____ **27.** fresco

b) describing something that is passed down as from a parent to a child

_____ **28.** patron

c) a type of large Christian church, often in the shape of a cross

_____ **29.** diplomacy

d) a person who gives money or other support to someone, such as an artist

_____ **30.** basilica

e) a person who trains for a job or skill by working under the supervision and guidance of an expert in the field

_____ **31.** chateau

f) a small body of water that is connected to a larger one

_____ **32.** prior

g) a person who prepares and sells medicines

_____ **33.** apothecary

h) a French castle, or large country house

_____ **34.** lagoon

i) a type of painting made on wet plaster

_____ **35.** hereditary

j) the tactful management of relationships between two or more parties or countries

Performance Task: *The Renaissance*

Teacher Directions: Ask students to select one of the artists, writers, or musicians they have learned about during *The Renaissance* unit. Students will write a series of five journal entries detailing the life events and achievements of their selected individual. Students may use external resources as well as their Student Reader for information. Encourage students to use their Student Readers to take notes and organize their thoughts in the graphic organizers provided.

A sample table about Michelangelo, completed with possible notes, is provided below to serve as a reference for teachers, should some prompting or scaffolding be needed to help students get started. Individual students are not expected to provide a comparable finished table. Their goal is to write three to five specific examples of events or achievements to use as the basis of their essay.

Artist	Michelangelo
Early Life	Born near Florence
Major Life Events	- Commissioned by Pope Julius II to design his tomb - Commissioned by Pope Paul III to work on St. Peter’s Basilica
Achievements	- First major work was the <i>Pieta</i> <i>David</i> - Sistine Chapel - Dome of St. Peter’s Basilica

Performance Task Scoring Rubric

Note: Students should be evaluated on the basis of their essays, using the rubric.

Students should not be evaluated on the completion of the evidence table, which is intended to be a support for students as they first think about their written responses.

Above Average	Student journals are accurate, detailed, and engaging. The student demonstrates exceptional background knowledge of historical events. The writing is clearly articulated and focused, and demonstrates strong understanding of the subjects discussed; a few minor errors may be present.
Average	Student journals are mostly accurate and somewhat detailed. The student demonstrates sufficient background knowledge of historical events. The writing is focused and demonstrates control of conventions; some minor errors may be present.
Adequate	Student journals are mostly accurate but lack detail. The student demonstrates some background knowledge of historical events. The writing may exhibit issues with organization, focus, and/or control of standard English grammar.
Inadequate	Student journals are incomplete and demonstrate a minimal understanding of the content in the unit. The student demonstrates incomplete or inaccurate background knowledge of historical events. The writing may exhibit major issues with organization, focus, and/or control of standard English grammar.

Name _____

Date _____

Performance Task Activity: *The Renaissance*

Select one of the Renaissance artists, writers, or musicians that you have studied throughout *The Renaissance* unit. Write a series of five journal entries detailing major events and achievements over the course of that individual's life.

Use *The Renaissance* Performance Task Notes Table to take notes and organize your thoughts. You may refer to the chapters in *The Renaissance*.

Entry 1

Date _____

Entry 2

Date _____

Entry 3

Date _____

Entry 4

Date _____

Entry 5

Date _____

Name _____

Date _____

The Renaissance Performance Task Notes Table

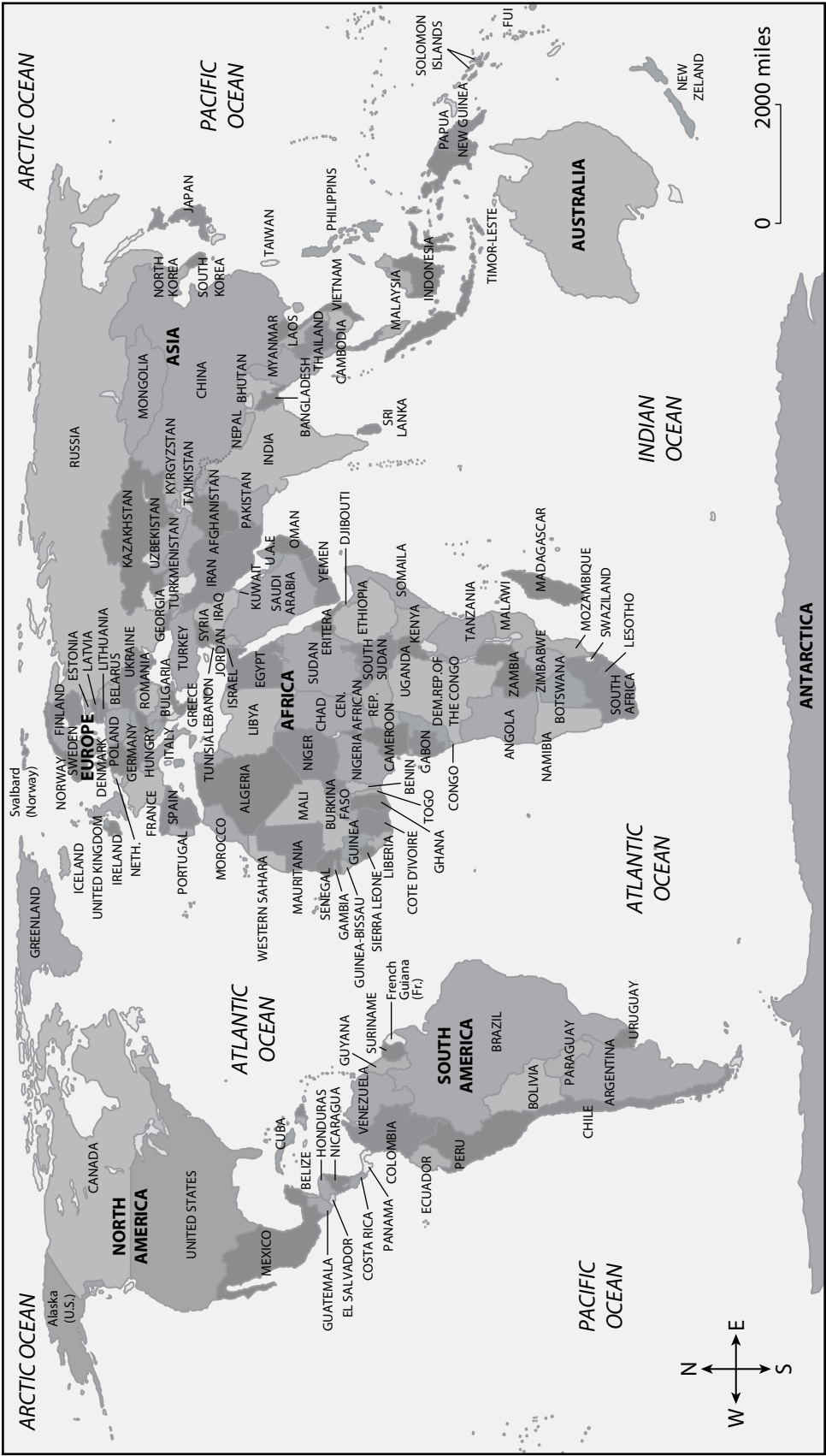
Use the table below to help organize your thoughts as you refer to the chapters in *The Renaissance*. You do not need to complete the entire table to write your essay, but you should try to have three to five specific examples of events or achievements in the life of the person you have chosen to write about.

Artist	
Early Life	
Major Life Events	
Achievements	

Name _____

Date _____

World Map



Name _____

Date _____

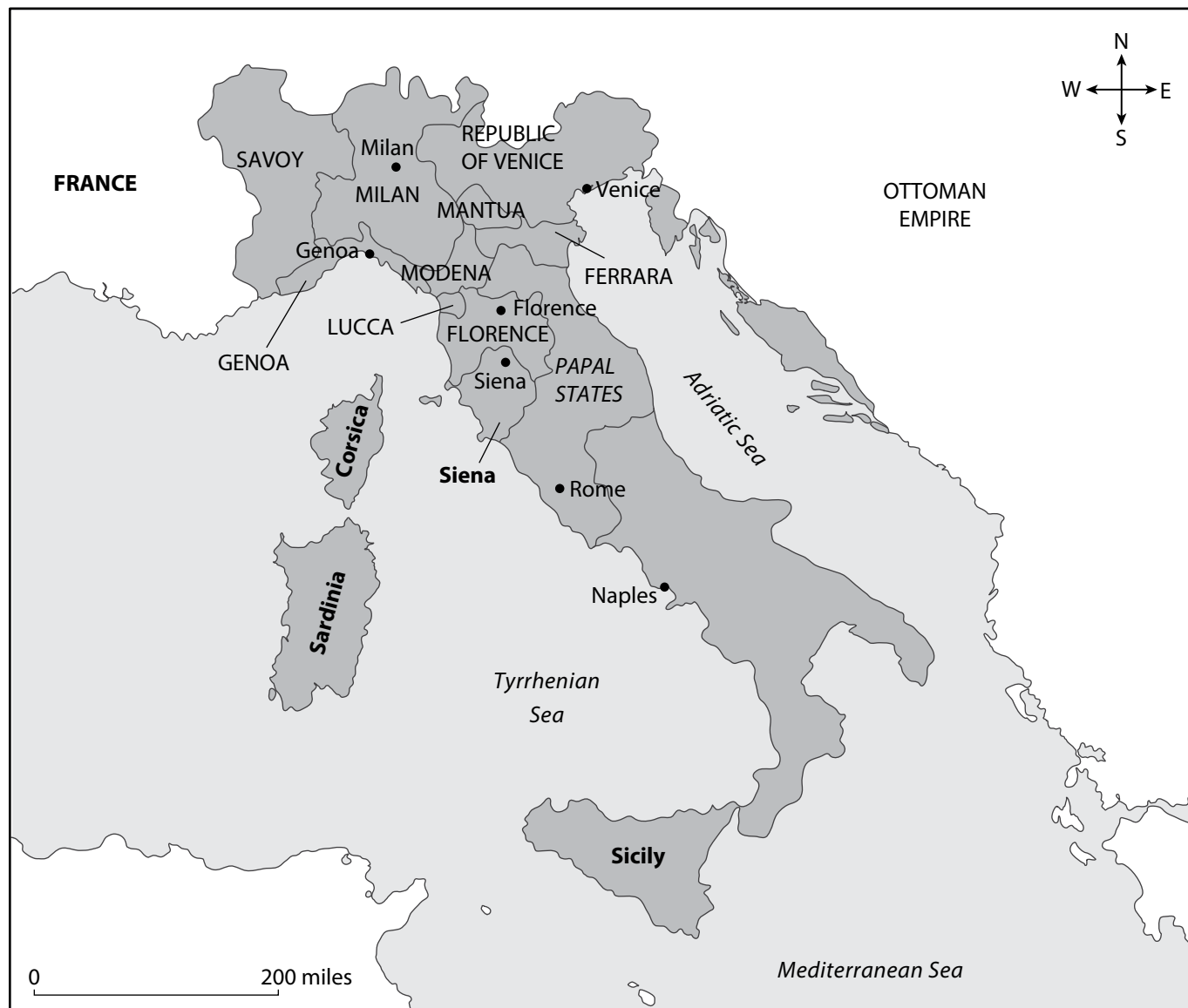
Activity Page 1.2

Use with Chapter 1

Map of Renaissance Italy

Directions: Study the map. Use it to answer the questions below.

The Italian Peninsula in the Renaissance



1. Which three Italian cities are located on the coast, making them suitable for trade by sea?

2. Which island is south of the Italian peninsula?

Name _____

Date _____

Activity Page 1.2 *continued*

Use with Chapter 1

3. Which city on the map is farthest north?

4. Which city on the map is located along the Adriatic Sea?

5. In which area or territory is the city of Rome located?

6. What two islands are located in the Tyrrhenian Sea?

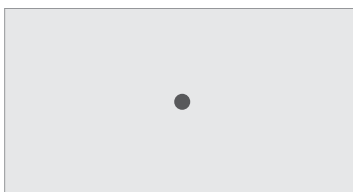
Activity Page 2.1

Use with Chapter 2

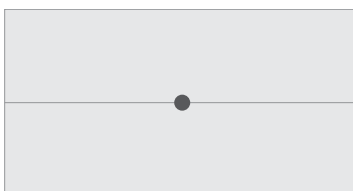
Linear Perspective

Directions: Follow the instructions below to create your own drawing using linear perspective.

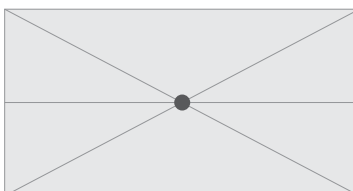
1. Make a dot at the approximate center of a sheet of paper. This dot is called the *vanishing point*.



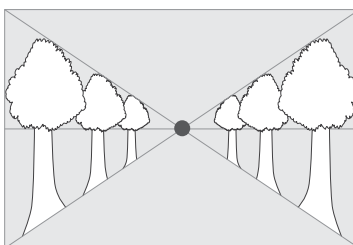
2. Use a ruler to draw a horizontal line through the vanishing point. The line should be parallel to the bottom of the paper. This is called the *horizon line*.



3. Using a ruler, draw two diagonal lines that cross at the vanishing point. These lines are called *orthogonal lines*.

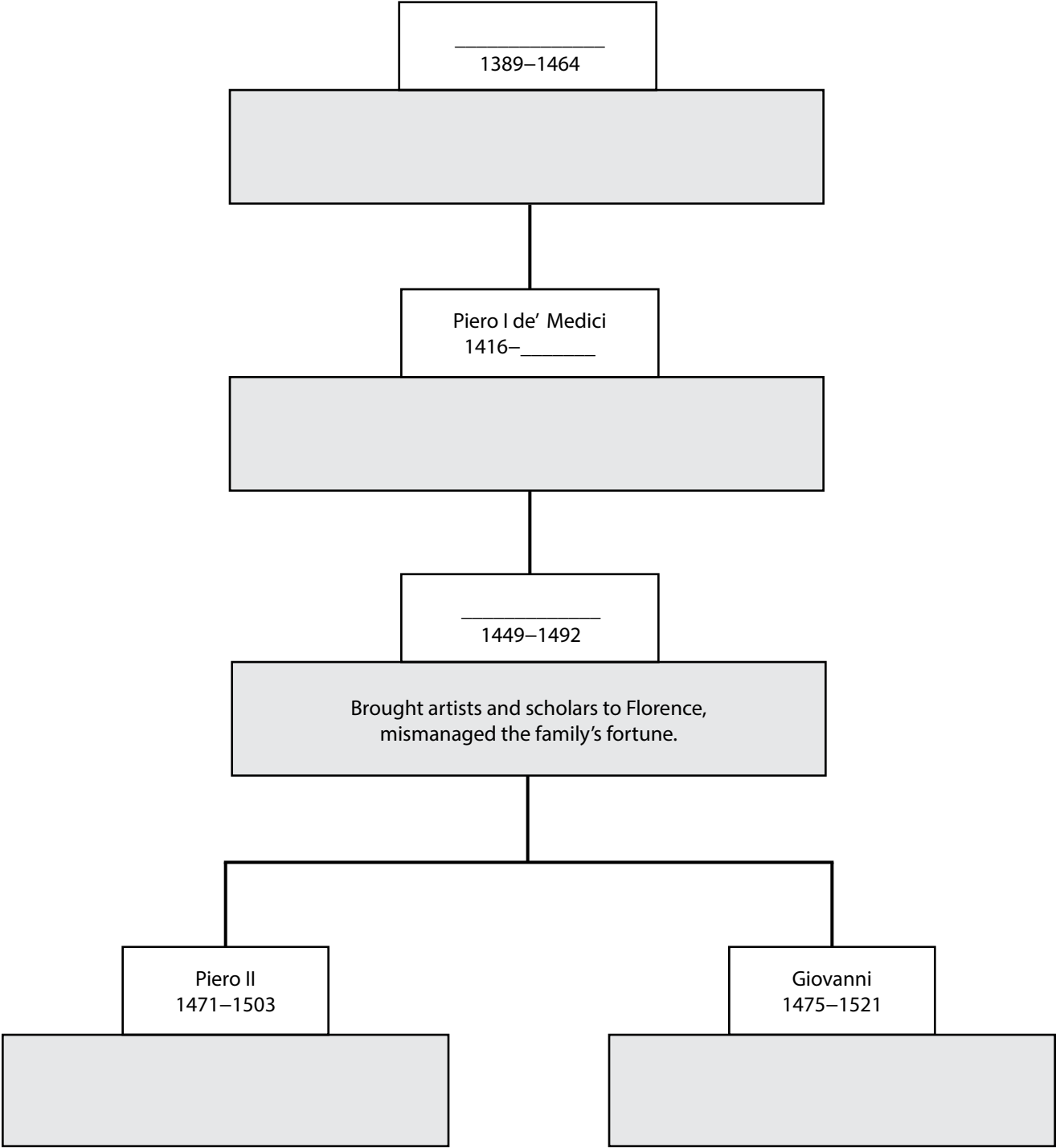


4. In the space between the orthogonal lines on each side of the vanishing point, draw trees or buildings. Make sure each tree or building touches both the top and bottom orthogonal lines. The closer the trees or buildings are to the vanishing point, the smaller they will be.
5. Fill in your drawing with people, cars, animals, or other things. Use the trees or buildings as a guide for how small or big the other things should be.



Medici Family Tree

Directions: Complete the Medici family tree below.



Name _____

Date _____

Activity Page 3.2

Use with Chapter 3

Domain Vocabulary: Chapters 1–3

Directions: Circle the correct term from the options presented to complete each sentence.

Example: Italian city-states grew wealthy from banking and _____.

trade politics universities

1. _____ were interested in studying the culture of classical Greek and Roman civilization.

Scholars Humanists Masons

2. Merchants of the Renaissance wanted their children to learn the skills of _____ so they could better deal with trading partners.

diplomacy realism perspective

3. The _____ prepared and sold medicines.

apothecary scholar cardinal

4. Artists such as Brunelleschi and Alberti used _____ to create paintings with depth and dimension.

perspective rhetoric heritage

5. Piero II de' Medici was forced into _____ by his enemies.

revenue commerce exile

6. The monks copied _____ from ancient Greek and Roman texts.

form rhetoric manuscripts

7. To become better speakers, politicians of the Renaissance studied _____.

classical literature rhetoric commerce

8. Members of the merchant class often became _____ of artists during the Renaissance.

patrons apothecaries apprentices

9. The _____ governments of Italian city-states helped make the Renaissance possible.

exile stable devise

10. The Medici family _____ many famous paintings.

exiled commissioned formed

Activity Page 5.1

Use with Chapter 3

Florence and Venice Comparison

Directions: Complete the graphic organizer below to help you compare and contrast Florence and Venice. Use your findings to draw a conclusion about the roles of Florence and Venice in the Renaissance.

```
graph TD; Florence[Florence] --> D1[Differences: 1. 2. 3.]; Florence --> S[Similarities: 1. 2. 3. 4.]; Venice[Venice] --> S; Venice --> D2[Differences: 1. 2. 3.]; D1 --> Conclusion[Conclusion:]; S --> Conclusion; D2 --> Conclusion;
```

Florence

Venice

Differences:

- 1.
- 2.
- 3.

Similarities:

- 1.
- 2.
- 3.
- 4.

Differences:

- 1.
- 2.
- 3.

Conclusion:

Name _____

Date _____

Activity Page 5.2

Use with Chapter 5

Titian Gallery Walk

Directions: View each of Titian's six paintings or drawings. Complete the activity page below with information about each work.

Portrait of a Man

1. Date created: _____
2. Who is shown in the artwork? _____

3. What is the setting? _____

4. What feelings or emotions are captured by the artwork? _____

5. What colors does the artist use? How do they impact the meaning of the artwork? _____

Archbishop of Milan

1. Date created: _____
2. Who is shown in the artwork? _____

3. What is the setting? _____

4. What feelings or emotions are captured by the artwork? _____

5. What colors does the artist use? How do they impact the meaning of the artwork? _____

Name _____

Date _____

Activity Page 5.2 Continued

Use with Chapter 5

Landscape with a Goat

1. Date created: _____
2. Who is shown in the artwork? _____

3. What is the setting? _____

4. What feelings or emotions are captured by the artwork? _____

5. What colors does the artist use? How do they impact the meaning of the artwork? _____

The Aldobrandini Madonna

1. Date created: _____
2. Who is shown in the artwork? _____

3. What is the setting? _____

4. What feelings or emotions are captured by the artwork? _____

5. What colors does the artist use? How do they impact the meaning of the artwork? _____

Name _____

Date _____

Activity Page 5.2 Continued

Use with Chapter 5

The Holy Family with a Shepherd

1. Date created: _____
2. Who is shown in the artwork? _____

3. What is the setting? _____

4. What feelings or emotions are captured by the artwork? _____

5. What colors does the artist use? How do they impact the meaning of the artwork? _____

The Vendramin Family

1. Date created: _____
2. Who is shown in the artwork? _____

3. What is the setting? _____

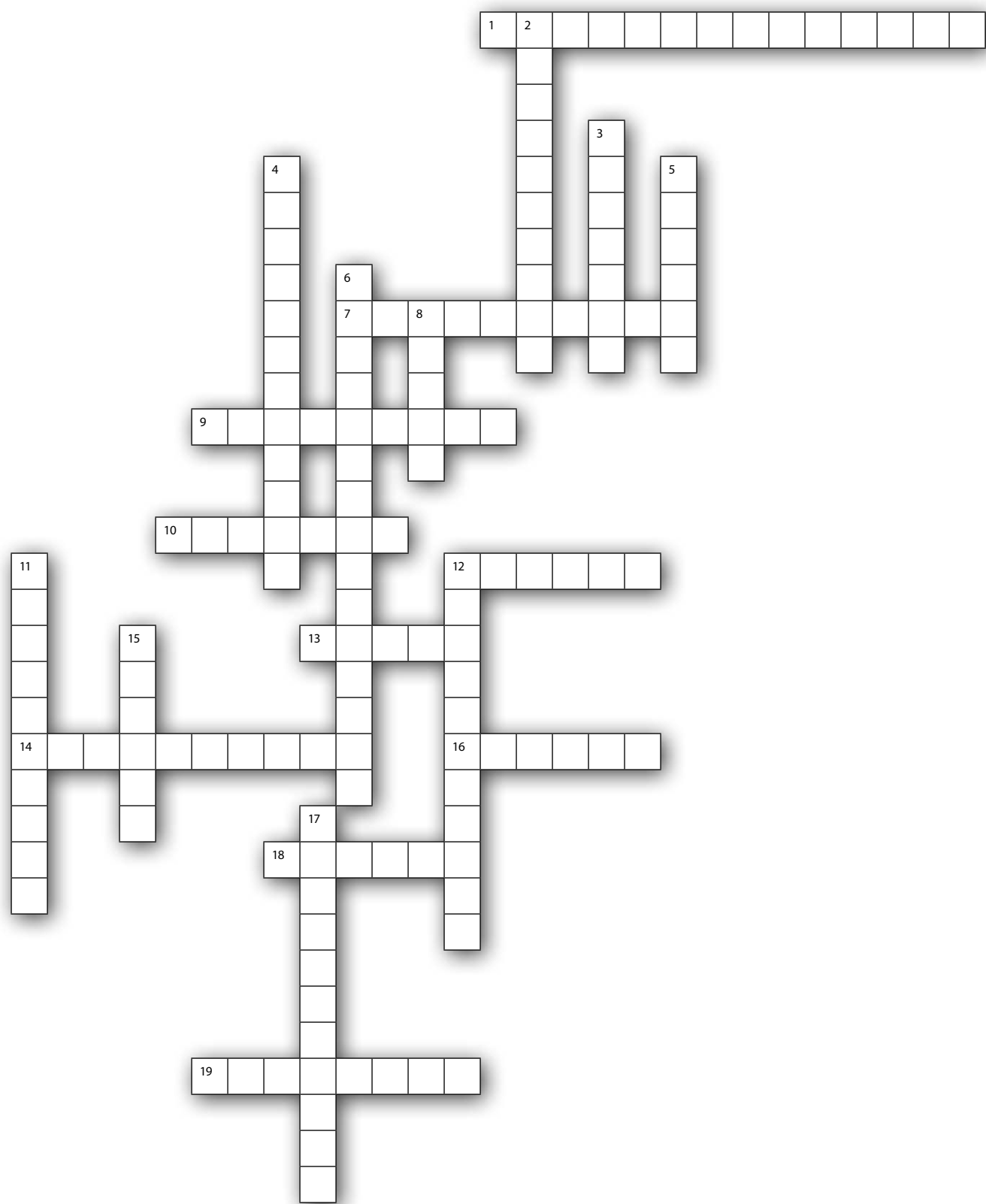
4. What feelings or emotions are captured by the artwork? _____

5. What colors does the artist use? How do they impact the meaning of the artwork? _____

Activity Page 6.1

Use with Chapter 6

Domain Vocabulary: Chapters 4–6



Name _____

Date _____

Activity Page 6.1: *Continued*

Use with Chapter 6

Across

1. a person who has wide interests, knowledge, and skills
7. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field
9. a person who is able to imagine and plan for the future
10. cloth or fabric
12. a type of painting made on wet plaster
13. a priest who helps lead a monastery
14. the removal or reduction of certain punishments for sin, linked to a special act of penance
16. a group of people who make laws and help govern a place
18. a small body of water that is connected to a larger one
19. a type of large Christian church, often in the shape of a cross

Down

2. a person who represents or provides a good example of an idea
3. a group of people who meet to help run a government
4. the recognized leader of a country
5. a flat-bottomed boat with both sails and oars
6. a person who can do a large number of jobs or tasks
8. having to do with the pope
11. describing something that is passed down as from a parent to a child
12. the things found in a room, including furniture, rugs, curtains, and artwork
15. a listing of a person's skills, training, and achievements
17. a work of art that demonstrates the highest degree of skill

apprentice	basilica	chief of state
council	embodiment	fresco
furnishings	galley	hereditary
indulgence	jack-of-all-trades	lagoon
masterpiece	papal	prior
Renaissance man	résumé	senate
textile	visionary	

Activity Page 9.1

Use with Chapter 9

Take the Renaissance Art Challenge

Use the words to complete each statement, as shown in the example. Then use the number clues to solve the mystery.

commissioned	sculpture	Child	details	Leonardo	portraits	St. Peter's
Michelangelo	painting	depth	rebirth	human	preserve	

Example: The dome of S t. P e t e r 's is a Renaissance masterpiece.
1 2 3 4 5 6 7 8

1. The European Renaissance was a time of _____ in the arts.
9 10 11 12 13 14 15
2. Works of art were _____ by the church and other patrons.
16 17 18 19 20 21 22 23 24 25 26 27
3. Wealthy patrons might hire artists to paint their _____.
28 29 30 31 32 33 34 35 36
4. Boticelli's *The Birth of Venus* is a famous Renaissance _____.
37 38 39 40 41 42 43 44
5. *The Last Supper*, a religious scene, was painted by _____ da Vinci.
45 46 47 48 49 50 51 52
6. Many have attempted to _____ that fragile masterpiece.
53 54 55 56 57 58 59 60
7. The artist Raphael was known for his Madonna and _____ paintings.
61 62 63 64 65
8. Sculptors of the Renaissance period created idealized sculptures of the _____ body.
66 67 68 69 70

Name _____

Date _____

Activity Page 9.1: *Continued*

Use with Chapter 9

9. _____ carved a statue of David, a biblical hero.
71 72 73 74 75 76 77 78 79 80 81 82
10. Although larger than life, *David* is a _____ with many realistic qualities.
83 84 85 86 87 88 89 90 91
11. Renaissance artists used linear perspective to give paintings the illusion of _____ .
92 93 94 95 96
12. To Northern Renaissance painters, precise accuracy in _____ was important.
97 98 99 100 101 102 103

Mystery Place: Michelangelo had to work on scaffolding to paint the ceiling of this religious building in Rome.

The _____
1 12 21 31 42 48 57 61 66 77 87 93 102

Answer Key: *The Renaissance*

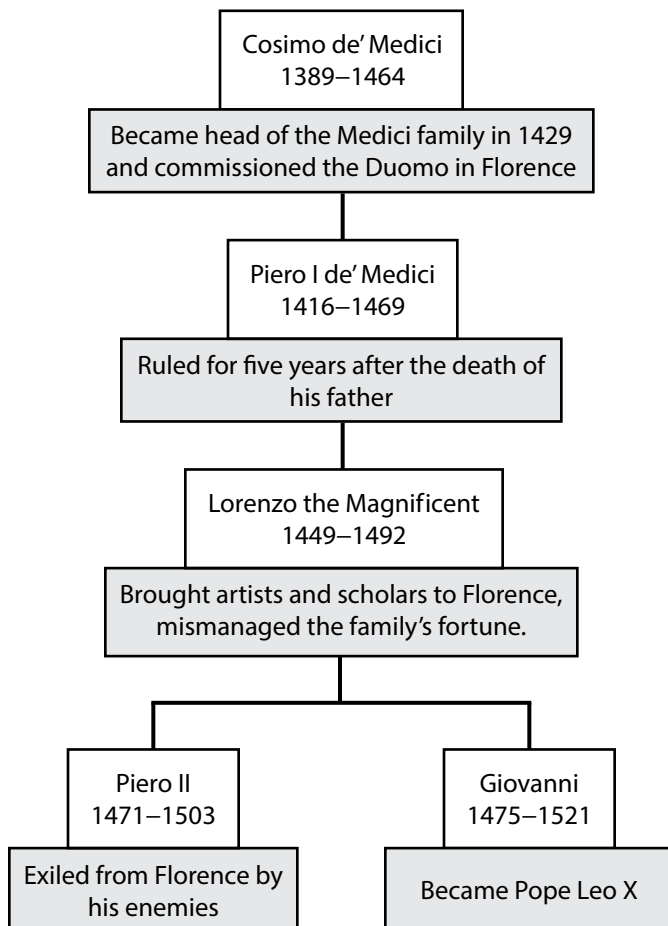
Unit Assessment (page 114–118)

1. c 2. b 3. a 4. d 5. a 6. c 7. c 8. a 9. d 10. b
11. a 12. c 13. c 14. b 15. a 16. d 17. c 18. c 19. d
20. b 21. a 22. c 23. c 24. c 25. b 26. e 27. i 28. d
29. j 30. c 31. h 32. a 33. g 34. f 35. b

Map of Renaissance Italy (AP 1.2) (page 125)

1. Venice, Naples, Genoa
2. Sicily
3. Milan
4. Venice
5. Papal States
6. Corsica, Sardinia

Medici Family Tree (AP 3.1) (page 128)



Domain Vocabulary: Chapters 1–3 (AP 3.2) (page 129)

1. Humanists
2. diplomacy
3. apothecary
4. perspective
5. exile
6. manuscripts
7. rhetoric
8. patrons
9. stable
10. commissioned

Venice and Florence Comparison (AP 5.1) (page 130)

Similarities:

1. Both cities were home to a wealthy merchant class.
2. Many patrons from both cities supported Renaissance art.
3. Both cities had republican forms of government.
4. Not everyone living in the cities was considered a citizen.

Differences:

1. Florence was controlled by the Medici family.
2. Wool and banking were the two largest industries in Florence.
3. Shipbuilding and trade were the two most important industries in Venice.
4. The leader of Venice, called the doge, was appointed for life.
5. Venice was built on more than 100 islands and had a strong navy for defense.

Conclusion: Answers will vary but students should recognize that both cities played key roles in the Renaissance because of the contributions of the wealthy merchant class, but used different means to achieve their wealth and power.

Titian Gallery Walk (AP 5.2) (page 131)

Portrait of a Man

1. c. 1515
2. a noble-looking man with a beard
3. plain back backdrop
4. The man appears to be very somber. He is not smiling.
5. The colors are very dark and muted. They give the painting a serious, almost sad feeling.

Archbishop of Milan

1. mid-1550s
2. an archbishop, an important figure in the Catholic Church
3. dark backdrop with a chair
4. The man appears to be old. He's furrowing his brow, which makes him look serious or concerned.
5. The colors are very dark and muted. They give the painting a serious tone. The use of white for the archbishop's robes contrasts with the rest of the painting.

Landscape with a Goat

1. 1500–1511
2. no people, but a single goat
3. landscape of a home
4. The use of lines in the drawing gives a sense of movement. It appears to be windy. The brush and dead stump featured in the foreground make the setting appear desolate.
5. The drawing is done in brown charcoal. The muted colors give the image a depressing feeling.

The Aldobrandini Madonna

1. c. 1532
2. the Madonna (Virgin Mary), her baby (Jesus), a young woman, and a small boy
3. outside in the woods with mountains and valleys in the background

4. The Madonna is observing the young woman adore her child. The young boy is presenting the Madonna with flowers. Overall, the image is very peaceful.
5. The painting includes rich and bright colors. The Madonna is painted in blue, and the young woman is wearing a white dress with a pink sash, which gives the painting a bright and cheery feeling. The young boy is dressed in brown, which gives him a less important appearance.

The Holy Family with a Shepherd

1. c. 1510
2. Mary, Joseph, baby Jesus, and a young shepherd
3. the middle of a forest
4. Mary and Joseph both look tired, and the sun appears to be setting. The young shepherd is looking at the baby with adoration.
5. The use of darker colors in the background indicates that the painting was done later in the day. This could imply that Mary and Joseph were traveling with the baby Jesus and stopped for the evening before encountering the shepherd.

The Vendramin Family

1. 1540–1545
2. nine men of the Vendramin family and a dog
3. outdoors near a stone or cement structure
4. The central focus of the painting is the old man who looks on with a serious face. The grown men watch the older man, while the young boys gaze off in different directions. The painting conveys both a serious and distracted feeling.
5. Titian uses rich colors to portray the grown men. The clothing is painted with great detail, conveying the wealth of the Vendramin family.

Domain Vocabulary: Chapters 4–6 (AP 6.1) (page 134)

Across

1. Renaissance man
7. apprentice
9. visionary

- 10. textile
- 12. fresco
- 13. prior
- 14. indulgence
- 16. senate
- 18. lagoon
- 19. basilica

Down

- 2. embodiment
- 3. council
- 4. chief of state
- 5. galley
- 6. jack-of-all-trades
- 8. papal
- 11. hereditary
- 12. furnishings
- 15. résumé
- 17. masterpiece

Comparing *The Courtier* and *The Prince* (AP 8.1)

Similarities:

- 1. Both books explain expected behaviors of important individuals.
- 2. Both books were written during the Renaissance.
- 3. Both authors acted as diplomats.

Differences:

- 1. *The Prince* discusses politics and power.
- 2. *The Courtier* discusses behavior in a relationship.
- 3. *The Prince* uses historical references to substantiate arguments.
- 4. *The Courtier* uses softer language and speaks in less harsh terms.

Conclusion: Answers will vary, but students should recognize that both were influential books of the Renaissance that took very different approaches to the challenges of human relations.

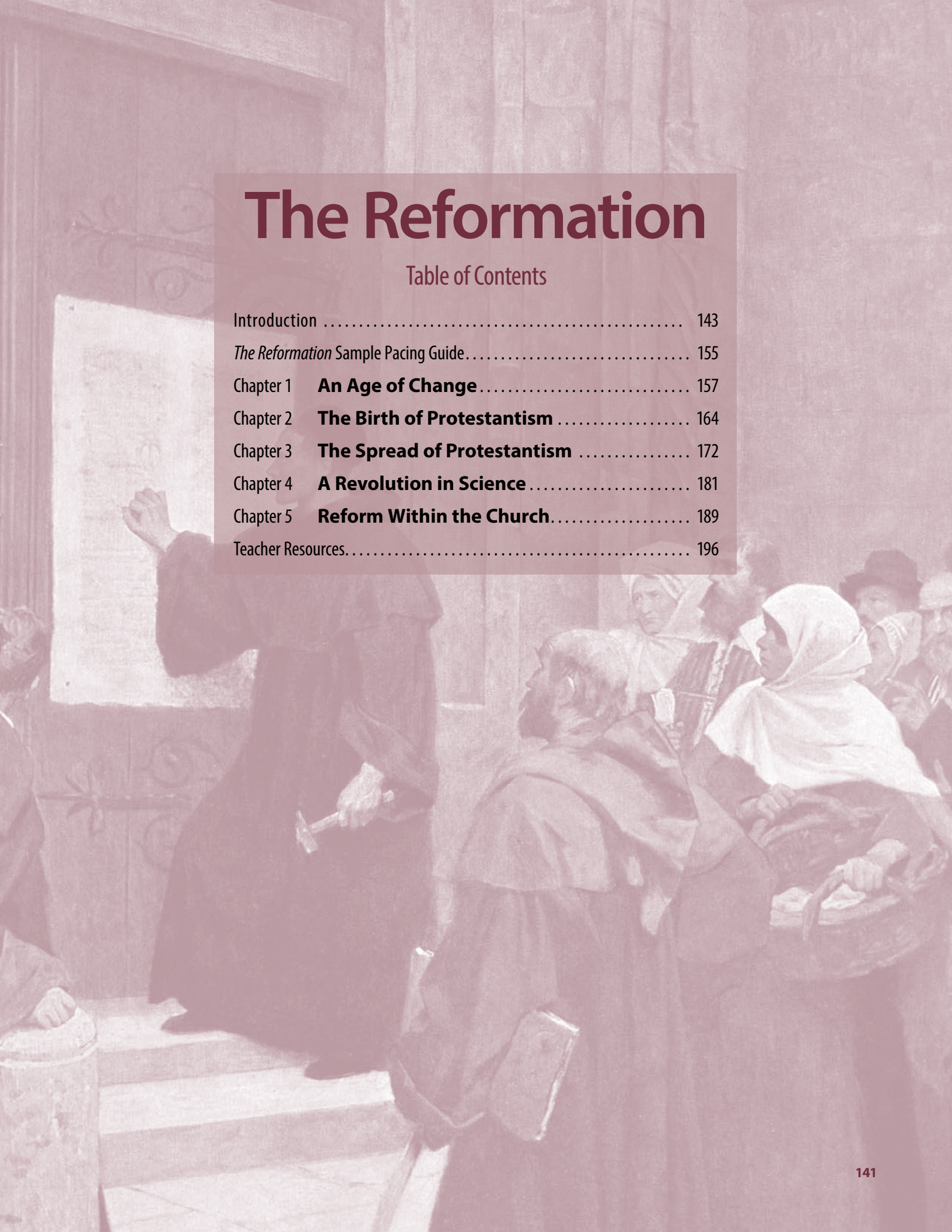
Take the Renaissance Art Challenge (AP 9.1) (page 136)

- 1. rebirth
- 2. commissioned
- 3. portraits
- 4. painting
- 5. Leonardo
- 6. preserve
- 7. Child
- 8. human
- 9. Michelangelo
- 10. sculpture
- 11. depth
- 12. details

Mystery Place: Sistine Chapel

The Language of Shakespeare (AP 9.2)

- 1. Thou hast sung verses of feigning love, with feigning voice, at her window by moonlight.
- 2. Her house is removed seven leagues from Athens.
- 3. I will meet with thee, truly, tomorrow in that same place thou hast appointed me.
- 4. My Lysander and myself shall meet in the wood, where you and I were often wont to lie upon faint primrose beds, emptying our bosoms of their sweet counsel.
- 5. When thou dost wake, take what thou see'st for thy true love.
- 6. Tell me how it came that I was found tonight sleeping here, on the ground with these mortals.

The background of the page is a sepia-toned illustration of a church interior. In the foreground, a man in a dark robe and cap is seen from the back, looking towards a group of people. To his right, a woman in a white headscarf and dark dress is looking towards the left. In the background, a man in a dark robe is standing near a large, ornate wooden door, possibly reading or pointing to a document on the wall. The scene is set in a church with stone walls and a large window in the background.

The Reformation

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The Reformation
Teacher Guide
Core Knowledge History and Geography™ 5

Introduction

ABOUT THIS UNIT

The Big Idea

The Reformation was a religious movement that divided the Church.

The main ingredients in the recipe for the Protestant Reformation include a new machine and a spiritual idea. Johannes Gutenberg's machine—a printing press with movable type—signaled the beginning of what we now call mass communication. In the 1500s, it allowed the European commoner to access information that once remained in the hands of only the rich and powerful. The spiritual idea came from Martin Luther. He believed that the Roman Catholic Church had strayed from its spiritual focus to a far too worldly nature. This aroused some Europeans to “protest” against the Church.

Luther's was not a lone voice. It had been preceded, and was now accompanied by, protests from other people who thought Catholicism and the pope had strayed far from their spiritual goals. These protests created a division in Christianity that remains today.

What Students Should Already Know

Students in Core Knowledge schools should already be familiar with:

Grade 1

World religions

- Religions as the basis of significant events and ideas in world history
- Judaism: belief in one God, Exodus, Israel, Chanukah, Star of David, Torah, synagogue
- Christianity: developed from Judaism, Jesus as the Messiah, Christmas, Easter, symbol of the cross
- Islam: origin in Arabia, Allah, Muhammad, Mecca, Koran, mosque, symbol of crescent and star

Grade 4

Developments in the history of Christianity

- Growing power of the pope (Bishop of Rome)
- Arguments among Christians leading to the split between the Roman Catholic Church and the Eastern Orthodox Church
- Conversion of many Germanic peoples to Christianity
- Rise of monasteries and preservation of classical learning
- Charlemagne
 - Temporarily unites the Western Roman Empire; crowned emperor by the pope in 800 CE
 - The idea of a united “Holy Roman Empire”
- The Holy Land is so named because of its importance to Jews, Christians, and Muslims.
- Conflict over control of the Holy Land results in the Crusades, assaults on Islamic territory.

Grade 5

The Renaissance

- Islamic scholars translate Greek works and so help preserve classical civilization.
- A “rebirth” of ideas from ancient Greece and Rome
- New trade and new wealth
- Italian cities: Venice, Florence, Rome
- Patrons of the arts and learning
 - The Medici family and Florence
 - The popes and Rome
- Leonardo da Vinci, Michelangelo
- Renaissance ideals and values as embodied in
 - *The Courtier* by Castiglione: the “Renaissance man”
 - *The Prince* by Machiavelli: real-world politics

Time Period Background

This timeline provides an overview of key events. Use a classroom timeline with students to help them sequence and relate events that occurred from 1440 to 1632.

1440	Invention (in Europe) of movable type by Gutenberg
1517	Luther's Ninety-five Theses
1541	Calvin establishes theocracy in Geneva
1543	Copernicus's theory of sun-centered system published
mid-1500s–1600s	Counter-Reformation
1609	Galileo invents astronomical telescope
1632	Galileo publishes in support of Copernicus's theory

What Students Need to Learn

The Reformation

- Gutenberg's printing press made the Bible widely available.
- The Protestant Reformation
 - Martin Luther and the Ninety-five Theses
 - John Calvin
- The Counter-Reformation
- Copernicus and Galileo: Conflicts between science and the Church
 - Ptolemaic (Earth-centered) vs. sun-centered models of the universe

The most important ideas in Unit 5 are:

- The invention of movable type (in the West) by Gutenberg made possible widespread literacy in vernaculars and aided the adoption of Protestant religions.
- The Protestant Reformation and the Catholic Counter-Reformation were reactions to the abuses that had developed in the Catholic Church.
- The Protestant Reformation was both a religious and political revolution against the authority of the Roman Catholic Church and the pope.

WHAT TEACHERS NEED TO KNOW

The Reformation

Gutenberg's Printing Press and the Bible

Prior to the 1400s in Europe, any books that were reproduced, including the Bible, were copied by hand. (In Grade 4, students in Core Knowledge schools should have learned that monks copied manuscripts of the early Greeks and Romans, and in this way helped preserve the knowledge of the ancients.) One problem with this system was that it was slow; it could take years to make one copy. There was also the possibility of introducing errors into works. A monk could make an error in copying a verse of the Bible in the year 600, and that same error would continue to be made in copies in the year 1400—if some other error had not taken its place by then.

The ability to make many exact copies of the same work quickly and at a reasonable cost did not appear in Europe until the 1400s. As early as the 700s, as students should have learned in Grade 4, the Chinese had developed a system of printing with blocks of type. They did not develop movable type until the 1040s. In the 1440s, Johannes Gutenberg developed a system for making individual letters out of molten metal. Once the individual letters had been cast, they were arranged in rows on a wooden frame to spell the letters of the words on an entire page or on several pages at once. The type was then inked and a sheet of paper pressed over the letters. After enough copies had been printed in this way, letters could be removed from the frame, and a new page or set of pages could be set from the type and printed. In this way, the type could be reused, but it also meant that many sheets could be printed from the same frame of type. It only needed to be re-inked as the ink came off on the printed sheets. While the first books printed by this process were very expensive, in time the cost was greatly reduced, so that books became affordable for middle-class Europeans. The development of printing spurred the development of literacy.

In the Middle Ages the vast majority of people were illiterate, but beginning in the 1500s, the percentage of people who could read and write began to grow. During the Middle Ages most important documents were written in Latin. Although the Bible was originally written in Hebrew and Aramaic (Old Testament) and Greek (New Testament), it was generally read in Latin. During this age of printing, Latin continued to be an important language. Presses produced editions of classical works edited by humanist scholars, as well as new works written in Latin. However, printers also begin to print works in the vernacular (the language actually spoken in a particular place). In response to a growing demand for these books, English printers produced books in English, German printers produced books in German, etc.

The Protestant Reformation

Background

During the Middle Ages, the Church was the single largest and most important organization in Western Europe. The Church provided stability in the face of political upheavals and economic hardships. This stability was evident both in its organization and in its message: life on Earth might be brutally hard, but it was the means to a joyful life in heaven. The Church taught that life on Earth was a time of divine testing and preparation for life after death.

Because of the central position of the Church in the West, the pope, the head of the Church, became a powerful secular, as well as religious, figure. As the Christian Church grew during the Roman Empire, it developed a structure and a hierarchy. At the local level was the parish, a congregation of worshippers within a local community who were looked after by a priest. Many parishes made up a diocese, which was overseen by a bishop. Several dioceses were then combined into a province, which was overseen by an archbishop. Above the archbishops was a layer of cardinals who not only supervised the lower ranks, but who were advisers to the pope. In 1059, cardinals gained the power to elect new popes. At the head of the Church was the pope, who was also known as the Bishop of Rome.

The pope derived his power through the doctrine of Petrine Supremacy. This tenet of the Church said that the pope was the direct successor of St. Peter, the first Bishop of Rome. Because he possessed (or claimed to possess) that authority, the pope could claim to be God's spokesperson on Earth. Because of this concept, ambitious popes extended their authority to claim papal supremacy over secular rulers. Wielding political influence and the threat of excommunication—a punishment given by a high-ranking religious official saying that a person can no longer be part of the Church—various popes enforced and enlarged the power of the Church.

Papal power grew gradually during the Early Middle Ages. The height of papal power occurred during the reign of Pope Innocent III, from 1198 to 1216. Pope Innocent III had the Holy Roman Emperor Otto replaced and forced King John

of England to become a vassal of the pope. However, the popes suffered some serious setbacks in the 1300s. From 1309 to 1377, the papacy relocated to Avignon in France. Then, from 1378 to 1417, there were actually rival popes, each claiming to be the head of the Church and each denouncing the other. This was a serious blow to the prestige of the papacy.

After the schism was healed in 1417, the popes, now back in Rome, set about restoring the power of the papacy and rebuilding the city of Rome. They wanted to build new churches and redesign old ones. They were eager to hire the great artists of the day—men like Leonardo da Vinci, Michelangelo, and Raphael—to paint frescos. Of course, all of this was going to cost money, and the Church looked for ways to raise more money. The Church tried to tax believers in other countries, but the rulers of those countries were trying to raise money themselves and did not want to see their subjects' money sent out of the country to Rome—particularly because the Church generally did not pay taxes on its properties. Resentment against papal fundraising was acute in some parts of Northern Europe. As a result, the Church had to develop creative ways of raising money. One of those creative ways evolved into the selling of indulgences, a practice that would lead to the Protestant Reformation.

In the past, historians have sometimes depicted the late medieval Church as deeply corrupt and ripe for the Reformation that struck in the 1500s. However, more recent scholars believe that this was not the case. They argue that, in the centuries before the Reformation, the Church was in many ways quite strong, and in some ways it was actually gaining strength. This is not to say there were no abuses. It was widely known that some priests were not well-trained or well-educated, that some monks were more interested in hunting than praying, that some friars actually seduced the women whose sins they were supposed to be forgiving, and that some popes and cardinals lived lives of luxury rather than of piety. Improprieties of this sort were noted in poems such as Geoffrey Chaucer's *Canterbury Tales* (circa 1390s), and there were periodic efforts to curb these abuses and reform the Church from 1000 on. Even the Protestant Reformation began as a call for reform within the Church. Only later did it lead to the creation of new churches.

To learn more about specific topics in this unit, download the CKHG Online Resource "About the Reformation":

www.coreknowledge.org/ckhg-online-resources

UNIT RESOURCES

Student Component

The Reformation Student Reader—five chapters

Teacher Components

The Reformation Teacher Guide—five chapters. The guide includes lessons aligned to each chapter of *The Reformation* Student Reader, with a daily Check For Understanding and Additional Activities, such as a mock trial and vocabulary practice, designed to reinforce the chapter content. A Unit Assessment, Performance Task Assessment, and Activity Pages are included in Teacher Resources, beginning on page 196.

- The Unit Assessment tests knowledge of the entire unit, using standard testing formats.
- The Performance Task Assessment requires students to apply and share the knowledge learned during the unit through either an oral or written presentation. In this unit, the presentation is written.
- The Activity Pages are designed to reinforce and extend content taught in specific chapters throughout the unit. These optional activities are intended to provide choices for teachers.

The Reformation Timeline Image Cards—nine individual images depicting significant events and individuals related to the Reformation. In addition to an image, each card contains a caption, a chapter number, and the Big Question, which outlines the focus of the chapter. You will construct a classroom Timeline with students over the course of the entire unit. The Teacher Guide will prompt you, lesson by lesson, as to which image card(s) to add to the Timeline. The Timeline will be a powerful learning tool, enabling you and your students to track important themes and events as they occurred within this expansive time period.

Timeline

Some preparation will be necessary prior to starting *The Reformation* unit. You will need to identify available wall space in your classroom of approximately fifteen feet on which you can post the Timeline cards over the course of the unit. The Timeline may be oriented either vertically or horizontally, even wrapping around corners and multiple walls, whatever works best in your classroom setting. Be creative—some teachers hang a clothesline so that the image cards can be attached with clothespins!

Create three time indicators or reference points for the Timeline. Write each of the following dates on sentence strips or large index cards:

- **1400s**
- **1500s**
- **1600s**

Affix these time indicators to your wall space, allowing sufficient space between them to accommodate the actual number of image cards that you will be adding to each time period as per the following diagram:

	1400s	1500s	1600s
	• •	• • • • •	• •
Chapter	1 1	2 3 3 5 4	4 4

You will want to post all the time indicators on the wall at the outset before you place any image cards on the Timeline.

1400s



Chapter 1

1400s



Chapter 1

1500s



Chapter 2

1500s



Chapter 3

1500s



Chapter 3

1500s



Chapter 5

1500s



Chapter 4

1600s



Chapter 4

1600s



Chapter 4

Understanding References to Time in *The Reformation Unit*

As you read the text, you will become aware that in some instances general time periods are referenced, and in other instances specific dates are cited. For example, Chapter 1 refers to the 1400s and 1500s as an age of change in Europe. In contrast, there are references to specific dates in history throughout the unit. Here are just a few:

Ignatius made a pilgrimage to a shrine in 1522.

Luther and Zwingli met in 1529.

Copernicus was born in 1473.

The Church condemned Galileo's *Dialogue* in 1633.

Because of this, it is important to explain to students that the unit deals with themes that were important throughout the period of the Reformation, but the unit also deals with important people and particular events in specific moments in time. Therefore specific dates for key events in history are also included in the unit.

Time to Talk About Time

Before you use the Timeline, discuss with students the concept of time and how it is recorded. Here are several discussion points that you might use to promote discussion. This discussion will allow students to explore the concept of time.

1. What is time?
2. How do we measure time?
3. How do we record time?
4. How does nature show the passing of time? (Encourage students to think about days, months, and seasons.)
5. What is a specific date?
6. What is a time period?
7. What is the difference between a specific date and a time period?
8. What does CE mean?
9. What is a timeline?

USING THE TEACHER GUIDE

Pacing Guide

The Reformation unit is one of thirteen history and geography units in the Grade 5 Core Knowledge Curriculum Series™. A total of eight days have been allocated to *The Reformation* unit. We recommend that you do not exceed this number

of instructional days to ensure that you have sufficient instructional time to complete all Grade 5 units.

At the end of this Introduction, you will find a Sample Pacing Guide that provides guidance as to how you might select and use the various resources in this unit during the allotted time. However, there are many options and ways that you may choose to individualize this unit for your students, based on their interests and needs. So, we have also provided you with a blank Pacing Guide that you may use to reflect the activity choices and pacing for your class. If you plan to create a customized pacing guide for your class, we strongly recommend that you preview this entire unit and create your pacing guide before teaching the first chapter.

Reading Aloud

In each chapter, the teacher or a student volunteer will read various sections of the text aloud. When you or a student reads aloud, always prompt students to follow along. By following along in this way, students become more focused on the text and may acquire a greater understanding of the content.

Turn and Talk

In the Guided Reading Supports section of each chapter, provide students with opportunities to discuss the questions in pairs or in groups. Discussion opportunities will allow students to more fully engage with the content and will bring “to life” the themes or topics being discussed.

Big Questions

At the beginning of each Teacher Guide chapter, you will find a Big Question, also found at the beginning of each Student Reader chapter. The Big Questions are provided to help establish the bigger concepts and to provide a general overview of the chapter. The Big Questions, by chapter, are:

Chapter	Big Question
1	What were the obvious advantages of the development of the printing press?
2	Why was Luther’s religious revolution more successful than earlier reformers’ attempts?
3	Besides Lutheranism, what other Protestant religions developed in Europe?
4	How might scientific discovery have challenged religious belief?
5	What were the outcomes of the Counter-Reformation?

Core Vocabulary

Domain-specific vocabulary, phrases, and idioms highlighted in each chapter of the Student Reader are listed at the beginning of each Teacher Guide chapter in the order in which they appear in the Student Reader. Student Reader page numbers are also provided. The vocabulary terms, by chapter, are:

Chapter	Core Vocabulary
1	theology, astronomer, calligrapher, movable type
2	notice, thesis, ordain, theologian, cardinal, indulgence, penance, confess, purgatory, basilica, heretic, sacrament, papal bull, excommunication, recant, conscience
3	confederacy, scripture, veneration, saint, pilgrimage, sermon, muster, chaplain, conversion, salvation, predestination, civil, pastor, elder, annul, heir
4	Easter, theorize, axis, pendulum, pulse
5	“grassroots movement,” shrine, heresy, convert, Inquisition, superstition

Note: Chapters 2 and 3 each include many challenging Core Vocabulary words specific to the religious topics and events described. These words are likely to be unfamiliar to most students. In creating the lesson guidance associated with these chapters, care has been taken to ensure that passages of the text that include these vocabulary words are read aloud, so that you can pause and explain the meaning of these words in context as they are encountered. You will be prompted to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the entire text. Students are not expected to memorize definitions of these words or to independently use all of them in discussing or writing about each chapter. Rather, the goal is that they understand the words in the context in which they are used.

Activity Pages

Activity Pages



AP 1.1
AP 1.2
AP 2.1
AP 3.1
AP 4.1
AP 5.1
AP 5.2

The following activity pages can be found in Teacher Resources, pages 205–213. They are to be used after students read the chapter(s) specified, during class time or for homework. Be sure to make sufficient copies for your students prior to conducting the activities.

- Chapter 1—World Map (AP 1.1)
- Chapter 1—Comparing the Influences of Communication Technology (AP 1.2)
- Chapter 2—Martin Luther: True or False? (AP 2.1)
- Chapter 3—Domain Vocabulary: Chapters 1–3 (AP 3.1)
- Chapter 4—Galileo’s Trial (AP 4.1)
- Chapter 5—Domain Vocabulary: Chapters 4–5 (AP 5.1)
- Chapter 5—Counter-Reformation Fill-in-the-Blanks (AP 5.2)

Additional Activities and Website Links

An Additional Activities section, related to material in the Student Reader, may be found at the end of each chapter in this Teacher Guide. While there are many suggested activities, you should choose only one or two activities per chapter to complete based on your students' interests and needs. Many of the activities include website links, and you should check the links prior to using them in class.

CROSS-CURRICULAR CONNECTIONS

Science

Science Biographies

- Galileo Galilei

Books

Burch, Joann Johansen. *Fine Print: A Story About Johann Gutenberg*. Illus. Kent Alan Aldrich. Minneapolis: Carolrhoda Books, 1991.

Carr, Simonetta. *John Calvin: Christian Biographies for Young Readers*. Grand Rapids, MI: Reform Heritage Books, 2013.

Demuth, Patricia. *Who was Galileo?* New York: Grosset & Dunlap, 2015.

Maier, Paul. *Martin Luther: A Man Who Changed the World*. St Louis: Concordia Publishing, 2004.

Panchyk, Richard. *Galileo for Kids: His Life and Ideas*. Chicago: Chicago Review Press, 2005.

Sis, Peter. *Starry Messenger*. New York: Square Fish, 2000.

Weiss, Jim. *Galileo and the Stargazers*. Charles City, VA: The Well-Trained Mind Press. (Audio Recording)

Use this link to download the CKHG Online Resources for this unit, where the specific link to purchase the Jim Weiss audio recordings may be found:

www.coreknowledge.org/ckhg-online-resources

THE REFORMATION SAMPLE PACING GUIDE

For schools using the *Core Knowledge Sequence* and/or CKLA.

TG—Teacher Guide; SR—Student Reader; AP—Activity Page

Week 1

Day 1

Day 2

Day 3

Day 4

Day 5

The Reformation

“An Age of Change” (Core Lesson) (TG & SR—Chapter 1)	“Comparing the Influences of Communication Technology” (TG, Chapter 1, Additional Activities, SR & AP 1.2)	“The Birth of Protestantism” (Core Lesson) (TG & SR—Chapter 2)	“The Spread of Protestantism” (Core Lesson) (TG & SR—Chapter 3)	“A Revolution in Science” (Core Lesson) (TG & SR—Chapter 4)
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CKLA

“Contemporary Fiction”	“Contemporary Fiction”	“Contemporary Fiction”	“Contemporary Fiction”	“Contemporary Fiction”
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Week 2

Day 6

Day 7

Day 8

The Reformation

“Galileo’s Trial” (TG, Chapter 4, Additional Activities, SR & AP 4.1)	“Reform Within the Church” (Core Lesson) (TG & SR—Chapter 5)	<i>The Reformation</i> Unit Assessment
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CKLA

“Contemporary Fiction”	“Contemporary Fiction”	“Contemporary Fiction”
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THE REFORMATION PACING GUIDE

_____’s Class

(A total of eight days have been allocated to *The Reformation* unit in order to complete all Grade 5 history and geography units in the *Core Knowledge Curriculum Series™*.)

Week 1

Day 1

Day 2

Day 3

Day 4

Day 5

The Reformation

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Week 2

Day 6

Day 7

Day 8

The Reformation

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CHAPTER 1

An Age of Change

The Big Question: What were the obvious advantages of the development of the printing press?

Primary Focus Objectives

- ✓ Explain the importance of movable type and the printing press to the spread of information. **(RI.5.3)**
- ✓ Describe how Gutenberg improved movable type and how his printing press worked. **(RI.5.2)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *theology*, *astronomer*, *calligrapher*, and *movable type*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Printing Press”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page



AP 1.1

AP 1.2

- Display and individual student copies of World Map (AP 1.1)
- Individual student copies of Comparing the Influences of Communication Technology (AP 1.2)

Core Vocabulary (Student Reader page numbers listed below)

theology, n. a system of religious beliefs **(92)**

Example: Religious leaders study theology as part of their training.

astronomer, n. a scientist who studies the stars, the planets, and other features of outer space **(92)**

Example: The astronomer tracked the path of the comet across the sky.

Variation(s): astronomers

calligrapher, n. a person who copies written text by hand in an artistic way **(95)**

Example: Before the invention of the printing press, calligraphers made handwritten copies of books.

Variation(s): calligraphers, calligraphy

movable type, n. a system of blocks for individual letters and punctuation marks that can be arranged to print books or other written documents (96)

Example: Korean printers used movable type for printing in the 1200s.

THE CORE LESSON 35 MIN

Introduce *The Reformation Student Reader*

5 min

Display the Chapter 1—Introduction Timeline Image Card, *The Renaissance*, and place it at the beginning of the 1400s on the class Timeline. Use the images on the card to prompt student recollections of the Renaissance.

Summarize the discussion by reading the caption of Timeline Card 1:

“The Renaissance, which started in Italy in the 1400s, was a time of great artistic and literary achievement. Patrons of the arts and learning included the pope, the Catholic Church, and wealthy families, such as the Medicis.”

Explain that the changes in worldview prompted by the Renaissance contributed to changes in religious thinking that became known as the Reformation, which students will explore in this unit.

Distribute copies of *The Reformation Student Reader* and suggest students take a few minutes to look at the cover and flip through the Table of Contents and illustrations in the book. Ask students to brainstorm individual words or simple phrases describing what they notice in the Table of Contents and various illustrations; record this information in a list on the board or chart paper. Students will likely mention buildings, people, someone nailing a piece of paper to a door, churches, and maps of Europe.

Introduce “An Age of Change”

5 min

Ask students whether they know how books were produced before the mid-1400s; suggest that they think back to *The Renaissance* unit and what they learned about monks and monasteries. (*Books were copied by hand, often by monks in monasteries.*) Tell students that copying a book by hand was a very slow and expensive process. For this reason, as well as others, only a few people had access to the information that books contained. Call attention to the Big Question, and encourage students to look for advantages of the development of the printing press.

Guided Reading Supports for “An Age of Change”

25 min

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Changing Ideas in Europe,” Pages 92–94



Activity Page



AP 1.1



Scaffold understanding as follows:

Read the title “Changing Ideas in Europe” and the first paragraph on page 92.

SUPPORT—Reference the Chapter 1—Introduction Timeline Image Card, and remind students that the Renaissance was also a period of great change in Europe.

CORE VOCABULARY—Read the rest of the section aloud. Stop to explain the meaning of the vocabulary terms *theology* and *astronomer*.

 **SUPPORT**—Display the World Map (AP 1.1). Ask students to point out the locations of Germany, Switzerland, France, Spain, Poland, and Italy.

After you read the text, ask the following question:

LITERAL—What changes occurred in Europe during the 1400s–1500s?

» Europeans developed new ways of communicating, as well as new ideas in science and religion.

“The German Inventor,” Pages 94–96

Scaffold understanding as follows:

Read aloud the first three paragraphs of the section “The German Inventor” on pages 94–95.

 **SUPPORT**—Display World Map (AP 1.1) and have students locate Germany, Gutenberg’s birthplace, and France, the country in which the city of Strasbourg is located and where Gutenberg lived for about ten years.

CORE VOCABULARY—Stop to explain the meaning of the vocabulary term *calligrapher*.

Invite volunteers to take turns reading aloud the rest of the section “The German Inventor” on pages 95–96.

 **SUPPORT**—Display World Map (AP 1.1), and have students locate China and Korea.

and one of the Germans, there is no record that these men ever met each other. In fact, they weren't all alive at the same time. However, all seven of these great people influenced each other as well as our lives today. By studying their lives and work, we can learn about the changes they helped to trigger.

The German Inventor

Johannes Gutenberg (johˈtserˈberg/) created a new technology that would change the way people communicated and, ultimately, the way they thought. Born in Mainz (mayntz), Germany, about 1400, Gutenberg was trained as a metalworker. In the 1430s he moved to Strasbourg, where he worked cutting gems, making mirrors, and teaching students. Even then, he was probably at work on the invention that would change the world.

By the late 1440s, Gutenberg had returned to Mainz. There he entered into a partnership with two other men.



copied books by hand because there was no such

Page 94

One was a businessperson. The other was a calligrapher, whose job was hand-copying books.

Until that time, people in Europe reproduced books by copying them by hand. The process was slow and expensive. Imagine how long it would take you to carefully copy the small book you are reading.

In Gutenberg's time, it might require a professional copyist four or five months of steady work to copy a two-hundred-page text. As a result, only the clergy and the wealthy could afford books. The clergy could depend on monks in monasteries to do the copying required. Wealthy nobles and merchants could afford to pay professional copyists to do the work. At the time, most people did not know how to read, much less own a book.

There was another way to produce copies of a book, but it was too expensive and required painstaking work. Woodcarvers first drew outlines of pictures and words on wood blocks. Next, they followed the outlines to carve out the wood around the letters and images. As a result, the letters and pictures "stood out" on the surface of the block. Then, workers applied ink to each block and pressed the block onto paper.

It was difficult and expensive to make a good printed book this way. Once carved, the words and pictures could not be changed. A single mistake could ruin an entire block. The impressions made on paper were often uneven. Wooden blocks did not last very

Vocabulary
calligrapher, n. a person who copies written text by hand in an artistic way

Page 95

After volunteers read the text, ask the following questions:

LITERAL—Why were books so expensive in the early 1400s?

- » They were copied by hand and took a long time to produce.

EVALUATIVE—In what ways do you think the expense of creating books affected who had access to books and learning new knowledge?

- » Only wealthy people, the clergy, and monks had wide access to books. Most people had very limited access to learning and knowledge.

EVALUATIVE—Why was movable type less useful in China?

- » Because the Chinese language uses different characters, or symbols, for each word, a printer would need thousands of different pieces of type to be able to print something.

INFERENTIAL—What were some advantages of movable type over woodblock printing?

- » Possible responses: Movable type was easier and less expensive than woodblock printing. Movable type lasted longer than wooden printing blocks. It was easier to make changes with movable type than with wooden printing blocks.

"The Spread of Knowledge," Pages 96–97

People in Europe did not know it, but in East Asia, inventors had developed something called **movable type**. These were small blocks that included a single letter or character. Printers arranged the movable type to create words and sentences. The Chinese created the first movable type out of baked clay in the eleventh century. By the thirteenth century, Korean printers were using metal to make type. However, movable type did not become popular in China or Korea. Chinese is written using a different character for each word. A printer would have needed to create thousands of pieces of type in order to print a single book.

The Spread of Knowledge

What Gutenberg did transformed the way in which books were produced in Europe. His invention also changed how people communicated knowledge and opinions. Books—and, therefore, knowledge—became available to many more people.

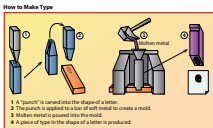
Gutenberg combined two separate developments to reproduce books quickly and cheaply. One development was movable metal type. The other was the wooden screw-and-lever press.

First, Gutenberg manufactured separate letter stamps out of durable metal. He created molds in the shape of each letter. He then poured molten metal into the molds.

Vocabulary
movable type, n. a system of blocks for individual letters and punctuation marks that can be arranged to print books and other written documents

Page 96

How to Make Type



Gutenberg repeated this process several times until he had a large collection of lead type for that letter. Then he went on to the next letter. He had to follow the same steps for each letter of the alphabet, including lowercase and capital letters. He also had to make type for numbers and punctuation marks. And he did this for each size of type: small, medium, and large. All in all, he created thousands of different pieces of type.

Page 97

Scaffold understanding as follows:

Have a volunteer read the first three paragraphs in "The Spread of Knowledge" on page 96.

SUPPORT—Have students look at the diagram of the type-making process on page 97. Ask them to describe the process using the information in the diagram.

Have students read the remaining paragraph silently.

SUPPORT—Review the last sentence on page 97. Help students understand why Gutenberg needed thousands of different pieces of type by asking students to count the number of *e*'s found in the last paragraph of this section. Explain that a printer would need one piece of type for each *e* in the paragraph. Ask students how many *e*'s the printer would need (*forty-nine*).

After students read the text, ask the following questions:

LITERAL—What two developments did Gutenberg combine to make his press?

- » Gutenberg combined movable metal type and a wooden screw-and-lever press.

INFERENTIAL—Why do you think Gutenberg needed a large collection of each letter before printing something?

» When someone prints a text, they use more than one of each letter.

“Working with Movable Type,” Page 98

Working With Movable Type

When the time came to print, the printer took the type pieces, letter by letter, from a case. The printer arranged the letters, numbers, and punctuation marks of each line of text in the correct order, with proper spacing, in a strip of wood called a composing stick. Because the metal pieces of type were reusable and because they could be moved around in any order required, they were called movable type.

Next, the printer locked the lines of type into a rectangular frame. Finally, the printer inked the type in the frame and pressed a sheet of paper against it. The printer could then make many prints of the same page. When printing was done, the printer could take apart the frame and return each piece of type to its place in the type case.

Why did movable type become much more popular in Europe than in East Asia, where it had first been invented? Most European languages use twenty-six letters to create words in their language. Written Chinese, which was used across East Asia, used separate characters for each word. It is much easier to create and use twenty-six different pieces of type than thousands. Movable print transformed book production in Europe in ways that would have been difficult in East Asia.

The Printing Press

Gutenberg's second great development was using a wooden screw-and-lever press for printing. The press had been used to make paper or wine. It used a lever and a screw to apply pressure. German inventor adjusted the press. Gutenberg locked the type onto the

Page 98

Scaffold understanding as follows:

Read aloud the first two paragraphs in the section.

SUPPORT—If students are having difficulty understanding the steps of the printing process, you may wish to write the steps on the board or chart paper.

Have students read the last paragraph in the section silently.

After students read the text, ask the following question:

LITERAL—What are the four steps that a printer working with movable type used to print one page?

» Step 1: Arrange the letters, numbers, and punctuation marks of each line of text in the correct order. Step 2: Lock the lines of type into a rectangular frame. Step 3: Ink the type. Step 4: Press a sheet of paper against the inked type. These steps produce a page of printed text.

“The Printing Press,” Pages 98–99



By 1500, most European cities had printers' workshops.

press bed. Then, he applied an oil-based ink to the type by hand and fixed a piece of paper on top of the type. He lowered the screw so that its flat wooden surface pressed the paper against the type and transferred the ink to the paper.

Printing a single sheet took Gutenberg and other early printers about two minutes. It had taken much longer to copy a page of text by hand.

About 1455, Gutenberg created the first printed copies of the Bible. These copies became known as the Gutenberg Bible. The few copies that remain are worth millions of dollars each.

Gutenberg's techniques spread throughout Europe during the next fifty years. By 1500, most European cities had printers' workshops. Printing changed the way information was gathered, stored, and communicated. It greatly increased the number of copies of books and hugely reduced the number of hours required to produce them. Many more people were able to read greater varieties of books, and readers in various places could view the same texts and images at the same time.

the work of printers helped spread as throughout Europe.

Page 99

Scaffold understanding as follows:

Have students read “The Printing Press” on pages 98–99 silently.

After students read the text, ask the following questions:

LITERAL—What was one of the first books printed by Gutenberg?

» In 1455, Gutenberg printed the Bible.

EVALUATIVE—What were the effects of Gutenberg's printing press on life in Europe?

» Possible responses: The number of books increased; more people were able to access books; a greater variety of books were available to more people. People could communicate and share ideas in writing through books; more people knew more about the world than in earlier times.

Timeline

- Show students the remaining Chapter 1 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “What were the obvious advantages of the development of the printing press?”
- Post the image of the printing press to the Timeline under the date referencing the 1400s; refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “What were the obvious advantages of the development of the printing press?”
 - » Key points students should cite include: the printing press could print books more quickly; the printing press made books less expensive to print; the printing press enabled people to communicate and share ideas; and more people knew more about the world than in earlier times.
- Choose one of the Core Vocabulary words (*theology, astronomer, calligrapher, or movable type*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Comparing the Influences of Communication Technology (RI.5.3)

45 MIN

Activity Page



AP 1.2

Materials Needed: Sufficient copies of Comparing the Influences of Communication Technology (AP 1.2); Student Readers

Divide the class into three or six groups. Distribute Comparing the Influences of Communication Technology (AP 1.2).

Ask a volunteer to read the question under Part 1. Ask students where they can find the answer to this question. (*Students should be able to indicate the page numbers or sections of the Reader chapter.*) Tell students they will work in groups to write down answers to the question. Give students five to ten minutes to complete this task. (If several groups have finished, you may wish to give them the directions for Part 2 so they can begin the second part.)

Ask a volunteer to read the question under Part 2. Assign each group one of the technologies. (If you have six groups, then two groups will have each technology.) Tell students to brainstorm ideas on how their assigned technology influenced the spread of knowledge, using such criteria as:

- The overall increase in the number of people able to access knowledge and ideas
- Speed of access to knowledge
- Cost of access to knowledge
- Ability to interact in real time with ideas and information
- Ability to interact with ideas and information on an ongoing basis in a “community”

Give students five to ten minutes to complete this task. (If several groups have finished, you may wish to give them the directions for Part 3 so they can begin the third part.)

Ask a volunteer to read the directions for Part 3. Review with students the purpose of a Venn diagram, if they have not used one recently. Tell students to review their notes in Part 1 and 2, and use them to compare and contrast the printing press with their assigned technology. Tell students that they will need to share two similarities and two differences from their Venn diagram with the class. Give students five to ten minutes to complete this task. If a group finishes early, ask students to practice presenting to the class.

Have groups present their similarities and differences to the class. If time remains, discuss with the class what patterns they saw among all the technologies. Ask students whether they can think of any other inventions that helped the spread of knowledge as much as the printing press, telephone, television, and Internet have.

If time permits, guide students to compare and contrast each of the three modern inventions.

CHAPTER 2

The Birth of Protestantism

The Big Question: Why was Luther's religious revolution more successful than earlier reformers' attempts?

Primary Focus Objectives

- ✓ Describe the issues that alienated Martin Luther from the Catholic Church. **(RI.5.2)**
- ✓ Summarize Martin Luther's ideas, and explain how these ideas led to the Protestant Reformation. **(RI.5.2, RI.5.3)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *notice, thesis, ordain, theologian, cardinal, indulgence, penance, confess, purgatory, basilica, heretic, sacrament, papal bull, excommunication, recant, and conscience.* **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Martin Luther":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page



AP 1.1

- Display and individual student copies of World Map (AP 1.1)

Core Vocabulary (Student Reader page numbers listed below)

notice, n. a written statement posted for the public to see **(100)**

Example: The notice on the bulletin board said that soccer tryouts would start on Monday.

Variation(s): notices

thesis, n. an idea or opinion; *theses* is the plural form **(100)**

Example: The student began the debate by stating his three theses.

Variation(s): theses

ordain, v. to officially make a person a religious leader **(103)**

Example: She will be ordained as a minister of the church on Sunday.

Variation(s): ordains, ordained

theologian, n. an expert on the study of religious ideas (103)

Example: The theologian held strong ideas about Church practices.

Variation(s): theologians

cardinal, n. high-ranking religious leader in the Catholic Church (103)

Example: The cardinal oversees the bishops and priests in his area.

Variation(s): cardinals

indulgence, n. the removal or reduction of certain punishments for sin, linked to a particular act (104)

Example: Martin Luther was very concerned that people could easily buy an indulgence instead of earning it through prayer.

Variation(s): indulgences

penance, n. an act, such as praying, done to show regret over some wrongdoing (105)

Example: As penance, the congregation admitted their sins and prayed for forgiveness.

confess, v. to admit having done something wrong (105)

Example: The child confessed to her mother that she had broken the vase.

Variation(s): confesses, confessed, confessing, confession

purgatory, n. according to Roman Catholicism, a temporary place where the souls of the dead suffer in order to do penance for sins before going to heaven (105)

Example: The Catholic Church taught that buying indulgences could reduce the number of years a person spent in purgatory.

basilica, n. a type of large Christian church, often built in the shape of a cross (106)

Example: The church members visited the Basilica of St. John in Des Moines, Iowa.

heretic, n. a person who does not accept or follow the ideas of a particular religion (107)

Example: Catholics believed that people who became Protestant were heretics.

Variation(s): heretics, heresy

sacrament, n. an important Christian religious ceremony (108)

Example: The marriage ceremony is a sacrament.

Variation(s): sacraments

papal bull, n. a major and formal written statement from the pope (108)

Example: The pope issued a papal bull stating that Martin Luther was no longer in the Church.

Variation(s): papal bulls

excommunication, n. a punishment given by a high-ranking religious official saying that a person can no longer be part of the Church **(108)**

Example: People, such as Martin Luther, who criticized the Church were threatened with excommunication.

recant, v. to publicly take back something you have said or written **(109)**

Example: Martin Luther refused to recant his criticisms of the Catholic Church.

Variation(s): recants, recanted, recanting

conscience, n. a sense or belief a person has that a certain action is right or wrong **(109)**

Example: Her conscience told her that she should not steal candy from the store.

THE CORE LESSON 35 MIN

Introduce “The Birth of Protestantism”

5 MIN

Ask students to review the advantages and impact of the printing press when it was invented by Gutenberg in the 1400s. (*The printing press could print books more quickly; the printing press made books faster and less expensive to print; the printing press enabled people to communicate and share ideas; and more people knew more about the world than in earlier times.*)

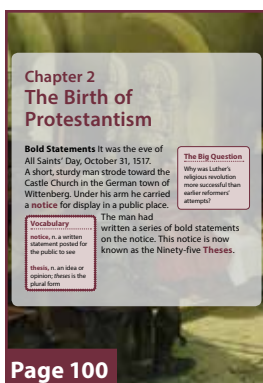
Call attention to the Big Question, and encourage students to look for reasons for Luther’s success as they read.

Guided Reading Supports for “The Birth of Protestantism”

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Bold Statements,” Pages 100–102



Scaffold understanding as follows:

Read the title of this chapter, calling particular attention to the term **Protestantism**. Ask students to analyze the word **Protestantism** by first defining the root word **protest** as meaning to disagree or oppose. Discuss the possible meaning of the chapter title. Then ask students to read “Bold Statements” on pages 100–102 quietly to themselves, referring to the vocabulary boxes as needed.



Page 101

After students read the text, ask the following question:

LITERAL—What were the Ninety-five Theses?

- » They were a list of ideas or opinions critical of the Church that were written and then posted on the church door by Martin Luther.

When he arrived at the church door, the man took the notice from under his arm. Then, he fastened it firmly to the door. Anyone who was interested could see what he had written. He did not know how people would respond to his ideas about the Church, but he was certain that he was right. He could not know that his words would start a movement that would change the Catholic Church and all of Europe. By posting his notice containing opinions critical of the Church, the man had begun what would be known as the Protestant Reformation.

This man was a professor named Martin Luther. He was born about forty years after Johannes Gutenberg created his printing press. Gutenberg's press would play a big role in the spread of Luther's ideas.

The German Theologian

In 1483, Martin Luther was born to Hans and Margaret Luther in Saxony, in present-day Germany. Martin's father was a miner who managed to save his money and purchase several mines of his own for his son. He hoped Martin

In 1517, Martin Luther attached a copy of his Ninety-five Theses to the door of the church in Wittenberg, Germany. These theses explained many of Luther's religious ideas.

Page 102

"The German Theologian," Pages 102–104

Martin Luther went to school and then to a university. However, at the age of twenty-one he abandoned his studies. Instead, he entered a monastery. Martin Luther's decision angered his father, but the young man believed that he was answering a call from heaven. He was convinced that he needed to become a monk to save his soul. Two years after he joined the monastery, Luther was ordained as a priest.

Luther fasted, prayed into the night, and confessed his sins frequently. There were times when those around him thought that he was too stern and too serious. But the leaders of the monastery also recognized his great intelligence. In 1508, he was sent to study to become a theologian and four years later became a professor of Bible studies.

While Luther was a student, he was sent on a trip to Rome by his monastery. Rome disappointed him. The lavish palaces of the Church's cardinals offended him. He was greatly upset by stories

Vocabulary

ordain, *v.* to officially make a person a religious leader

theologian, *n.* an expert on the study of religious ideas

cardinal, *n.* high-ranking religious leader in the Catholic Church

Page 103

Scaffold understanding as follows:

Read the title of this section, calling attention to and explaining the word *theologian*, referring to the root word *theology*. Ask students to quietly read "The German Theologian" on pages 102–104.

 **SUPPORT**—Display World Map (AP 1.1) and help students locate Germany.

After students read the text, ask the following questions:

LITERAL— What upset Luther about his trip to Rome?

- » Luther was upset by the luxury of the palaces in which the cardinals in Rome lived. He also thought that the pope was more interested in his power as a ruler than as a religious leader. Luther believed that the religious leaders in Rome were interested in things other than religion.

EVALUATIVE— What type of person did Martin Luther appear to be?

- » Possible responses: Luther appeared to be very serious, strict, and religious, as well as smart, determined, and independent.

"A Teacher and Scholar," Page 104

acted more like a ruler of a kingdom than the leader of the Church. Luther thought that many of the people of Rome, including his fellow priests, had little concern for their religion.

A Teacher and Scholar

Professor Luther soon distinguished himself as a teacher. He lectured on the books of the Bible and published writings on religion.

At the time that Luther began his career as a professor, the Church was not only the provider of spiritual guidance, it was also a large international power that required a great deal of management. The Church, led by the pope, ruled a large part of Italy called the Papal States. The pope had an army, waged wars with other rulers, and made treaties. The Church had its own laws and its own courts to deal with Church-related problems. The Church consulted with bankers for financial advice.

Sometimes the Church's political role kept it from performing its religious duties. And, because the Church had grown so much, it constantly needed to raise money to support itself and to carry out its spiritual work. The Church raised taxes, just as taxes are raised today. From time to time, the Church looked for other ways to raise money. For a while, the Church required anyone who held an important Church office to pay the pope part of his salary. The Church also raised voluntary donations given occasionally by a repentant sinner after the receipt of an indulgence. An indulgence was a kind of wrongdoing.

Vocabulary
indulgence, n.
the removal or
lessening of certain
punishments for
sin, linked to a
particular act

Page 104

Scaffold understanding as follows:

Read aloud "A Teacher and Scholar" on page 104.

CORE VOCABULARY—Review with students the meaning of the word *indulgence*. You may wish to ask students what they remember about indulgences from their study of the Renaissance.

SUPPORT—Tell students that Church leaders were often related to other leaders in Europe. For example, Pope Leo X was the son of Lorenzo de' Medici of Florence. Guide students to recall the role of the Medici family during the Renaissance.

After you read the text, ask the following questions:

LITERAL—What was the job of the pope?

» The pope was the leader of the Catholic Church.

EVALUATIVE—How was the pope similar to political leaders, such as kings?

» He raised taxes, signed treaties, fought wars, and led an army.

"Challenging Church Practices," Pages 105–107

Scaffold understanding as follows:

Ask for volunteers to read aloud the first four paragraphs of "Challenging Church Practices" on pages 105–106.

CORE VOCABULARY—Explain the meaning of the words *penance*, *confess*, *purgatory*, and *basilica* as they are encountered. It may be helpful to pause to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the text.

Ask students to read the rest of "Challenging Church Practices" on pages 106–107 and the caption on page 106 to themselves.

After students read the text, ask the following questions:

LITERAL—What were indulgences?

» Indulgences were given by priests to people who had asked to be forgiven for their sins. The indulgence was meant to reduce the amount of penance a person needed to do.

Challenging Church Practices

Practices

When you studied the Renaissance, you learned about indulgences. The Church taught that sin, or mistakes, could keep people from going to heaven.

If people sinned, they asked for forgiveness. A priest forgave them and asked them to do penance. The priest then did something to make up for their mistake. The Church also taught that indulgences could release people from part of their penance. But—and this was important—the indulgence would not work unless people also confessed their misdeeds to a priest and had been forgiven for having sinned. Sometimes when priests gave indulgences, people in return donated money to the Church. Usually donors were promised a reduction in the number of years their soul would have to spend in purgatory.

In 1514, Pope Leo X extended the practice of indulgences across Europe. This increased money.



Pope Leo X was the son of Lorenzo de' Medici.

Vocabulary
penance, n.
an act, such as praying, done by those who regret over some wrongdoing
confess, v.
to admit having done something wrong
purgatory, n.
according to Roman Catholicism, a temporary place where the souls of the dead suffer in order to do penance for sins before going to heaven

Page 105

Luther had studied the Bible. He was convinced that the Church misled people by offering indulgences. He agreed with the Church that God would forgive sins only if people were truly sorry. But Luther thought that receiving donations caused confusion. He believed it gave people the false idea that they could give money in return for God's forgiveness. God's forgiveness, he believed, was not something that anyone could buy.

In April 1517, a traveling monk arrived in Wittenberg, where Luther taught. He was a salesperson. He told people that they could earn indulgences by giving money for rebuilding the pope's basilica in Rome.

He said the indulgences he was offering were very powerful. They could even help people's dead relatives gain release from purgatory.

The monk made his wild claims because he wanted to raise money for the Church. But everything he said went against Church teachings.



This is the altar on which Martin Luther nailed his Ninety-Five Theses in Wittenberg. Luther said that he nailed the theses to the door of the church to attack the practice of selling indulgences. The Catholic Church in fact, even after the Church had paid in place a number of reforms, then, money, indulgences, to Luther could not be sold because of the printing press.

Page 106

LITERAL—Why was Luther furious about what the traveling monk who arrived in Wittenberg in 1517 said about indulgences?

- » Luther was particularly angry that the monk told people they could receive especially powerful indulgences by giving money for rebuilding the pope's basilica in Rome. In Catholicism, indulgences are spiritual benefits that individuals can earn by saying prayers or doing penance. Luther attacked indulgences because he believed that people might think that they could pay money and have punishment for their sins reduced or removed without changing their lives and seeking God's forgiveness.

"Spreading Luther's Ideas," Pages 107–108

Scaffold understanding as follows:

Ask student volunteers to read aloud "Spreading Luther's Ideas" on pages 107–108.

CORE VOCABULARY—Review with students the meaning of the words *heretic*, *sacrament*, and *papal bull* as they are encountered. Again, it may be helpful to pause to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the text. Make connections for students between the words *sacrament* and *sacred*, and between *papal bull* and *pope*.

CORE VOCABULARY—Review with students the meaning of the word *excommunication*. Tell students that the prefix *ex-* usually means out or from. Encourage students to think of other words that begin with the prefix *ex-*. (*exclude*, *exit*, *exhale*, *except*)

After students read the text, ask the following questions:

LITERAL—How did Luther spread his ideas?

- » He printed leaflets and pamphlets that explained his ideas.

EVALUATIVE—How did the availability of movable type and the printing press increase the spread of Luther's ideas?

- » It reduced the cost and speed of printing, making more written materials available at lower prices to many people who would never have had access to them in the past.

LITERAL—How did Church officials respond to Luther's actions?

- » They asked him to take back what he had said. When he did not, the pope excommunicated him.

Ideas about why the Church was wrong to exchange indulgences for donations. His notice listed ninety-five theses for debate by students at the university. The door of Wittenberg's Castle Church was a kind of bulletin board for university announcements.

In October 1517, Luther nailed the notice to the door.

People often called notices to the door of this church. But Luther's notice was very dramatic. He objected to how the Church raised and spent money. He denied that the pope had any power over the souls of the dead. And he charged that offering indulgences actually harmed people by making them think that all they had to do was give money and their sins would be forgiven. These ideas were a real challenge to the authority of the Church.

Spreading Luther's Ideas

Luther's theses were printed and distributed throughout central Europe. It is not clear what role Luther played in this process, but he surely allowed it to happen. Luther also began to publish leaflets and pamphlets. In them he explained his views on indulgences and other Church practices. Many people read his ideas.

Church authorities were not happy with Luther's writings. Many thought he was a heretic. Church leaders called Luther to a meeting to discuss and debate his writings. When Luther was told he must take back what he had written, he refused. Luther made it clear that if certain reforms did not happen, then he and his supporters would

Vocabulary
heretic, is a person who does not accept or follow the ideas of a particular religion

Page 107

During the next three years, Luther continued to print writings calling for reform of the Church. In his writings, Luther began to question the authority of the pope. He also blamed the pope for many of the Church's problems and attacked some of the Church's teachings. Luther taught that only some of the Church's rituals, called sacraments, were based on the Bible. He thought that marriage should not be one of the sacraments. He argued his views with other leaders in the Church.

Over time, Luther gained the support of many of the German people.

Finally, the pope took strong action. He issued an official document, called a papal bull, in which he condemned Luther's writings and ordered them burned. The pope gave Luther sixty days to take back what he taught or face excommunication, or removal from membership in the Church. Luther responded by burning a copy of the papal bull.

Vocabulary
sacrament, is an important Christian religious ceremony
papal bull, is a major and formal written statement from the pope
excommunication, is a punishment given by a high-ranking religious official saying that a person can no longer be part of the Church

Luther on Trial

Luther was ordered to appear before an assembly of religious leaders and princes, including the Holy Roman Emperor Charles V. Luther faced a choice: He could say he was wrong or be thrown out of the Church. The assembly, called a diet, was held in the city of Speyer. Luther's arguments were overwhelmingly in favor

Page 108

"Luther on Trial," Pages 108–111

Scaffold understanding as follows:

Preview the following Core Vocabulary words and their meanings before reading "Luther on Trial":

CORE VOCABULARY—Tell students that the word *recant* means to formally or publicly take back a statement or belief. It comes from the Latin prefix *re-*, meaning backward, and the Latin verb *cantare*, meaning to sing.

CORE VOCABULARY—Review with students the meaning of the word *conscience*. Ask students to think of examples of things that their conscience keeps them from doing or encourages them to do.

Now, ask students to read "Luther on Trial" on pages 108–111 to themselves.

After students read the text, ask the following questions:

LITERAL—Why was Luther put on trial, and what was the result of the trial?

- » Luther was put on trial for refusing to take back teachings the pope had condemned. When Luther refused to recant at the trial, he was declared an outlaw.

LITERAL—Why did Luther translate the Bible into German?

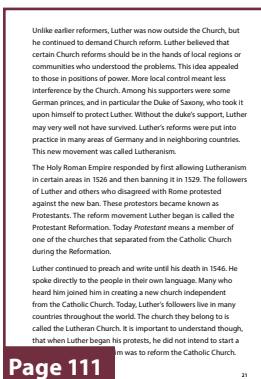
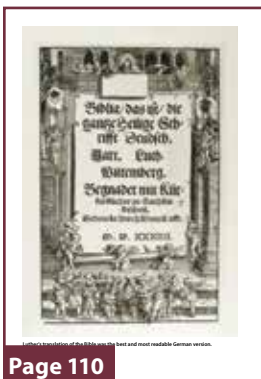
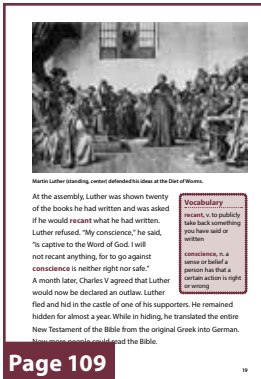
- » He wanted more people than just those who were able to read Latin and Greek to be able to read it.

LITERAL—What was the Protestant Reformation?

- » The Protestant Reformation was the movement of protest begun by Martin Luther against Catholic Church teachings and practices that led to the establishment of new churches.

LITERAL—What is the name of the church that Luther ended up founding?

- » It is called the Lutheran church.



Timeline

- Show students the Chapter 2 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: "Why was Luther's religious revolution more successful than earlier reformers' attempts?"
- Post the image of Luther to the Timeline under the date referencing the 1500s; refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “Why was Luther’s religious revolution more successful than earlier reformers’ attempts?”
 - » Key points students should cite include: Luther could use the printing press to spread his ideas; Luther was persistent and did not recant, even when faced with excommunication; Luther had the support of some important political leaders who protected him.
- Choose one of the Core Vocabulary words (*notice, thesis, ordain, theologian, cardinal, indulgence, penance, confess, purgatory, basilica, heretic, sacrament, papal bull, excommunication, recant, or conscience*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Martin Luther: True or False?

30 MIN

Activity Page



AP 2.1

Materials Needed: Sufficient copies of Martin Luther: True or False? (AP 2.1)

Distribute Martin Luther True or False (AP 2.1), and direct students to determine whether the statements are true or false.

This activity can be completed in class or assigned as homework. Students might also work alone or in pairs to complete the activity.

CHAPTER 3

The Spread of Protestantism

The Big Question: Besides Lutheranism, what other Protestant religions developed in Europe?

Primary Focus Objectives

- ✓ Identify the religious reforms of Ulrich Zwingli and John Calvin. **(RI.5.1)**
- ✓ Compare and contrast Zwingli's and Calvin's reforms with those of Martin Luther. **(RI.5.3)**
- ✓ Describe the spread of Calvinism throughout Europe. **(RI.5.2)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *confederacy, scripture, veneration, saint, pilgrimage, sermon, muster, chaplain, conversion, salvation, predestination, civil, pastor, elder, annul, and heir*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About John Calvin":

www.coreknowledge.org/ckhg-online-resources

Materials Needed:

Activity Page



AP 1.1

- Display and individual student copies of World Map (AP 1.1)

Core Vocabulary (Student Reader page numbers listed below)

confederacy, n. a group of people, organizations, or countries that join together for a common cause **(112)**

Example: Different Swiss cantons joined together to form a confederacy.

Variation(s): confederacies

scripture, n. religious writings; the Bible (114)

Example: Martin Luther believed in basing the Church's teachings on scripture.

veneration, n. the act of showing honor or deep love or respect (114)

Example: As a sign of veneration, many Catholic churches included statues of different saints.

saint, n. a person honored by religious leaders for having lived an especially good and exemplary life (114)

Example: Mother Teresa, who worked with the poor in India, is recognized as a saint by Catholics.

Variation(s): saints

pilgrimage, n. a journey undertaken for religious purpose (114)

Example: People of different religions sometimes make a pilgrimage to a place that is considered holy and of special significance to their religion.

Variation(s): pilgrimages

sermon, n. a speech on a religious topic given by a religious leader (114)

Example: The pastor gave a sermon on forgiveness.

Variation(s): sermons

muster, v. to gather soldiers together (115)

Example: During the American Revolution, George Washington mustered the soldiers of the Continental Army to fight the British.

Variation(s): musters, mustered, mustering

chaplain, n. a religious person who serves a specific group, such as an army or a hospital (115)

Example: The chaplain visited patients in the hospital to offer comfort and companionship.

Variation(s): chaplains

conversion, n. the act of changing from one religion or belief to another (116)

Example: During the Reformation, many people in Geneva underwent a conversion to the new religion of Calvinism.

Variation(s): conversions, convert

salvation, n. in Christianity, being saved from the effects of sin (117)

Example: Christians believe that Jesus provides salvation.

predestination, n. the idea that a person's actions and fate are decided ahead of time by God (117)

Example: John Calvin believed in predestination and that people could not earn salvation because their fate was already decided.

civil, adj. related to the government, not religious or military organizations **(118)**

Example: Some couples decide to have a civil instead of a religious marriage ceremony.

pastor, n. a Christian leader in charge of a church **(119)**

Example: The pastor invited everyone to attend the church picnic.

Variation(s): pastors

elder, n. a person who has power and authority based on experience **(120)**

Example: The elders met to schedule the prayer meeting.

Variation(s): elders

annul, v. to officially state that a marriage never existed under the law **(121)**

Example: Sometimes couples will ask to have their marriage annulled rather than get a divorce.

Variation(s): annuls, annulled, annulment

heir, n. a person who will legally receive the property of someone who dies; the person who will become king or queen after the current king or queen dies or steps down **(121)**

Example: Often the king's oldest child is his heir.

Variation(s): heirs

THE CORE LESSON 35 MIN

Introduce “The Spread of Protestantism”

5 MIN

Remind students that Martin Luther was a highly religious theologian who believed in many important Catholic teachings. Yet he also leveled strong criticism against the Catholic Church in hopes of reforming it. His ideas helped touch off the Protestant Reformation. That movement would soon spread to leaders in other parts of Europe. Call attention to the Big Question, and encourage students to look for information about new religions or churches that were formed.

Guided Reading Supports for “The Spread of Protestantism”

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"A Second Wave of Religious Reformation," Pages 112–113

Chapter 3
The Spread of Protestantism

A Second Wave of Religious Reformation Switzerland is southwest of Luther's Germany. This mountainous country's geography encouraged independence among its citizens. The rugged Alps made it difficult for others to conquer the Swiss.

The Big Question
Besides Lutheranism, what other Protestant religions developed in Europe?

Vocabulary
confederacy, n. a group of people, organizations, or countries that join together for a common cause

In the early 1500s, Switzerland was divided into many smaller territories called cantons. Each canton governed itself. In the late 1200s, a number of cantons formed a confederacy to help protect themselves against enemies. It was here, in Switzerland, where the second wave of religious reformation took place. In the early 1500s, most of the Swiss bishops were more like feudal lords than spiritual leaders. They often showed greater interest in raising money than in leading their people.

Page 112



Scaffold understanding as follows:

Ask students to look at the illustration and read the caption on page 113.

SUPPORT—Display World Map (AP 1.1) and guide students in locating Switzerland on the map. Call students' attention to the location of Switzerland relative to Germany.

Have students quietly read "A Second Wave of Religious Reformation," found on page 112, to themselves.

After students read the text, ask the following questions:

LITERAL—Where did the second wave of the Reformation begin?

» It began in Switzerland.

"More Religious Reform," Page 114

More Religious Reform

What were considered abuses in the Church angered one Swiss citizen in particular, Ulrich Zwingli. Zwingli served as a priest in Zurich, then the leading city in the Swiss Confederation. In 1519, Zwingli began to reform his own congregation. He had become convinced that many practices in the Church had no basis in scripture. Like Luther, he opposed the practice of indulgences. He urged people not to seek them. "Christ alone saves," he declared.

Vocabulary
scripture, n. religious writings; the Bible
veneration, n. the act of showing honor or deep love or respect
saint, n. a person honored by religious leaders for having lived an especially good and exemplary life
pilgrimage, n. a journey undertaken for religious purpose
sermon, n. a speech on a religious topic given by a religious leader

He also preached against other practices he said were not supported in the Bible. He dismissed the veneration of the saints. He ordered all statues and other forms of religious art be removed from churches. He declared that Christians were not required to fast or go on pilgrimages. Since he could not find authority in the Bible for the use of music in worship services, he removed the organ from his church and banned the singing of hymns. Zwingli won many supporters in Zurich.

Thanks to the help of a supportive Zurich printer, Zwingli's ideas were spread outside Zurich. Copies of his sermons and other writings reached Germany. There Zwingli's ideas began to spread.

Page 114

Scaffold understanding as follows:

Ask volunteers to read aloud each paragraph of "More Religious Reform" on page 114.

CORE VOCABULARY— Explain the meaning of the words *scripture*, *veneration*, *saint*, *pilgrimage*, and *sermon* as they are encountered in the text. It may be helpful to pause to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the text.

Note: Students in the Core Knowledge program may recall the terms *scripture* and *pilgrimage* from their Grade 4 studies.

SUPPORT—Point out that Zwingli, like Luther, was able to spread his ideas because of the printing press.

After volunteers read the text aloud, ask the following questions:

LITERAL—Who was Ulrich Zwingli?

» He was a Catholic priest who became a leader in the Protestant Reformation in Switzerland.

EVALUATIVE—How was Zwingli similar to Luther?

- » They both disagreed with certain practices of the Catholic Church. They both were originally priests in the Catholic Church. They both opposed the idea of indulgences. They both spread their ideas using the printing press.

“Luther and Zwingli Meet,” Pages 115–116

Scaffold understanding as follows:

Ask students to read “Luther and Zwingli Meet” on pages 115–116 silently, reminding them to use the vocabulary boxes if needed.

After the students read the text, ask the following questions:

LITERAL—In what additional way were Luther’s and Zwingli’s beliefs and teachings similar?

- » Both Luther and Zwingli believed that religious beliefs and practices should be based on only the Bible.

LITERAL—In what way were Luther’s and Zwingli’s beliefs and teachings different?

- » Luther and Zwingli held different views on the role of the Church in people’s lives.

LITERAL—What happened to Zwingli?

- » He was killed in battle when an army of the cantons that had remained Catholic attacked Zurich, the city in Switzerland that began following Zwingli’s teachings.

“The French Scholar,” Pages 116–117

Scaffold understanding as follows:

Preview the meaning of the word *conversion*. Ask students to quietly read “The French Scholar” on pages 116–117 to themselves, reminding them to use the vocabulary box if needed.

Note: Students in the Core Knowledge program may recall the word *convert* from their Grade 4 studies. Help students make the connection between the verb *convert* and the noun *conversion*.

Luther and Zwingli Meet

The two reformers did not always get along. First, they carried out a pamphlet war. Then, in 1529 they met in person to debate their differences. They agreed on many teachings. Both agreed that religious beliefs and practices should be based solely on what was in the Bible. This differed from the Catholic view, which was that the traditions handed down from the earliest days of the Church were important, too. But the two reformers differed strongly on the role of the Church in people’s lives. At the end of their meeting, Zwingli offered to shake hands with Luther. Luther flatly refused. “I will not let the devil teach me anything in my church,” he later said.

Zwingli returned to Zurich, where he continued to write and preach. His teachings were not supported by some cantons of Switzerland that still followed the Catholic faith. In 1531, five of these cantons mustered an army against Zurich. Zwingli joined the Zurich army as a chaplain. The Swiss reformer was killed in battle. As he lay dying, he is reported to have said, “They may kill the body, but not the soul.”

Despite Zwingli’s death, the spirit of religious reform remained alive in Switzerland. It shifted, however, to another Swiss city, Geneva. In Zurich, German was the common language. In Geneva, most people spoke French. It was a

Vocabulary
muster is to gather soldiers together
chaplain is a religious person who serves a specific group, such as an army or a hospital

Page 115

The Swiss reformer, Ulrich Zwingli (left), and the French reformer, John Calvin, both influenced the Protestant revolution.

Frenchman who would bring the message of reform to Geneva and ensure its spread to many other parts of Europe.

The French Scholar

John Calvin was born in 1509 in northern France. He studied theology and philosophy in Paris and planned to become a priest. In the middle of his studies, his father sent him to another city, Orleans, to study law. Calvin completed his legal studies, but he never practiced law. While in Orleans, he began to read the writings of religious reformers. He even began to spend time with some of them.

In about 1533, Calvin experienced what he

Vocabulary
conversion is the act of changing from one religion or belief to another

Page 116



SUPPORT—Display the World Map (AP 1.1) and guide students in locating France and Switzerland on their own copies. Point out the approximate locations of the towns of Orléans (Orléans is in central France) and Basel (Basel is near Switzerland's border with Germany and France) on the displayed map. Ask students why Calvin might have chosen to go to Basel rather than another Swiss city, such as Zurich. (*Basel was just across the border from France. It was also closer to Orléans than Zurich.*)

After students read the text, ask the following question:

LITERAL—How did John Calvin learn about the reform movement?

» He read the writings of other reformers and met with some of them.

"Calvinism," Pages 117–118

Scaffold understanding as follows:

Ask volunteers to read aloud "Calvinism" on pages 117–118, reviewing the Core Vocabulary terms *salvation*, *predestination*, and *civil* as they are encountered. Pause to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the text.

After volunteers read the text aloud, ask the following questions:

EVALUATIVE—Why do you think Calvin published his book, *The Institutes of the Christian Religion*, in French after having published it in Latin?

» It is likely that only officials of the Church were able to read and understand Latin. By publishing the book in French, the native language spoken where Calvin lived, more people would be able to read the book.

LITERAL—What is predestination?

» Predestination is the idea put forth by Calvin that even before people are born, God decides who will or will not go to heaven.

EVALUATIVE—According to Calvin, what were the responsibilities of civil, or government, rulers and officials?

» Their responsibilities were to be the officials of God and to enforce God's laws above all others, including those created by any ruler or government.

In Catholic France, people who wanted to reform the Catholic Church were not welcome. So Calvin moved from France to Basel, Switzerland.

Calvinism

While in Basel, Calvin wrote a book called *The Institutes of the Christian Religion*. In the *Institutes* Calvin discussed his views on religious belief and practice. The first edition of the *Institute* was published in Latin. Two years later it was published in French.

One of the most important theological issues of the time was the question of God's forgiveness of sin or wrongdoing and who would or would not receive salvation. The Catholic Church taught that sinners needed to ask God's forgiveness for their sins and do penance to receive salvation. Luther said that it was really only God's forgiveness that was important.

Calvin, however, believed that God chose who received salvation. According to Calvin, God decided who would receive salvation and who would not—and that God made this decision about a person before he or she was even born. This idea is known as *predestination*. Some people, Calvin believed, were predestined to go to heaven; others were not.

Vocabulary
salvation, in Christianity, being saved from the effects of sin

Vocabulary
predestination, in theology, the idea that a person's actions and fate are decided ahead of time by God

Page 117

Calvin also wrote about the relationship between Church and state. He maintained that the authority of civil rulers is based on God's word. Lawful civil rulers, he said, acted as "officials and lieutenants of God." Therefore, he believed that the word or laws of God were above all others.

In 1536, Calvin moved from Basel to Geneva. There, other reformers persuaded him to help turn the wealthy independent city into a center of religious reform.

A Calvinist Government

Calvin and other reformers wanted to create a government in Geneva that would put his beliefs into practice. Calvin taught the people of Geneva the beliefs he wrote about in the *Institutes*. He also attempted to make belief in his teachings a requirement for anyone who wanted to remain a citizen of Geneva. Calvin also attempted to control the behavior of the people of Geneva. He restricted activities such as gambling, singing, dancing, and drinking. The reformers wanted good citizens to watch over their fellow citizens' behavior and report any crimes. Those who continued to behave "badly" would be excommunicated.

At first, Geneva officials rejected Calvin's system. They exiled him and his fellow reformers. But three years later they called him back. Only Calvin, they decided, could reverse the increase in

Vocabulary
civil, all related to the government, not to religious or spiritual organizations

Page 118

"A Calvinist Government," Pages 118–121

Scaffold understanding as follows:

Preview with students the meaning of the words *pastor* and *elder*. Ask students to read "Calvinist Government" on pages 118–121 silently, using the vocabulary boxes as needed.

SUPPORT—Explain that the city council of Geneva followed the teachings of the Geneva ministers and often obeyed their orders. The Genevan courts also enforced the clergy's decisions, which included executing people for blasphemy, banishing them for drunkenness, or beating them for not attending church.

After students read the text, ask the following questions:

LITERAL—Why did officials bring back Calvin and his reformers after exiling them?

» The officials wanted Calvin to correct the "bad" behavior of Geneva's citizens.

LITERAL—How did Calvin try to fix this problem?

» He wrote city laws that were based on the Bible. He established a group of pastors to oversee the behavior of Geneva's citizens.

LITERAL—According to the map on page 120, where in Europe did Calvinism become the dominant, or primary, religion?

» Calvinism became the dominant religion in Scotland, Switzerland, and the Netherlands.

"Henry VIII," Pages 121–123

Scaffold understanding as follows:

Ask volunteers to read aloud "Henry VIII"; review the meaning of the words *annul* and *heir* as they are encountered.

SUPPORT—Call students' attention to the map on page 120. Ask students why King Henry might have felt safe declaring his own church. (*England is across the water from the rest of Europe and somewhat separate from it.*)

While Calvin won followers in Geneva, leaders there forced him to leave the city for a time.

"bad" behavior they saw in Geneva. The officials also worried that if he did not return, Catholicism would return to Geneva.

Calvin drew up a new set of rules for Geneva. The new laws were based on the Bible. A group of pastors would decide how to worship, and they would oversee the behavior of every resident of Geneva.

Calvin also started an academy to train ministers. His students traveled throughout Europe and carried his teachings to France, the Netherlands, England, and Scotland. In France and

Vocabulary
pastor, is a Christian leader in charge of a church

Page 119

England, Calvinism had success, and in the Netherlands and Scotland, Calvinism eventually became the main form of religion.

In Switzerland and the Netherlands, followers of Calvin called themselves the Reformed Church. In Scotland, they became known as Presbyterians. The name referred to the Church's form of government, in which elders,

Vocabulary
elder, is a person who has power and authority based on experience

Page 120

or presbyters, played important roles. Immigrants and merchants from the Netherlands and Scotland helped spread Calvinism to other parts of the world.

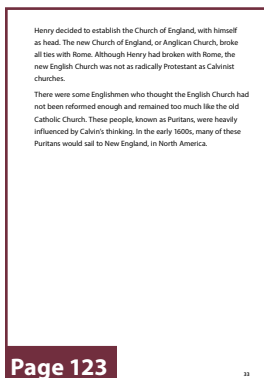
Henry VIII

In England, Henry VIII rebelled against the Catholic Church for personal—not religious—reasons. Henry's rebellion was not Calvinist or Lutheran. Henry was a Catholic whom the pope had declared "Defender of the Faith" for his opposition to Luther.

Later, though, Henry decided he no longer wanted to be married to his wife Catherine. He asked the pope to annul the marriage. The couple had a daughter, Mary, but they did not have a son, which Henry needed as an heir to the English throne. Henry wanted the pope to declare that his marriage should not have been allowed because Catherine had once been married to his older brother Arthur. Arthur had died at a young age. When the pope refused to grant the annulment, Henry rebelled. Henry appointed his own Church leaders, who granted him a divorce. Henry then married a woman named Anne Boleyn (bow-teen). The Church excommunicated Henry. After all of this, Henry and Anne would have a daughter, Elizabeth, but not a son.

Vocabulary
annul, is to officially state that a marriage never existed under the law
heir, is a person who will legally receive the property of someone who dies the person who will become king or queen after the current king or queen dies or steps down

Page 121



After students read the text, ask the following questions:

LITERAL—Why did Henry VIII want to form his own church?

- » He wanted his marriage annulled after his marriage failed to produce a male heir. The pope refused to give Henry an annulment, so Henry created the Church of England. The leaders of Henry's new church granted him a divorce.

INFERENTIAL—Why do you think that the Church of England, or Anglican Church, remained similar to the Catholic Church?

- » Henry VIII split with the Catholic Church because of personal reasons, not religious differences. Because he did not have significant religious questions about Church teachings and practices, he did not have a reason to change them.

Timeline

- Show students the two Chapter 3 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: "Besides Lutheranism, what other Protestant religions developed in Europe?"
- Post both images to the Timeline under the date referencing the 1500s. Refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 5 MIN

Ask students to:

- Write a short answer to the Big Question: "Besides Lutheranism, what other Protestant religions developed in Europe?"
 - » Key points students should cite include: Calvinism spread throughout Switzerland and then to the Netherlands and Scotland; in Switzerland and the Netherlands, followers of Calvin called themselves the Reformed Church; in Scotland Calvin's followers became known as Presbyterians; in England, Henry VIII started the Church of England, also known as the Anglican Church.

- Choose one of the Core Vocabulary words (*confederacy, scripture, veneration, saint, pilgrimage, sermon, muster, chaplain, conversion, salvation, predestination, civil, pastor, elder, annul, or heir*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Domain Vocabulary: Chapters 1–3 (RI.5.4, L.5.6)

30 MIN

Activity Page



AP 3.1

Materials Needed: Sufficient copies of Domain Vocabulary: Chapters 1–3 (AP 3.1)

Distribute Domain Vocabulary: Chapters 1–3 (AP 3.1), and direct students to complete the crossword puzzle using the vocabulary terms they have learned in their reading about the Reformation. This activity page may also be completed as homework.

CHAPTER 4

A Revolution in Science

The Big Question: How might scientific discovery have challenged religious belief?

Primary Focus Objectives

- ✓ Describe the theories of Nicholas Copernicus and Galileo. **(RI.5.2)**
- ✓ Explain why religious leaders did not accept the ideas of Copernicus and Galileo. **(RI.5.2)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *Easter*, *theorize*, *axis*, *pendulum*, and *pulse*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Copernicus and Galileo”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.1
AP 4.1

- Display and individual student copies of World Map (AP 1.1)
- Globe and flashlight
- Use this link to download the CKHG Online Resources for this unit, where the specific link for an image of a pendulum clock may be found:
www.coreknowledge.org/ckhg-online-resources
- Sufficient copies of Galileo’s Trial (AP 4.1)

Core Vocabulary (Student Reader page numbers listed below)

Easter, n. an important Christian holiday celebrating Jesus Christ’s rising from the dead **(126)**

Example: Christians celebrate Easter every spring.

theorize, v. to come up with an idea explaining some complex event or thought **(127)**

Example: Columbus theorized that it would be possible to reach Asia by sailing west.

Variation(s): theory, theories, theorized

axis, n. an imaginary straight line around which a spinning object rotates **(128)**

Example: Earth rotates on its axis once every twenty-four hours.

pendulum, n. something hung from a fixed point that swings back and forth as a result of gravity (129)

Example: The pendulum in the clock moved back and forth keeping time.

Variation(s): pendulums

pulse, n. a throbbing feeling caused by the movement of blood in the arteries of the body (129)

Example: When you go to the doctor, she may measure your pulse by putting her fingers on your wrist.

THE CORE LESSON 35 MIN

Introduce “A Revolution in Science”

5 MIN

Ask students to reflect on their science studies by answering the following questions: What object is the center of our solar system? (*the sun*) How do we know? That is, is this a belief or is it a fact? How do we know? (*It is a fact. Astronomers and scientists have proven that the planets revolve around the sun.*) Tell students that, for a long time, people did not know that the sun was the center of the solar system. In this chapter, students will read about early beliefs regarding the organization of the universe of the universe and how new discoveries changed these beliefs. Students will also learn that these new discoveries were not easily accepted—especially by religious leaders. Call attention to the Big Question, and encourage students to look for ways that the new scientific discoveries challenged religious beliefs.

Guided Reading Supports for “A Revolution in Science”

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Changing Scientific Ideas,” Pages 124–125

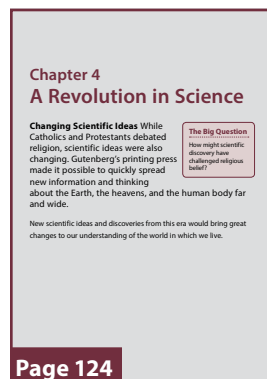
Scaffold understanding as follows:

Read aloud “Changing Scientific Ideas” on pages 124–125, calling attention to the illustration and caption on page 125.

After you read the text, ask the following questions:

LITERAL—What other ideas besides religious ones were changing during the time of the Reformation?

» Scientific ideas about Earth, the heavens, and the human body were also changing.





LITERAL—What invention helped spread new scientific ideas?

» Gutenberg's printing press helped spread new scientific ideas.

INFERENTIAL—How did the printing press help spread new scientific ideas?

» Possible responses: The printing press made it easier and more affordable for scientists to publish their discoveries and ideas, and for people to read about these discoveries and ideas.

"The Polish Astronomer," Pages 126–128

Scaffold understanding as follows:

Ask volunteers to read aloud the first three paragraphs of "The Polish Astronomer" on page 126. Review the meaning of the word *Easter* when it is encountered.

 **SUPPORT**—Display World Map (AP 1.1) and guide students in locating Poland on their own copies.

Ask volunteers to read aloud the remaining paragraphs of "The Polish Astronomer" on pages 127–128. Review the meaning of the word *theorize* when it is encountered.

SUPPORT—After the second paragraph on page 127 is read aloud, pause to review and ask students to summarize Ptolemy's view of the solar system as one in which the sun, moon, planets, and stars circle Earth. It may be helpful to draw a quick sketch on the board with Earth at the center and all other heavenly bodies circling it. Likewise, use a sketch to review the other theories that Copernicus began to study in which the sun was the center of a system within a larger universe. Call attention to the illustration and caption on page 128.

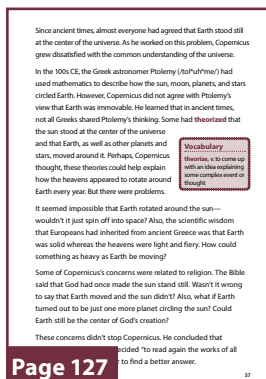
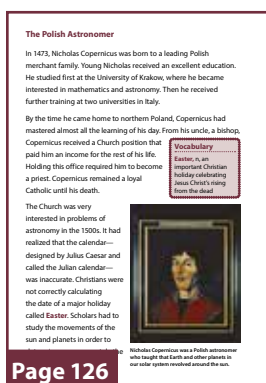
After volunteers finish reading the text, ask the following questions:

LITERAL—Who was Nicolas Copernicus?

» He was a priest who studied mathematics and astronomy.

CHALLENGE—In what ways did the view that the sun, not Earth, was at the center of a system within a larger universe, appear to conflict with certain religious ideas?

» The idea of a stationary sun goes against words in the Bible about how God had once made the sun stand still, which implies the sun moved. Also, the idea of the sun being the object around which Earth moves challenges the biblical idea of Earth being the center of God's creation.



EVALUATIVE—How did the invention of the printing press help Copernicus in his studies?

- » Because of the printing press, Copernicus was more easily able to get and read books related to astronomy.

“The Observations of Copernicus,” Pages 128–129

Scaffold understanding as follows:

Read aloud “The Observations of Copernicus” on pages 128–129.

CORE VOCABULARY—Review with students the meaning of the word *axis*. If you have a globe in your classroom and a flashlight, you can model how Earth revolves around the sun and rotates on its axis. Have a student stand still in the center of the room holding a lighted flashlight. Explain that this student represents the sun. Tell students that you will represent Earth using the globe. Demonstrate the rotation of Earth on its axis by spinning the globe. At the same time, demonstrate the revolution of Earth around the sun by walking slowly around the student holding the flashlight. Tell students that it takes twenty-four hours—one day—for Earth to complete one rotation on its axis and about 365 days—one year—to circle the sun.

SUPPORT—Review and discuss the drawing of Copernicus’s theory on page 128.

After you read the text, ask the following questions:

LITERAL—What did Copernicus conclude about Earth?

- » He concluded that Earth rotates on its axis and revolves around the sun.

LITERAL—What did else Copernicus conclude based on his observations?

- » He concluded that the sun is the center of the solar system and that the solar system exists within a larger universe.

EVALUATIVE—Which detail in the text suggests that Copernicus may have been concerned about possible reactions to his observations and view of the solar system?

- » He did not immediately publish his conclusions and waited until he was given permission by the Church to publish his findings.

CHALLENGE—Why might some people have had concerns about the publication of Copernicus’s findings?

- » Copernicus’s findings challenged long held beliefs about the universe. By stating that Earth was not at the center of the universe, as previously believed, it may have seemed to diminish the importance of Earth.

Copernicus lived after the invention of Gutenberg's printing press. Because of it, the Polish astronomer was able to examine far more records and references than any astronomer before him. He did not have to travel to distant libraries to read and copy manuscripts written by Islamic and European scholars. Instead, printed texts were available to him in Poland.

The Observations of Copernicus

Copernicus studied the stars and reviewed what others had written about them. He became convinced that it was Earth that moved and that the sun remained still. He also concluded that Earth moved in two ways. First, it spun on its own axis, making one full rotation every twenty-four hours. Second, Earth and the other planets revolved around the sun. For Earth, this journey took one year. In Copernicus's view, then, the sun was the center of its own system within a larger universe.

Although Copernicus came to these conclusions early in the 1500s, he would not publish

Page 128

Vocabulary
axis, *n.*, an imaginary straight line around which a rotating object rotates.

meanwhile, he gained fame and respect as an astronomer. He even won the favor of the pope, who approved the diagrams and calculations Copernicus used to explain his theories. In 1536, the Polish scientist was given permission to publish his findings.

Although there were attempts to stop Copernicus, in 1543, *On the Revolution of the Heavenly Bodies* was published. Legend says that a copy of the book was brought to Copernicus on the day he died, May 24, 1543.

Copernicus's work was groundbreaking. But it was just the beginning. His ideas provided a new starting point for astronomers to follow him.

The Italian Scientist

Galileo Galilei was born in Pisa, Italy, in 1564, just twenty-one years after Copernicus had died. He became fascinated with mathematics after a visit to the cathedral church in Pisa in 1583. According to legend, he watched a lamp swinging back and forth at the end of a chain. He observed that no matter how far the lamp swung, each swing seemed to take the same amount of time.

Years later, Galileo followed up his observation by carrying out a series of experiments with all sorts of pendulums. He discovered that his observation had been correct. Because of his discovery, he designed an adjustable pendulum that

Page 129

Vocabulary
pendulum, *n.*, something hung from a fixed point that swings back and forth as a result of gravity.
pulse, *n.*, a throbbing feeling caused by the movement of blood in the arteries of the body.

s discovery

"The Italian Scientist," Pages 129–132

provided the basis for the development of the pendulum clock.

Galileo had originally gone to university to study medicine. After a year of study, he began to seriously study mathematics instead. In time, he was invited to teach math at universities, including the University of Padua, where Copernicus had once studied.

Early in his career, Galileo showed great interest in understanding the laws that governed the movement of physical objects in space. He disproved the notion, put forward by the ancient Greek philosopher Aristotle, that objects of different weights fall at different speeds. He did this by dropping two objects of unequal weight from different heights. Galileo used experiment and observation to form his own scientific conclusions.

In 1609, Galileo learned of the recent invention of the telescope. In a short time he had built one of his own. His telescope was much stronger than previous models. Galileo began to use it to study astronomy. He had long been convinced that Copernicus's model of the universe, in which the planets revolved around the sun, was accurate.



Page 130

Using his telescope, he confirmed his belief.

Galileo published his observations in 1610, in a book titled *The Starry Messenger*. Opposition came quickly. Many Catholics and Protestants felt threatened by his work. They believed it was contrary to the Bible. Catholic theologians persuaded the Church's Holy Office to take action against Galileo. The Holy Office was responsible for rooting out heresy in the Church.

In 1616, Galileo was called before the Church's chief theologian. Galileo was told that the Church had decided to condemn the ideas of Copernicus, on which so much of Galileo's work was based because they appeared to be at odds with Church teachings. From then on, the writings of Copernicus would be placed on the Index of Forbidden Books. Galileo was told he could not teach that the work of Copernicus was true. He had to teach that the idea that planets revolved around the sun was a theory. Galileo agreed to these terms, knowing that severe penalties, even torture, might follow if he did not. For several years, Galileo worked quietly without publishing his results. Then,



Page 131

Scaffold understanding as follows:

Ask volunteers to read aloud the first two paragraphs of "The Italian Scientist" on pages 129–130.

SUPPORT—Display World Map (AP 1.1) and invite a volunteer to locate Italy. Remind students that the city of Rome, the center of the Catholic Church, is in Italy.

CORE VOCABULARY—After reading the second paragraph, review with students the meanings of the words *pendulum* and *pulse*. Demonstrate or show an image of how a pendulum clock works, using the image you downloaded from the Internet. Have students press two fingers against their wrists or the carotid arteries in their necks to feel their pulses.

Have students read the rest of "The Italian Scientist" on pages 130–132 silently.

After students read the text, ask the following questions:

LITERAL—What new invention prompted Galileo's interest in studying astronomy? What advantage did this new invention offer Galileo?

- » Galileo learned about the invention of the telescope; he built his own, more powerful telescope. As a result, he was able to see more clearly than earlier astronomers the objects, such as the sun, moon, stars, and other planets, that he was observing in the sky.

LITERAL—What was *The Starry Messenger*?

- » *The Starry Messenger* was the book that Galileo published of observations that supported Copernicus's claim that the planets revolved around the sun.

LITERAL—How did Church officials react to *The Starry Messenger*?

- » They placed *The Starry Messenger* on a list of books people were not permitted to read and forbade Galileo from teaching or writing anything else in support of Copernicus's view.

EVALUATIVE—Why might Church officials have decided to condemn *The Starry Messenger* and forbid Galileo from teaching or writing anything else in support of Copernicus's view?

- » The Bible says that Earth is at the center, and they believed that the Bible was accurate in all things. Also, humans on Earth seem more important if they are at the center of everything else. Finally, when people look at the sky, it appears as if the sun and moon revolve around Earth. Copernicus and Galileo seemed to be telling people not to believe the Bible or their own eyes.

LITERAL—How did Galileo react to the Church officials' decision?

- » He agreed to obey their decision but continued to work in secret until he published new writings in defense of Copernican theory.

"The Church Condemns Galileo," Pages 132–133

Scaffold understanding as follows:

Read aloud "The Church Condemns Galileo" on pages 132–133.

SUPPORT—Remind students of the word *recant*, which they learned in Chapter 2. Remind them that it means to publicly take back something you have said or written. Galileo obeyed the Church and recanted his statement that the sun, not Earth, was the center of the universe.

After you read the text, ask the following questions:

LITERAL—How did Church leaders respond to Galileo's publication of the *Dialogue*?

- » Church leaders ordered Galileo to recant his belief in the teachings of Copernicus. He was also put under house arrest for the rest of his life.

LITERAL—What happened to the ideas of Copernicus and Galileo after Galileo's death?

- » Other scientists continued their work, and eventually, their ideas became widely accepted.

In 1632 he published the greatest of his astronomical writings, the *Dialogue on the Two Chief Systems of the World*—Ptolemaic and Copernican. It was a thorough defense of the Copernican system. It suggested that the ideas of Copernicus were more than a theory. This made those ideas more dangerous to Church teachings.

Galileo wrote his *Dialogue* in Italian rather than Latin so it could reach a wider audience. The Catholic Church reacted quickly. Although Galileo was now an old man, he was ordered to appear in Rome to be tried for heresy.

The Church Condemns Galileo

On June 21, 1633, the Church condemned the *Dialogue*. Galileo was ordered to take back his support for the teachings of Copernicus. After being sentenced to prison, the old scientist was forced to kneel and deny what he believed. Galileo had never stated that the Bible or Church teachings were wrong, but rather there were aspects of the world that were not fully understood. Nevertheless, the Catholic Church felt threatened.

Galileo spent the last eight years of his life under house arrest. He did not publish any books on astronomy. Instead, he wrote about motion and the structure of matter. This provided a basis for modern physics.

In the years following his death in 1642, other scientists continued Galileo's work. In time, many people accepted the Copernican view of the universe. It's important to understand that the Catholic

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Church was not against scientific research or understanding. At this time in history, the Church, and indeed the Bible, were at the heart of European society. The Church in Rome was driven to protect religious teachings and to hold the Church together as one religious body. Eventually, it too would accept the work of Copernicus and Galileo, and several members of the Church would go on to make their own groundbreaking scientific discoveries.

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Timeline

- Show students the three Chapter 4 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: "How might scientific discovery have challenged religious belief?"
- Post the image of Copernicus's drawing to the Timeline under the date referencing the 1500s. Post the two images of Galileo to the Timeline under the date referencing the 1600s. (The image of Galileo and his telescope should be to the left of the one of Galileo on trial.) Refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “How might scientific discovery have challenged religious belief?”
 - » Key points students should cite include: Scientific discoveries that contradicted Church teachings or the content of the Bible might have challenged religious belief. Students can cite examples from Copernicus’s and Galileo’s discoveries related to Earth revolving around the sun.
- Choose one of the Core Vocabulary words (*Easter*, *theorize*, *axis*, *pendulum*, or *pulse*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Galileo’s Trial (SL.5.1, SL.5.1.B, SL.5.4, SL.5.6)

45 MIN

Activity Page



AP 4.1

Materials Needed: Sufficient copies of Galileo’s Trial (AP 4.1)

Divide the class into two groups. Explain that today you will role-play Galileo’s trial in front of Church officials. Assign one group to defend Galileo’s position and the other to promote the Church’s position.

Distribute Galileo’s Trial (AP 4.1). Have students write whether they are playing Galileo or Church officials. Read through the directions and answer any questions. Allow students twenty minutes to prepare for the debate. (Explain to students that the questions included in Part 2 of Galileo’s Trial will be used after the trial to discuss the strengths and weaknesses of each side’s argument and response.)

Rearrange the classroom so that the two groups face each other. The debate should be structured as follows:

Galileo’s group has three minutes to present its argument.

Church officials’ group has three minutes to present its argument.

Galileo’s group has two minutes to respond.

Church officials’ group has two minutes to respond.

After the trial, lead a conversation with the entire class in reviewing each side's argument and response, and evaluating its strengths and weaknesses using the following questions from Part 2 of Galileo's Trial (AP 4.1):

1. What were the strengths of Galileo's group's argument?
2. What were the weaknesses of Galileo's group's argument?
3. What were the strengths of the argument by the Church officials' group?
4. What were the weaknesses of the argument by the Church officials' group?
5. Which group was more convincing? Why?

CHAPTER 5

Reform Within the Church

The Big Question: What were the outcomes of the Counter-Reformation?

Primary Focus Objectives

- ✓ Describe the causes and effects of the Catholic Church's attempt to reform itself. **(RI.5.2)**
- ✓ Explain how Ignatius of Loyola and the Jesuits, the Council of Trent, and the Index of Forbidden Books contributed to the Counter-Reformation. **(RI.5.1)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *shrine*, *heresy*, *convert*, *Inquisition*, and *superstition*, and the phrase "grassroots movement." **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About the Counter Reformation":

www.coreknowledge.org/ckhg-online-resources

Materials Needed:

Activity Page



AP 1.1

- Display and individual student copies of World Map (AP 1.1)

Core Vocabulary (Student Reader page numbers listed below)

"grassroots movement," (phrase) a reform movement beginning with and coming from ordinary people **(136)**

Example: A grassroots movement by students led the cafeteria to change its menu.

shrine, n. a place considered holy because it is associated with a holy person or event **(137)**

Example: Jesus's tomb is a shrine located in a church in the city of Jerusalem.

Variation(s): shrines

heresy, n. ideas that go against the main teachings of a religion **(138)**

Example: Individuals accused by the Church of heresy were punished.

Variation(s): heretic, heretical

convert, v. to change from one belief or religion to another (139)

Example: The Catholic Church reformed itself because its leaders did not want anyone else to convert to Protestantism.

Variation(s): converts, converting, converted, conversion

Inquisition, n. a court of the Catholic Church that sought to discover and punish anyone who believed or practiced things that were against Catholic teachings (140)

Example: The Inquisition punished printers who printed forbidden books.

superstition, n. a false belief in the power of magic, luck, or unseen forces (142)

Example: Knocking on wood is a superstition meant to stop bad things from happening.

Variation(s): superstitions

THE CORE LESSON 35 MIN

Introduce “Reform Within the Church”

5 MIN

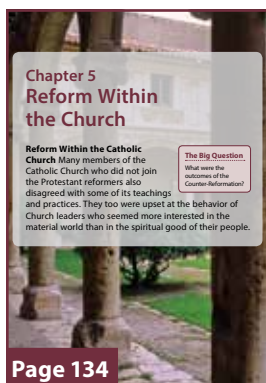
Ask students to review and summarize what they have learned in the earlier chapters about the Protestant Reformation, as well as the intentions and work of Martin Luther, Ulrich Zwingli, and John Calvin. Make sure students highlight that Luther in particular worked at first within the Catholic Church, hoping to reform it, but when he realized he could not accomplish the reforms, he started a new church. Calvin also started a new church, with slightly different beliefs from Luther, within the Protestant movement.

Read the title of this chapter, “Reform Within the Church,” asking students what they think the chapter may be about based on the title. (*Students should recognize that this chapter will likely be about efforts that the Catholic Church made to change or reform itself.*)

Ask students why the Catholic Church would want to reform itself? (*Students should note that Catholics believed that Protestant teachings were a threat to the well-being of all people and the Catholic Church. They believed that people following the Protestant reformers would not achieve salvation. The Catholic Church wanted to reform itself because it did not want people to leave the Catholic faith.*) Which issues do you think the Church will attempt to reform? (*Students are likely to mention the practice of granting indulgences in return for money and the clergy’s excessive interest in worldly wealth and pleasures.*) Have students read this chapter to find out whether their predictions are accurate. Call attention to the Big Question, and point out that the effort to bring about change within the Catholic Church was called the Counter-Reformation. Encourage students as they read to look for outcomes of the Counter-Reformation.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Reform Within the Catholic Church,” Pages 134–136



Page 134

Scaffold understanding as follows:

Preview the meaning of the phrase “grassroots movement.” Have students quietly read “Reform Within the Catholic Church” on pages 134–136 to themselves, referring to the vocabulary box as needed.



SUPPORT—Display World Map (AP 1.1) and have students locate Spain on their own copies. Ask students to recall from their study of the Age of Exploration the name of the peninsula on which Spain is located. (*the Iberian Peninsula*) Also guide students in locating Italy.

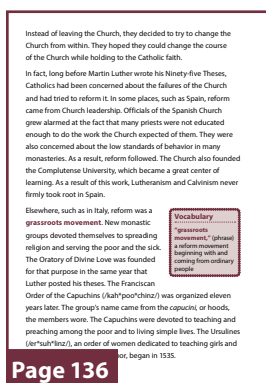
After students read the text aloud, ask the following question:

LITERAL—Why did the Church in Spain start a university?

- » Church leaders were concerned that priests were not educated enough to perform their duties properly.



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Page 136

"The Spanish Priest," Pages 137–139

Scaffold understanding as follows:

Ask volunteers to read aloud the first two paragraphs of "The Spanish Priest" on page 137.

SUPPORT—Remind students that Ignatius lived less than a century after the invention of the printing press. Although there were many more books than before the invention of the printing press, there were still places that did not have many books.

Ask volunteers to read aloud the rest of "The Spanish Priest" on pages 137–139, reviewing the meaning of the word *shrine* when it is encountered.

After volunteers read the text, ask the following questions:

LITERAL—Who was Ignatius of Loyola?

» He was a Spanish knight who became a priest.

LITERAL—What group did Ignatius and his friends organize?

» They organized the Society of Jesus, or the Jesuits.

LITERAL—What was the purpose of the Society of Jesus?

» Its purpose was to serve the pope in whatever way he commanded.

CHALLENGE—How were Ignatius of Loyola and Martin Luther similar?

» Both men were priests who passed through a religious crisis and transformation, leading them to each have strong religious beliefs that they shared with others. Both were also accused of heresy.

The Spanish Priest

One of the most effective of the Catholic reformers was Ignatius (ig-nay-shus) of Loyola. He was born in 1491 to a noble family in northern Spain. In 1512, the same year Luther posted his theses, Ignatius became a knight for an influential relative. Later in life he admitted that at that time he was interested mostly in going to war and being a successful soldier.

In 1521 his life changed. During a battle his leg was broken by a cannonball, leaving him unable to walk. While he recovered from his wounds, he asked for books, hoping to read tales of knightly heroes and beautiful ladies. But there were only two books available in the castle where he was recovering: a book on the life of Jesus and a book on the lives of saints. The books moved Ignatius deeply. After much thought he decided to change his life and do penance for his misdeeds.

In 1522, Ignatius made a pilgrimage to a shrine dedicated to Mary, the mother of Jesus. There, he hung his sword and dagger near Mary's statue and became a beggar. For nearly a year he prayed and did penance. He also wrote a little book, called *The Spiritual Exercises*, as a guide to self-reform. This book would be widely read and followed.

After a pilgrimage to the holy site of Jerusalem, Ignatius became a student. He was in his thirties and was much older than the other

Vocabulary
shrine, n. a place considered holy because it is associated with a holy person or event

Page 137

students. He forced himself to sit with the younger students and learn the basics of Latin and other subjects. He studied for more than twelve years, first in Spain and then in Paris.

Following this time period, Ignatius became friends with other like-minded people who shared his strong beliefs and devotion to good works. Because of his strong beliefs and his enthusiasm for sharing them, Ignatius often came under suspicion and was even arrested. He was charged with heresy ten times, and he was sometimes imprisoned, but each time he was found not guilty.

In 1537, Ignatius and most of his companions were ordained priests and began to preach and work with people. Two years later, in Rome, the companions decided to form a group dedicated to serving the pope in whatever way he commanded. In 1540, Pope Sixtus IV gave them approval. They were given the name the

Vocabulary
heresy, n. ideas that go against the main teachings of a religion

Page 138

"The Jesuits," Pages 139–140

Scaffold understanding as follows:

CORE VOCABULARY—Before students read the section, point out the word *convert* on page 139. Review the meaning of the word *convert*, making a connection with the word *conversion*, which students encountered in Chapter 3.

Ask students to read "The Jesuits" on pages 139–140 silently.

After students read the text, ask the following questions:

LITERAL—What religious work did the Jesuits undertake?

» They cared for the needy, educated the young, helped to convert people to Catholicism, and also helped to fight against heresy.

Ignatius founded the Jesuits with the blessing of Pope Paul III.

Society of Jesus. Ignatius was elected their first leader. In time, the members of the society became known as Jesuits (jehz'you'tez).

The Jesuits

For the next fifteen years, Ignatius led the Jesuits as they quickly grew. They devoted themselves to preaching, caring for the needy, educating the young, converting nonbelievers, and fighting against heresy. They ran their society like the military, perhaps because of the military experience Ignatius had had as a young man. Society members accepted strict discipline. They gave their leader the title of superior. Ignatius was called superior, and he was called superior without question.

Vocabulary
convert, v. to change from one belief or religion to another

Page 139

EVALUATIVE—How were the Jesuits similar to the military?

- » Members were subject to strict discipline. Their leader was called *general*, and he was obeyed without question.

“Council of Trent,” Pages 140–142

Scaffold understanding as follows:

Ask volunteers to read aloud “Council of Trent” on pages 140–142; call attention to the meaning of the words *Inquisition* and *superstition* when they are encountered. Invite volunteers to share examples of superstitions, such as knocking on wood or breaking a mirror.

SUPPORT—Refer to the Timeline to remind students that in 1545, when the Council of Trent first met, Martin Luther was still alive, and John Calvin was implementing his ideas on religion and government in Geneva. So the Counter-Reformation occurred less than thirty years after the beginning of the Protestant Reformation.

After volunteers read the text, ask the following questions:

LITERAL—What was the purpose of the Council of Trent?

- » Its purpose was to reform the Catholic Church and to find and get rid of heresy. The Council also hoped to reunite the Protestants with the Church.

LITERAL—How did the printing press help the Catholic Church?

- » The Church was able to use the printing press to spread writings defending its teachings. The Church could also standardize Church practices by printing common texts for use across Europe.

“Forbidden Books,” Pages 142–143

Scaffold understanding as follows:

Ask students to quietly read “Forbidden Books” on pages 142–143 to themselves.

SUPPORT—Remind students that the Index of Forbidden Books was created after Copernicus published his works. However, it existed when Galileo published his observations of the movements of the planets. This contributed to the stronger response to Galileo’s publications than to Copernicus’s.

The Jesuits became well known for their work in education. Ignatius recognized the need for highly educated members of the order, so he established schools to train new members. In time, the value of the Jesuits' training was widely recognized. Jesuits were asked to take over many universities. By 1600, four out of five Jesuits were teachers. Jesuits were also running hundreds of schools and colleges. Within fifty years they were the most important educators of European Catholics.

Council of Trent

Although the Jesuits were leaders in bringing about reform in the Church, they did not do so alone. In fact, the pope who approved their establishment, Pope Paul III, made important contributions of his own. He appointed a group of cardinals to investigate abuses in the Church. He began drastic reforms based on their recommendations. He also demanded that bishops actually live within the community they were supposed to serve. He set up the Roman Inquisition to investigate and root out heresy. Most important, he set up the Council of Trent, a meeting of Church leaders, which took place in northern Italy. The Council of Trent sought to examine and clarify the beliefs and practices of the Catholic Church.

The council began meeting in 1545. It did not finish its work until 1563. The council hoped to reunite different Christian groups that had developed. However, the division had grown too great. Instead, the council defended and further explained many of the Catholic teachings Protestants had questioned.

Martin Luther and other reformers argued that the Bible alone was the authority for Church teaching. The council said that Church tradition also provided such authority. And it claimed that the Church alone had the right to interpret the Bible. Luther held that salvation came from faith alone. The council agreed that faith is necessary for salvation. But it declared that good works and taking part in Church sacraments were also necessary for salvation.

Vocabulary

Inquisition is a court of the Catholic Church that sought to discover and punish anyone who believed or practiced things that were against Catholic teachings.

Page 140



The Council of Trent met in 1545 to consider reforms for the Catholic Church and reunite many of the Church's leaders.

to reunite different Christian groups that had developed. However, the division had grown too great. Instead, the council defended and further explained many of the Catholic teachings Protestants had questioned.

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believers could help ensure salvation through good works and by taking part in Church sacraments.

Luther, Zwingli, Calvin, and other reformers had attacked the practice of indulgences. The council continued to teach that indulgences granted by the Church granted less time in purgatory. But the council did try to correct abuses involved with indulgences. It also warned against superstition in such matters as the worship of the saints.

Like Protestant reformers, Catholic leaders of the Counter-Reformation used printing to spread their message. Printing presses helped Ignatius of Loyola's *Spiritual Exercises* reach a large audience, just as Luther's and Calvin's writings had. Printing presses also allowed the Church to gain greater control over some practices. Printed editions of texts and directions for worship services, for example, were made the same for everyone.

Forbidden Books

The Council of Trent tried to control forces that had been released as a result of Gutenberg's invention. Concerned about the accuracy of translating the Bible into different languages, the Catholic Church tried to control the publication of such texts. It established an Index of Forbidden Books. And just as Protestant churches in Protestant regions did, the Catholic Church required writers of religious books to get permission to publish.

Vocabulary

Superstition is a false belief in the power of magic, luck, or unseen forces.

Page 142

The work of people such as Ignatius of Loyola and others helped create a new sense of purpose in the Catholic Church. The work of the Council of Trent helped rid the Church of serious abuses. It emphasized the importance of education, especially the training of its priests and teachers. It confirmed the Church's basic teachings and established a set of rules and practices throughout the Church. In this way the Church survived the Protestant Reformation.

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After students read the text, ask the following questions:

INFERENTIAL—Why do you think the Council of Trent wanted to control translations of the Bible into local languages?

- » The Council ruled that only the official Church had the right to interpret scripture. If people were reading the Bible in an “unauthorized” version, they might be tempted to come up with their own interpretations of it, which might oppose the Church’s official teachings.

EVALUATIVE—How did the Council of Trent help the Catholic Church survive the Protestant Reformation?

- » It ended serious abuses within the Church. It established a standard set of rules and practices throughout the Church. It confirmed the Church’s teachings and made sure priests and teachers were educated accordingly.

Timeline

- Show students the Chapter 5 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “What were the outcomes of the Counter-Reformation?”
- Post the image of the Founding of the Jesuits to the Timeline under the date referencing the 1500s; refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “What were the outcomes of the Counter-Reformation?”
 - » Key points students should cite include: the creation of new monastic groups, a new focus on education, the formation of the Inquisition, and reform within the Catholic Church.
- Choose one of the Core Vocabulary words (*shrine, heresy, convert, Inquisition, or superstition*) or the phrase “grassroots movement,” and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Domain Vocabulary: Chapters 4–5 (RI.5.4, L.5.6)

30 MIN

Activity Page



AP 5.1

Materials Needed: Sufficient copies of Domain Vocabulary: Chapters 4–5 (AP 5.1)

Distribute Domain Vocabulary: Chapters 4–5 (AP 5.1), and direct students to match the definitions to the vocabulary terms they have learned in their reading about the Reformation. Students may also complete this activity page for homework.

Counter-Reformation Fill-in-the-Blanks (RI.5.1)

30 MIN

Activity Page



AP 5.2

Materials Needed: Sufficient copies of Counter-Reformation Fill-in-the-Blanks (AP 5.2)

Distribute Counter-Reformation Fill-in-the-Blanks (AP 5.2), and direct students to fill in the blanks using what they have learned in their reading about the Counter-Reformation. Students may also complete this activity page for homework.

Teacher Resources

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Name _____

Date _____

Unit Assessment: *The Reformation*

A. Circle the letter of the best answer.

1. Gutenberg is known for which development in Europe?
 - a) movable type
 - b) the telescope
 - c) the tower of Pisa
 - d) the pendulum
2. What was the first and most famous book Gutenberg printed?
 - a) the Bible
 - b) a sermon
 - c) a biography
 - d) a novel
3. In Luther's time, what were indulgences?
 - a) special prayers led by sinners on behalf of cardinals
 - b) religious services that included music
 - c) the removal or reduction of certain punishments for sin, linked to a particular act
 - d) prayers that show regret for wrongdoing presented directly to a priest
4. According to Martin Luther, how was salvation achieved?
 - a) as a result of indulgences
 - b) through saying Mass
 - c) by order of the pope
 - d) through God's forgiveness
5. Luther's ideas about indulgences and other practices that he posted in Wittenberg were known as
 - a) the Ninety-five Theses.
 - b) the sacraments.
 - c) the papal bull.
 - d) the Diet of Worms.
6. What name was given to the followers of Luther and others who disagreed with Rome?
 - a) Jesuits
 - b) Cardinals
 - c) Protestants
 - d) Catholics

- 7.** Which of the following best describes the Protestant Reformation?
- a)** a widespread rejection of Christianity all across Europe
 - b)** a movement to reform the Church that led to the formation of new religious groups
 - c)** a conflict between Martin Luther and the pope over the power of the Church
 - d)** a revolution in the way scientists viewed Earth, the sun, and astronomy
- 8.** On which of the following ideas did Zwingli and Luther agree?
- a)** Only the pope should interpret the word of God.
 - b)** There was no place for music in church services.
 - c)** The Bible was the source for all teaching about the word of God.
 - d)** Earth revolved around the sun.
- 9.** According to John Calvin, what is predestination?
- a)** Only those chosen by God would be saved.
 - b)** Only people who prayed every day would be saved.
 - c)** Only people who were chosen by the clergy would be saved.
 - d)** Only people who did good works would be saved.
- 10.** Ignatius of Loyola believed that
- a)** people's destinies were already chosen for them by God.
 - b)** the pope should be obeyed without question.
 - c)** the Church did not require any kind of reform.
 - d)** Earth revolved around the sun.
- 11.** What was the Counter-Reformation?
- a)** an attempt to destroy the new churches emerging from the Protestant Reformation
 - b)** the response of people such as Zwingli and Calvin to the teachings of Luther
 - c)** a movement within the Catholic Church to reform itself
 - d)** a court established within the Catholic Church to identify and punish heretics
- 12.** What was the purpose of the Council of Trent?
- a)** to appoint a new pope
 - b)** to spread Protestant ideas
 - c)** to examine and clarify the beliefs of the Catholic Church
 - d)** to translate the Bible into foreign languages
- 13.** The Council of Trent made a decision to
- a)** allow unrestricted translations of the Bible.
 - b)** condemn the scientific ideas of Copernicus and Galileo.
 - c)** correct some of the abuses associated with indulgences.
 - d)** end the practice of forbidding Catholics to read certain books.

- 14.** The ancient Greek philosopher Ptolemy believed which of the following?
- a)** Earth revolved around the sun.
 - b)** All the planets and stars were fixed in one place in the heavens.
 - c)** The descriptions of the sun and Earth in the Bible were accurate.
 - d)** The sun and other planets revolved around the Earth.
- 15.** According to Copernicus, what was the center of the planetary system?
- a)** the sun
 - b)** human beings
 - c)** Earth
 - d)** the moon
- 16.** A visit to a church in Pisa led Galileo to conduct experiments with
- a)** printing.
 - b)** steam engines.
 - c)** electricity.
 - d)** pendulums.
- 17.** Why did the Church forbid Galileo to write or teach about his findings supporting Copernicus and his views of the solar system?
- a)** Galileo wrote and taught in Latin, the official language of the Church.
 - b)** The Church decided that Copernicus's ideas were at odds with Church teaching.
 - c)** The Church believed Galileo's ideas had led to the Protestant Reformation.
 - d)** Galileo was working with Protestant leaders to weaken the Church.
- 18.** Who did not meet resistance from religious leaders for his work?
- a)** Galileo
 - b)** John Calvin
 - c)** Johannes Gutenberg
 - d)** Martin Luther

B. Match the vocabulary terms with their definitions.

Terms	Definitions
19. _____ thesis	a) to admit to having done something wrong
20. _____ convert	b) an idea or opinion
21. _____ recant	c) religious writings; the Bible
22. _____ confess	d) ideas that go against the main teachings of a religion
23. _____ heresy	e) to come up with an idea explaining some complex event or thought
24. _____ astronomer	f) a scientist who studies the stars, the planets, and other features of outer space
25. _____ theorize	g) to change from one belief or religion to another
26. _____ scripture	h) to publicly take back something you have said or written

Performance Task: *The Reformation*

Teacher Directions: Most of the events of the Reformation were possible because of the invention of the printing press. This innovation allowed thinkers to spread their ideas across Europe and allowed them to read others' ideas.

Ask students to write a brief essay that supports the idea that the printing press was central to the events of the Reformation. Encourage students to use their Student Reader to take notes and organize their thoughts on the Notes Table provided.

A sample table, completed with possible notes, is provided below to serve as a reference for teachers, should some prompting or scaffolding be needed to help students get started. Individual students are not expected to provide a comparable finished table. Their goal is to provide three to five specific examples of the influence of the printing press to use as the basis of their essay.

Topic	Evidence supporting the claim that the printing press was central to the events of the Reformation
Protestant Reformation	Luther, Calvin, and Zwingli printed books and pamphlets sharing their ideas on religion and their criticisms of the Church. Calvin was able to read the writings of other reformers, which had been printed and spread throughout Europe. Luther translated the Bible into German. Printed copies made it easier for people to read the Bible themselves.
Scientific Revolution	Copernicus printed a book with his theories on the movements of the planets. Galileo read Copernicus's book. Galileo printed two books with his ideas on the movements of the planets. Because his ideas were printed, the Church was aware of them and punished him for them.
Counter-Reformation	The Church used the printing press to create materials for Mass that helped spread the Church's teachings. Ignatius of Loyola was able to print his book and gain followers to his order.

Performance Task Scoring Rubric

Note: Students should be evaluated on the basis of their essays using the rubric.

Students should not be evaluated on the completion of the Notes Table, which is intended to be a support for students as they first think about their written responses.

Above Average	Response is accurate, detailed, and persuasive. The references clearly show how the printing press facilitated the events of the Reformation. The writing is clearly articulated and focused, and demonstrates strong understanding of the subjects discussed; a few minor errors may be present.
Average	Response is mostly accurate and somewhat detailed. The references show how the printing press facilitated the events of the Reformation. The writing is focused and demonstrates control of conventions; some minor errors may be present.
Adequate	Response is mostly accurate but lacks detail. The essay helps show how the printing press facilitated the events of the Reformation but references few details from the text. The writing may exhibit issues with organization, focus, and/or control of standard English grammar.
Inadequate	Response is incomplete and demonstrates a minimal understanding of the content in the unit. The student demonstrates incomplete or inaccurate background knowledge of historical events. The writing may exhibit major issues with organization, focus, and/or control of standard English grammar.

Name _____

Date _____

Performance Task Activity: *The Reformation*

How did the printing press influence the events of the Reformation? Give specific examples of how the printing press spread the ideas of the Protestant Reformation, the Scientific Revolution, and the Counter-Reformation across Europe.

Use the table on the next page to take notes and organize your thoughts. You may refer to the chapters in *The Reformation*.

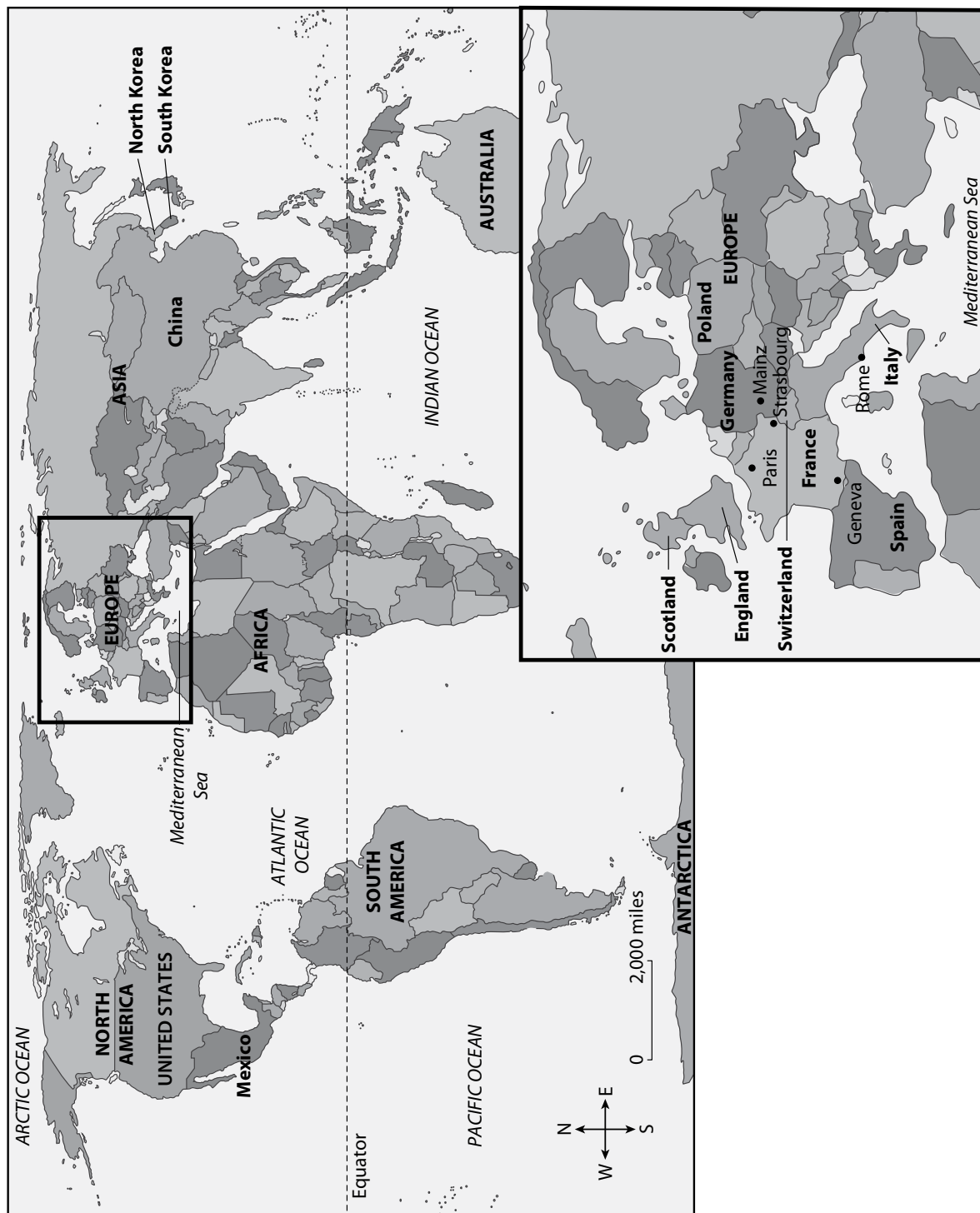
The Reformation Performance Task Notes Table

Use the table below to help organize your thoughts as you refer to the Reader. You do not need to complete the entire table to write your essay, but you should try to have three to five specific examples of the influence of the printing press on the Reformation.

Topic	Evidence supporting the claim that the printing press was central to the events of the Reformation
Protestant Reformation	- Luther, Calvin, and Zwingli printed books and pamphlets sharing their ideas on religion and their criticisms of the Church.
Scientific Revolution	
Counter-Reformation	

Name _____

Date _____

World Map

Name _____

Date _____

Activity Page 1.2

Use with Chapter 1

Comparing the Influences of Communication Technology

Part 1:

How did Gutenberg's invention change the world and the spread of knowledge?

Part 2:

How did _____ change the world and the spread of knowledge?

Circle the invention from the 1900s that your group is focusing on.

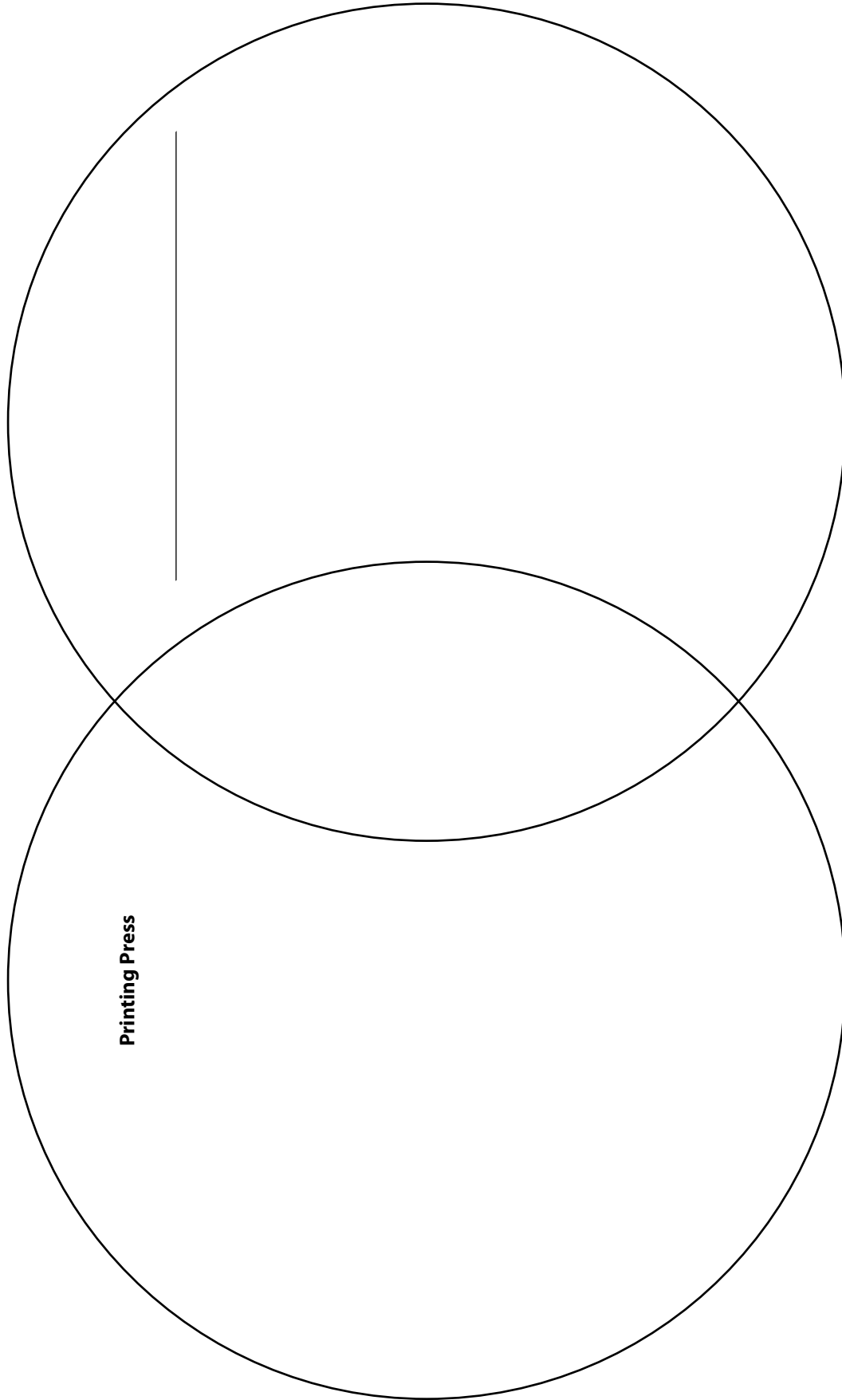
telephone

television

Internet

Part 3:

Use this Venn diagram to compare the influence of the printing press and your invention from the 1900s.



Name _____

Date _____

Activity Page 2.1

Use with Chapter 2

Martin Luther: True or False?

Write True or False on the line next to each statement about Martin Luther below.

1. _____ After his trial when he was declared an outlaw, Luther went into hiding.
2. _____ Luther believed that priests could forgive sins if people were truly sorry.
3. _____ During a trip to Rome while he was a student, Luther was upset by the behavior of the Catholic clergy.
4. _____ Luther was an outstanding university student and teacher.
5. _____ Luther's studies of the Bible convinced him that God's forgiveness could be purchased from priests as indulgences.
6. _____ Luther summarized his ideas about indulgences on a notice that he tacked onto the door of Wittenberg's Castle Church.
7. _____ Luther was easily discouraged and stopped criticizing the practices of the Catholic Church with which he disagreed.
8. _____ The pope issued a papal bull that supported Luther's writings.
9. _____ While he was in hiding, Luther translated the New Testament of the Bible from Greek into German.
10. _____ The printing press helped Luther to widely spread his ideas in the books and pamphlets he wrote.

Name _____

Date _____

Activity Page 3.1

Use with Chapter 3

Domain Vocabulary: Chapters 1–3

Use the words in the word bank to complete the crossword puzzle.

astronomer	confess	heir	heretic	ordain	pastor
recant	salvation	scripture	sermon	thesis	

Across

1. an idea or opinion
7. a scientist who studies the stars, the planets, and other features of outer space
8. the person who will become king or queen after the current king or queen dies or steps down
9. a Christian leader in charge of a church
10. being saved from the effects of sin

Down

2. religious writings or the Bible
3. to publicly take back something you have said or written
4. a speech on a religious topic given by a religious leader
5. to officially make a person a religious leader
6. to admit having done something wrong
8. a person who does not accept or follow the ideas of a particular religion

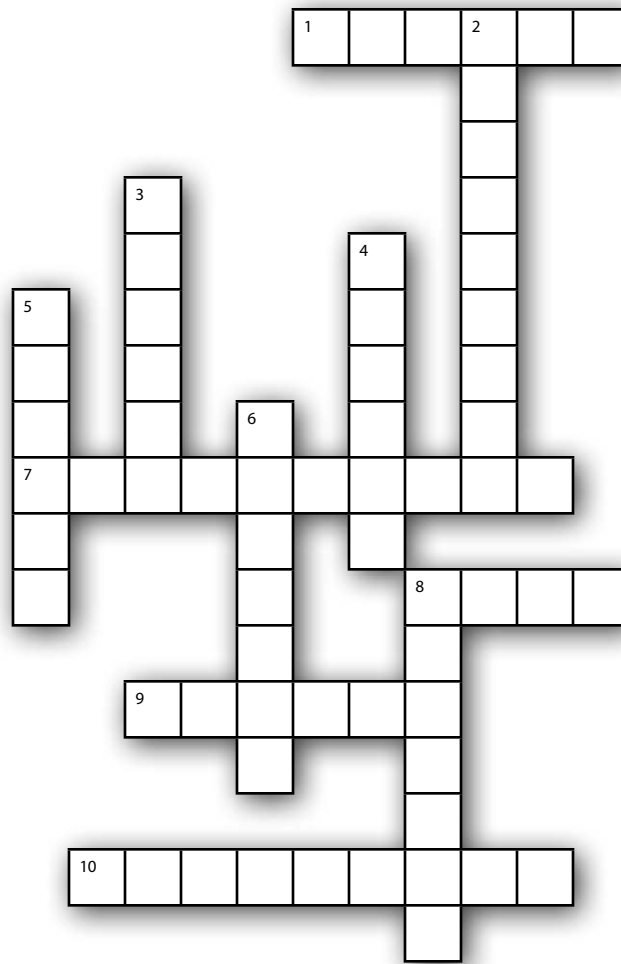
Name _____

Date _____

Activity Page 3.1 Continued

Use with Chapter 3

Domain Vocabulary: Chapters 1–3



Activity Page 4.1

Use with Chapter 4

Galileo’s Trial

Part 1: Planning

- 1. My group is _____
- 2. What arguments does your group plan to make?
- 3. What arguments will the other side likely make? How can you respond to those arguments?

The Other Side’s Arguments	Our Response

Part 2: Reflection After the Arguments

- 1. What were the strengths of Galileo’s group’s argument?
- 2. What were the weaknesses of Galileo’s group’s argument?
- 3. What were the strengths of the argument by the Church officials’ group?
- 4. What were the weaknesses of the argument by the Church officials’ group?
- 5. Which group was more convincing? Why?
- 6. In history, which group won at Galileo’s trial? Why did it win?

Name _____

Date _____

Activity Page 5.1

Use with Chapter 5

Domain Vocabulary: Chapters 4–5

For each word, write the letter of the definition.

- | | |
|------------------------|--|
| 1. _____ superstition | a) a system of religious beliefs |
| 2. _____ pilgrimage | b) a person who copies written text by hand in an artistic way |
| 3. _____ pendulum | c) high-ranking religious leader in the Catholic Church responsible for electing the pope |
| 4. _____ cardinal | d) a journey taken for a religious purpose |
| 5. _____ heresy | e) to come up with an idea explaining a complex event or thought |
| 6. _____ theology | f) something hung from a fixed point that swings back and forth as a result of gravity |
| 7. _____ convert | g) a place considered holy because it is associated with a holy person or event |
| 8. _____ shrine | h) ideas that go against the main teachings of a religion |
| 9. _____ theorize | i) to change from one belief or religion to another |
| 10. _____ calligrapher | j) a false belief in the power of magic, luck, or unseen forces |

Name _____

Date _____

Activity Page 5.2

Use with Chapter 5

Counter-Reformation Fill-in-the-Blanks

Choose a word or phrase from the box to complete each sentence. Refer to Chapter 5 to help you complete the activity.

forbidden	universities	Jesuits
Inquisition	indulgences	Council of Trent

1. The Council of Trent published a list of _____ books.
2. The task of the _____ was to examine and make clear Catholic beliefs and practices.
3. The Council of Tent tried to correct some of the abuses related to _____.
4. The _____ sought to find and rid the Church of heresy.
5. The structure of the _____ resembled that of the military.
6. Jesuits organized and directed many schools and _____.

Answer Key: *The Reformation*

Unit Assessment

1. a 2. a 3. c 4. d 5. a 6. c 7. b 8. c 9. a 10. b
11. c 12. c 13. c 14. d 15. a 16. d 17. b 18. c
19. b 20. g 21. h 22. a 23. d 24. f 25. e 26. c

Activity Pages

Comparing the Influences of Communication Technology (AP 1.2) (page 206)

Part 1: Answers should acknowledge that the printing press allowed written material to be produced more quickly and more cheaply. Because of this, the amount of written material available increased greatly. People were able to spread their ideas by printing many copies of their books or pamphlets.

Part 2: Answers will vary but should acknowledge the ways that the innovations allowed information to be shared faster (and in new formats such as audio and visual for the television).

Martin Luther: True or False? (AP 2.1) (page 208)

1. True
2. False
3. True
4. True
5. False
6. True
7. False
8. False
9. True
10. True

Domain Vocabulary: Chapters 1–3 (AP 3.1) (page 209)

Across:

1. thesis
7. astronomer
8. heir
9. pastor
10. salvation

Down:

2. scripture
3. recant
4. sermon
5. ordain
6. confess
8. heretic

Galileo's Trial (AP 4.1) (page 211)

Answers will vary. Arguments supporting Galileo should include his scientific discoveries confirming Copernicus's theory as well as details on Copernicus's theory. Arguments supporting the Church officials should include the argument that Galileo's theories were against the Bible. The answer to question 6 is that the Church won because the Church felt threatened and was trying to protect its teachings.

Domain Vocabulary: Chapters 4–5 (AP 5.1) (page 212)

1. j
2. d
3. f
4. c
5. h
6. a
7. i
8. g
9. e
10. b

The Counter-Reformation Fill-in-the-Blanks (AP 5.2) (page 213)

1. forbidden
2. Council of Trent
3. indulgences
4. Inquisition
5. Jesuits
6. universities



England in the Golden Age

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England in the Golden Age
Teacher Guide
Core Knowledge History and Geography™ 5

Introduction

ABOUT THIS UNIT

The Big Idea

The 1500s and 1600s were a time of English expansion abroad and consolidation of Parliamentary power at home.

This period of English history was full of conflicts. Conflicts about religion highlighted an even more basic conflict between Parliament and the king. These tensions resulted in a civil war, which then led to the execution of the king.

When the Catholic James II came to the throne, he was deposed and driven out of the country. Parliament chose new, solidly Protestant rulers and required their allegiance to a new Bill of Rights and the laws of Parliament before it would allow them to be crowned. After the Glorious Revolution, kings had less power, and Parliament had more. Great Britain was well on its way to becoming a constitutional monarchy.

What Students Should Already Know

Students in Core Knowledge schools should already be familiar with:

Grade 1

- English settlers
 - Story of the Lost Colony: Sir Walter Raleigh, Virginia Dare
 - Virginia: Jamestown, Captain John Smith, Pocahontas and Powhatan
 - Slavery, plantations in Southern colonies
 - Massachusetts: Pilgrims, Mayflower, Thanksgiving Day, Massachusetts Bay Colony, the Puritans

Grade 3

- The search for the Northwest Passage
 - John Cabot, Newfoundland
 - Champlain: “New France,” Quebec
 - Henry Hudson, the Hudson River
- Geography
 - “New France” and Quebec, Canada; St. Lawrence River
 - The Great Lakes: Superior, Michigan, Huron, Erie, Ontario
- The thirteen colonies
 - Differences in climate and agriculture among the three colonial regions
 - Location of the thirteen colonies and important cities, such as Philadelphia, Boston, New York, Charleston
 - Southern colonies: Virginia (especially the story of Jamestown), Maryland, South Carolina, Georgia; the founders of these colonies, their reliance on slavery; the Middle Passage
 - New England colonies: Massachusetts (especially Pilgrims and Puritans), New Hampshire, Connecticut, Rhode Island; development of maritime economy and the influence of religion
 - Middle Atlantic colonies: New York, New Jersey, Pennsylvania, Delaware; the Dutch in New York; Penn and the Quakers in Pennsylvania

Grade 4

- England in the Middle Ages
 - Henry II: beginnings of trial by jury; murder of Thomas Becket in Canterbury Cathedral; Eleanor of Aquitaine
 - Magna Carta, King John, 1215
 - Parliament, beginning of representative government
 - The Hundred Years’ War, Joan of Arc
 - The Black Death sweeps across Europe.

Time Period Background

This timeline provides an overview of key events related to the content of this unit. Use a classroom timeline with students to help them sequence and relate events that occurred from 1517 to 1689.

1517	Martin Luther posted his Ninety-five Theses.
1534	Henry VIII of England established the Church of England.
1558	Queen Elizabeth I began her almost half-century of rule.
1577–1580	Sir Francis Drake robbed other ships’ treasures for Queen Elizabeth I.
1588	The Spanish Armada was defeated.
1588–1613	Playwright William Shakespeare wrote plays to entertain Elizabeth I and her successor.
1603	James VI of Scotland became King James I of England.
1607	A group of English colonists established Jamestown. Other English colonies in North America followed.
1625–1649	King Charles I reigned, after marrying the Catholic princess Henrietta Maria of France.
1642–1649	Supporters of the king fought supporters of Parliament in the English Civil War.

1645	Oliver Cromwell led Parliament's army to victory in the English Civil War.
1649	Charles I was tried and executed.
1653	Oliver Cromwell became Lord Protector.
1660	English Parliament invited Charles II back to England to be king, beginning the Restoration.
1666	Plague and fire created hardship and difficult times for many English people.
1688–1689	The transfer of power from James II to William and Mary became known as the Glorious Revolution.
1689	The English Bill of Rights limited the power of kings and queens in England.

What Students Need to Learn

- Henry VIII and the Church of England
- Elizabeth I
- British naval dominance
 - Defeat of the Spanish Armada
 - Sir Francis Drake
 - British exploration and North American settlements
- The English Revolution
 - King Charles I, Puritans, and Parliament
 - Civil War: Cavaliers and Roundheads
 - Execution of Charles I
 - Oliver Cromwell and the Puritan regime
 - The Restoration (1660): Charles II restored to the English throne, many Puritans leave England for North America
- The “Glorious Revolution” (also called the Bloodless Revolution)
 - King James II replaced by William and Mary
 - Bill of Rights: Parliament limits the power of the monarch

AT A GLANCE

The most important ideas in Unit 6 are:

- Henry VIII established the independence of the Church of England when he could not get his way with the Roman Catholic Church.
- Much of English history and politics during this period turns on questions regarding religion. The key debates were whether England should be Catholic or Protestant and whether the Church of England had been sufficiently reformed and purified of Catholic ideas and practices.
- The reign of Elizabeth I was a time of expansion abroad and peace and prosperity at home.
- Charles I's need for money brought him into conflict with Parliament; this conflict deteriorated into a civil war.
- The English Civil War pitted supporters of Charles I, known as Cavaliers, against supporters of greater Parliamentary control, known as Roundheads.
- Whatever advantages Charles I had at the beginning of the Civil War, he could not overcome Oliver Cromwell's leadership of the rebel army.
- During the late 1640s and 1650s, England was ruled as a republic, or commonwealth, with no king.
- Cromwell's Commonwealth could not survive after his death. In 1660, Charles II was invited to take the throne in this period known as the Restoration.
- The Glorious Revolution removed James II from the English throne in favor of Mary and William of Orange from the Netherlands, who agreed to rule under the English Bill of Rights.

WHAT TEACHERS NEED TO KNOW

England in the Golden Age

Background

The two centuries from 1500 to 1700 were a particularly eventful time in the history of England. The nation struggled over religion, vacillated between Catholicism and Protestantism, defeated an invasion by Spain, became a sea power, embarked on worldwide colonization, fought a civil war, executed a king, transformed itself into a republic, restored the monarchy, drove a king from the throne because of his Catholicism, and finally emerged as a parliamentary government with strong checks on the power of the monarch. An understanding of this period of English history is particularly important for Americans because American politics of the Revolutionary era were based on issues and disagreements in the mother country.

The House of Tudor

Members of the House of Tudor were a family of Welsh descent that ruled England from 1485 until 1603. The first Tudor was Henry VII, who ruled from 1485 to 1509. He was the father of Henry VIII and the grandfather of Queen Elizabeth I. Henry VII took control of the monarchy after defeating Richard III in the War of the Roses (so-named because a red rose and a white rose were the symbols of the houses of Lancaster and York, respectively). The reign of the Tudors ended when Elizabeth, who did not have any children, died in 1603.

Henry VIII and the Church of England

By the time of the Renaissance, the Roman Catholic Church was the dominant religion in Europe. The head of the Church was the pope in Rome, who for a time wielded great power in Europe and could even control heads of state. As monarchs in the 1400s and 1500s shaped nation-states from their assorted feudal domains, they saw papal power as a threat to their new sovereignty.

Henry VIII of England did not begin his monarchy expecting to overthrow the Roman Catholic Church in England. In 1521, Henry published a work attacking the errors of Martin Luther's teachings. For this, Henry was given the title "Defender of the Faith" by a grateful pope. However, Henry's personal concerns eventually led him to abandon his staunch support of the Church.

In 1509, he married Catherine of Aragon, the daughter of Ferdinand and Isabella of Spain and the widow of his older brother Arthur. All their sons died in infancy. Only a daughter, Mary, born in 1516, survived. This worried Henry VIII. He was eager to have a male heir. Although a daughter could accede to the throne, Henry's concern was that a daughter would probably get married, at which point her property would transfer to her husband's control. If that happened, England might become part of the husband's kingdom. By the late 1520s, Henry had convinced himself that they had failed to have a son because Catherine had first been married to Henry's older brother. Henry asked the pope for an annulment because of Catherine's first marriage. By this time, Henry wanted to marry Anne Boleyn, a courtier.

The pope refused to annul the marriage for political as much as ecclesiastical reasons. The pope did not want to antagonize Catherine's nephew, the Holy Roman Emperor. Not to be denied, in 1529 Henry began taking steps to have Parliament declare the church in England separate from the church directed from Rome by the pope. Henry proceeded to marry Anne Boleyn and had his marriage to Catherine annulled in 1533. Their daughter, Elizabeth, was born the same year. The following year, Henry had Parliament pass the Act of Supremacy, which made the monarch the head of the Church of England (later known as the Anglican Church).

To build support among powerful Catholics, Henry had Parliament confiscate Church lands (e.g., monasteries and nunneries) and sold the lands, most of

which were bought by members of the gentry class who wanted to own property.

In Europe at this time, people within a country were expected to practice the religion that their government approved. To do otherwise was to risk fines, imprisonment, and even death. All English subjects were expected to remain loyal to the Church of England, with Henry at its head, because the Church was the “official” or established church of the country. Henry VIII demanded that all Englishmen take an oath of allegiance to him as the head of the new church. Some people, including Sir Thomas More, the Lord Chancellor of England, remained loyal to the pope and refused to swear the oath. More was one of several executed for refusing the oath.

By 1539, Henry had launched a series of persecutions of English Catholics on the one hand and of extreme Protestants on the other. The former objected to the Church because of the break with Rome. The latter objected because they felt that Henry had not gone far enough in his break with Rome. Although Henry VIII had rejected papal authority, the Church at this point was still very similar to the Catholic Church in its doctrines, ceremonies, and hierarchy. Protestants, influenced by the ideas of John Calvin, thought Henry’s reformation had not gone nearly far enough.

In addition to initiating the English Reformation, Henry VIII is famous for his series of six wives. After Catherine of Aragon (1509–1533) and Anne Boleyn (1533–1536), came Jane Seymour (1536–1537), Anne of Cleves (1540), Catherine Howard (1540–1542), and Catherine Parr (1543–1547). A well-known rhyme describes the fate of each wife:

Divorced, beheaded, died

Divorced, beheaded, survived.

Protestant or Catholic?

When Henry VIII died, it was unclear whether England would ultimately become a solidly Protestant country or revert to Catholicism. Henry’s son with Jane Seymour, Edward VI, became king in 1547 when he was only nine years old. Although Henry had older children, Edward was next in line for the succession because he was a male. Edward’s chief advisers were Protestant, and during Edward’s reign, England became more solidly Protestant, introducing changes in doctrine, liturgy, and ceremonies. During Edward’s brief rule, the *Book of Common Prayer* (a book of prayers) and *Forty-Two Articles of Religion* (the official statement of the articles of belief of the Church of England) were published. However, Edward VI lived for only a few years. He died of tuberculosis in 1553. In 1553 Mary I ascended to the throne. She was the daughter of Henry VIII and his first wife, Catherine of Aragon. Mary had been raised a Catholic, and she attempted to return England to Catholicism. She dissolved the Church of England, married a Spanish (Catholic) prince, and had many Protestants executed or severely punished, earning herself the name

“Bloody Mary.” Several hundred Protestants were burned at the stake during the last years of her reign, which ended in 1558.

To learn more about specific topics in this unit, use this link to download the CKHG Online Resource “About England in the Golden Age”:

www.coreknowledge.org/ckhg-online-resources

UNIT RESOURCES

Student Component

England and the Golden Age Student Reader—six chapters

Teacher Components

England in the Golden Age Teacher Guide—six chapters. The guide includes lessons aligned to each chapter of the *England in the Golden Age* Student Reader, with a daily Check for Understanding and Additional Activities, such as literature connections and vocabulary practice, designed to reinforce the chapter content. A Unit Assessment, Performance Task Assessment, and Activity Pages are included in Teacher Resources, beginning on page 274.

- The Unit Assessment tests knowledge of the entire unit, using standard testing formats.
- The Performance Task Assessment requires students to apply and share the knowledge learned during the unit through either an oral or written presentation. In this unit, the presentation is written.
- The Activity Pages are designed to reinforce and extend content taught in specific chapters throughout the unit. These optional activities are intended to provide choices for teachers.

England in the Golden Age Timeline Image Cards—seventeen individual images depicting significant events and individuals related to England in the Golden Age. In addition to an image, each card contains a caption, a chapter number, and the Big Question, which outlines the focus of the chapter. You will construct a classroom Timeline with students over the course of the entire unit. The Teacher Guide will prompt you, lesson by lesson, as to which image card(s) to add to the Timeline. The Timeline will be a powerful learning tool enabling you and your students to track important themes and events as they occurred within this expansive time period.

Timeline

Some preparation will be necessary prior to starting the *England in the Golden Age* unit. You will need to identify available wall space in your classroom of approximately fifteen feet on which you can post the Timeline image cards over the course of the unit. The Timeline may be oriented either vertically or horizontally, even wrapping around corners and multiple walls, whatever works best in your classroom setting. Be creative—some teachers hang a clothesline so that the image cards can be attached with clothespins!

Create two time indicators or reference points for the Timeline. Write each of the following dates on sentence strips or large index cards:

- 1500s
- 1600s

Affix these time indicators to your wall space, allowing sufficient space between them to accommodate the actual number of image cards that you will be adding to each time period as per the following diagram:

	1500s						1600s										
	•	•	•	•	•	•	•	•	•	•	•	•	•				
Chapter	1	1	1	2	2	1	3	3	3	3	4	4	4	5	5	6	6

You will want to post all the time indicators on the wall at the outset before you place any image cards on the Timeline.

1500s



Introduction (Chapter 1)

1500s



Introduction (Chapter 1)

1500s



Chapter 1

1500s



Chapter 1

1500s



Chapter 2

1500s



Chapter 2

1600s



Chapter 3

1600s



Chapter 3

1600s



Chapter 3

1600s



Chapter 3

1600s



Chapter 4

1600s



Chapter 4

1600s



Chapter 4

1600s



Chapter 5

1600s



Chapter 5

1600s



Chapter 6

1600s



Chapter 6

Time to Talk About Time

Before you use the Timeline, discuss with students the concept of time and how it is recorded. Here are several discussion points that you might use to promote discussion. This discussion will allow students to explore the concept of time.

1. What is time?
2. How do we measure time?
3. How do we record time?
4. How does nature show the passing of time? (Encourage students to think about days, months, and seasons.)
5. What is a specific date?
6. What is a time period?
7. What is the difference between a specific date and a time period?
8. What does CE mean?
9. What is a timeline?

USING THE TEACHER GUIDE

Pacing Guide

The *England in the Golden Age* unit is one of thirteen history and geography units in the Grade 5 Core Knowledge Curriculum Series™. A total of nine days have been allocated to the *England in the Golden Age* unit. We recommend that you do not exceed this number of instructional days to ensure that you have sufficient instructional time to complete all Grade 5 units.

At the end of this Introduction, you will find a Sample Pacing Guide that provides guidance as to how you might select and use the various resources in this unit during the allotted time. However, there are many options and ways that you may choose to individualize this unit for your students, based on their interests and needs. So, we have also provided you with a blank Pacing Guide that you may use to reflect the activity choices and pacing for your class. If you plan to create a customized pacing guide for your class, we strongly recommend that you preview this entire unit and create your pacing guide before teaching the first chapter.

Reading Aloud

In each chapter, the teacher or a student volunteer will read various sections of the text aloud. When you or a student reads aloud, always prompt students to follow along. By following along in this way, students become more focused on the text and may acquire a greater understanding of the content.

Turn and Talk

In the Guided Reading Supports section of each chapter, provide students with opportunities to discuss the questions in pairs or groups. Discussion opportunities will allow students to more fully engage with the content and will bring “to life” the themes or topics being discussed.

Big Questions

At the beginning of each Teacher Guide chapter, you will find a Big Question, also found at the beginning of each Student Reader chapter. The Big Questions are provided to help establish the bigger concepts and to provide a general overview of the chapter. The Big Questions, by chapter, are:

Chapter	Big Question
1	How did Queen Elizabeth I manage the conflicts between the Catholics and the Protestants?
2	Why might the Catholics in England have chosen to be loyal to their Protestant queen, rather than support King Philip of Spain?
3	Why did Parliament distrust Charles I and his wife Henrietta?
4	Why might Oliver Cromwell have once earned the reputation of being a dictator?
5	Why did many people not want James II to be king?
6	Why was a foreign ruler invited to invade England?

Core Vocabulary

Domain-specific vocabulary, phrases, and idioms highlighted in each chapter of the Student Reader are listed at the beginning of each Teacher Guide chapter in the order in which they appear in the Student Reader. Student Reader page numbers are also provided. The vocabulary, by chapter, are:

Chapter	Core Vocabulary
1	coronation, annul, persecute, ritual, custody, English Parliament, aristocrat, pageant
2	galleon, nobleman, ambassador, dub, resin, current
3	“divine right of kings,” alliance, official, civil war, “country estate”
4	gentry, rank, treason, monarchy, republic, “public policy,” dissolve, dictator
5	fugitive, Restoration, compromise, disband, convert, bubonic plague
6	English Channel, heir, bail, petition

Activity Pages

Activity Pages



AP 1.1

AP 1.2

AP 3.1

AP 5.1

AP 6.1

The following activity pages can be found in Teacher Resources, pages 283–288. They are to be used with the chapter specified either for additional class work or for homework. Be sure to make sufficient copies for your students prior to conducting the activities.

- Chapter 1—Tudor and Stuart Family Tree (AP 1.1)
- Chapter 1—World Map (AP 1.2)
- Chapter 3—Domain Vocabulary: Chapters 1–3 (AP 3.1)
- Chapter 5—Domain Vocabulary: Chapters 4–5 (AP 5.1)
- Chapter 6—Match the Monarchs (AP 6.1)

Additional Activities and Website Links

An Additional Activities section, related to material in the Student Reader, may be found at the end of each chapter in this Teacher Guide. While there are many suggested activities, you should choose only one or two activities per chapter to complete based on your students' interests and needs. Many of the activities include website links, and you should check the links prior to using them in class.

Fiction and Nonfiction Excerpts

Use this link to download the CKHG Online Resources, where the specific links to the fiction and nonfiction excerpts and related activity pages may be found.

www.coreknowledge.org/ckhg-online-resources

These excerpts may be used with the chapter specified, either for additional classwork or at the end of the unit as review and/or a culminating activity. Be sure to make sufficient copies for your students prior to conducting the activities.

Note: These excerpts and their activities can also be found in Unit 4, *The Renaissance*.

Fiction Excerpts

- Chapter 1—From *A Midsummer Night's Dream* (FE 1)
- Chapter 1—The Language of Shakespeare (AP 1.3)

Nonfiction Excerpt

- Chapter 1—"Biography of William Shakespeare" (NFE 1)

CROSS-CURRICULAR CONNECTIONS

Language Arts

Drama

- *A Midsummer's Night Dream* (William Shakespeare)

Music

Musical Connections

- *A Midsummer's Night Dream* (Felix Mendelssohn)

Note: This musical piece was written after the historical time period addressed in *England in the Golden Age* but could be listened to when/after students read Shakespeare's *A Midsummer Night's Dream*

Books

Aliki, William. *Shakespeare and the Globe*. New York: HarperCollins, 2000.

Stanley, Diane. *Bard of Avon: The Story of William Shakespeare*. New York: HarperCollins, 2015.

Stanley, Diane. *Good Queen Bess: The Story of Elizabeth I of England*. New York: HarperCollins, 2001.

Weiss, Jim. *The Queen's Pirate: Elizabeth I and Sir Francis Drake*. Charles City, VA: The Well-Trained Mind Press. Audio Recording.

Weiss, Jim. *Shakespeare for Children*. Charles City, VA: The Well-Trained Mind Press. Audio Recording.

The following primary link will take you to the link where you can purchase these audio recordings:

www.coreknowledge.org/ckhg-online-resources

ENGLAND IN THE GOLDEN AGE SAMPLE PACING GUIDE

For schools using the Core Knowledge Sequence and/or CKLA

TG–Teacher Guide; SR–Student Reader; AP–Activity Page; FE–Fiction Excerpt;
NFE–Nonfiction Excerpt

Week 1

Day 1

Day 2

Day 3

Day 4

Day 5

England in the Golden Age

"Elizabeth I" Core Lesson (TG & SR, Chapter 1)	"Biography of William Shakespeare" and start "Exploring a <i>Midsummer Night's Dream</i> " (TG, Chapter 1, Additional Activities, NFE 1 & FE1)	Finish "Exploring a <i>Midsummer Night's Dream</i> " (TG, Chapter 1, Additional Activities, FE1)	"Britannia Rules the Waves" Core Lesson (TG & SR, Chapter 2)	"The Civil War" (TG & SR, Chapter 3)
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CKLA

"Don Quixote"	"Don Quixote"	"Don Quixote"	"Don Quixote"	"Don Quixote"
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Week 2

Day 6

Day 7

Day 8

Day 9

England in the Golden Age

"The Puritan Ruler" (TG & SR, Chapter 4)	"Merry Monarch and Brother" (TG & SR, Chapter 5)	"The Glorious Revolution" (TG & SR, Chapter 6)	Unit Assessment
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CKLA

"Don Quixote"	"Don Quixote"	"Don Quixote"	
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ENGLAND IN THE GOLDEN AGE SAMPLE PACING GUIDE

_____’s Class

(A total of nine days have been allocated to the *England in the Golden Age* unit in order to complete all Grade 5 history and geography units in the Core Knowledge Curriculum Series™.)

Week 1

Day 1

Day 2

Day 3

Day 4

Day 5

England in the Golden Age

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Week 2

Day 6

Day 7

Day 8

Day 9

England in the Golden Age

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CHAPTER 1

Elizabeth I

The Big Question: How did Queen Elizabeth I manage the conflicts between the Catholics and the Protestants?

Primary Focus Objectives

- ✓ Identify Henry VIII as the king who started the Church of England because he wanted to remarry and have a male heir. **(RI.5.2)**
- ✓ Explain why Elizabeth I became queen, following Mary I's death. **(RI.5.2)**
- ✓ Describe how Elizabeth I kept peace between the Catholics and Protestants in England. **(RI.5.2)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *coronation, annul, persecute, ritual, custody, English Parliament, aristocrat, and pageant*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Elizabeth":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.1
AP 1.2

- Display and individual student copies of Tudor and Stuart Family Tree (AP 1.1)
- Display and individual student copies of World Map (AP 1.2)
- Individual student copies of Biography of William Shakespeare (NFE 1)
- Individual student copies of *From A Midsummer Night's Dream* (FE 1)

Core Vocabulary (Student Reader page numbers listed below)

coronation, n. the ceremony or act of crowning a ruler **(150)**

Example: The queen's coronation was a grand celebration.

annul, v. to officially state that a marriage never existed under the law **(152)**

Example: Henry VIII worked many years to have the pope annul his first marriage.

Variations: annuls, annulled, annulment

persecute, v. to treat people cruelly and unfairly (153)

Example: The king persecuted people who did not practice the same religion he did.

Variations: persecutes, persecuted, persecution

ritual, n. an act or series of actions done in the same way in a certain situation, such as a religious ceremony (153)

Example: One example of a ritual is when the bride and groom each say “I do” during a wedding ceremony.

Variations: rituals

custody, n. imprisonment or protective care (155)

Example: Elizabeth I kept her cousin Mary Queen of Scots in custody to prevent Mary from trying to overthrow her.

English Parliament, n. the original law-making branch of the English government that is made up of the House of Lords and the House of Commons (155)

Example: During her reign, Queen Elizabeth worked closely with the English Parliament.

aristocrat, n. a person of the upper or noble class whose status is usually inherited (157)

Example: Usually, only an aristocrat could be a regular member of a king or queen’s court.

Variations: aristocrats, aristocracy

pageant, n. a show or play usually based on a legend or history (158)

Example: To honor Queen Elizabeth when she visited their district, the people often put on a pageant.

Variations: pageants.

THE CORE LESSON 35 MIN

Introduce *England in the Golden Age* Student Reader

5 MIN

Display and read the captions of the first two Timeline Cards, depicting Martin Luther and Henry VIII. Place both cards on the timeline in the early 1500s. Use the cards to prompt student recollections of the Reformation unit that students using the *Core Knowledge History and Geography* series recently completed. Explain that the effects of changes in religious thinking during the Reformation were also felt in England, the subject of this unit.

Distribute copies of the *England in the Golden Age* Student Reader, and suggest students take a few minutes to look at the cover and flip through the Table of Contents and illustrations in the book. Ask students to brainstorm individual words or simple phrases describing what they notice in the Table of Contents

and various illustrations; record this information in a list on the board or chart paper. Students will likely mention kings, queens, buildings, ships, and maps.

Introduce “Elizabeth I”

5 MIN

Activity Page



AP 1.2



Display the World Map (AP 1.2) and have students find England. Point out to students that England is an island and that being separate from Europe has played a role in shaping its history.

Quickly review what students learned about Henry VIII in the Reformation unit. Henry VIII broke with the Catholic Church for personal reasons because the pope would not annul Henry’s marriage to Catherine of Aragon. To get the divorce he wanted, Henry appointed his own Church officials and then married Anne Boleyn, who gave birth to Elizabeth. After being excommunicated by the Catholic Church, Henry established the Church of England with himself as its head. Tell students that the setting in the chapter they are about to read takes place in England about ten years after Henry VIII’s death.

Display the Tudor and Stuart Family Tree (AP 1.1). Explain that this type of graphic, called a “family tree,” is a way to show the relationships among various members of one or more families. Use the tree as a visual reference to describe the succession of individuals who ruled England following Henry VIII’s death.

Note: The succession to the British throne following Henry VIII’s death is complicated. Students are not expected to memorize a list of the kings and queens who followed Henry VIII. The Tudor and Stuart Family Tree (AP 1.1) and the information included in this chapter are provided to give students a general sense of the succession as starting first with Henry VIII’s male heir, Edward VI, and then progressing to Henry’s remaining children on the basis of their ages.

Locate Henry VIII on the tree. After having two daughters (Mary and Elizabeth) by two different wives, Henry finally had a son in his marriage to Jane Seymour. His son, Edward VI, who was a Protestant, became king after Henry’s death and ruled for six years. Be sure students understand that even though Edward was one of Henry’s younger children, he inherited the right to rule before his older sisters because he was a male.

After Edward VI died, Henry’s oldest daughter, Mary, a Catholic, ruled for five years. Tell students that in this chapter they will read about an important change regarding who would rule England when Mary died.

Call attention to the Big Question, and encourage students to look for ways that Elizabeth I managed the conflicts between Catholics and Protestants in England.

Guided Reading Supports for “Elizabeth I”

25 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Long Live the Queen,” Pages 148–150

Scaffold understanding as follows:

Invite a volunteer to read the three paragraphs of “Long Live the Queen.”

Activity Page



AP 1.1

Chapter 1
Elizabeth I

Long Live the Queen According to legend, twenty-five-year-old Elizabeth was sitting under an oak tree reading the Greek Bible on the morning of November 17, 1558. She was expecting important news. Maybe she had decided to read outside so that she could hear the hoof beats of a horse as it galloped toward her house in the English countryside.

The Big Question
How did Queen Elizabeth manage the conflicts between the Catholics and the Protestants?

The horseman arrived shortly before noon that day. He must have bowed as he presented Elizabeth with the ring of Mary Tudor, Elizabeth's older half sister. The ring was proof that Mary was dead. And if Mary was dead, Elizabeth was now queen of England.

Page 148



SUPPORT—Display the Tudor and Stuart Family Tree (AP 1.1). Have students find Mary and Elizabeth. Explain to students why Elizabeth inherited the English throne after Mary. (*Because there were no other male heirs, the crown passed to each of Henry's other children on the basis of their ages.*)

After the volunteer reads the text, ask the following question:

EVALUATIVE—What are at least two things suggested about Elizabeth's personality and character that you can infer from this section?

» Possible responses: Elizabeth was educated; Elizabeth was religious; Elizabeth was glad to become queen.

“A Dress of Gold and a Velvet Cape,” Pages 150–152

Scaffold understanding as follows:

Invite a volunteer to read the first two paragraphs of “A Dress of Gold and a Velvet Cape” on page 150.

CORE VOCABULARY—Point out the vocabulary term **coronation** and its definition at the bottom of the page. Tell students that Elizabeth I used her *coronation*, or the ceremony at which she was crowned queen, to show her power and position as the new queen.

Have students read the rest of the section on pages 150–152 quietly to themselves or with a partner, being sure to look carefully at the illustration on page 151.

Elizabeth is said to have closed her book and fallen to her knees. Speaking in Latin, she said, “Time has brought us to this place. This is the Lord's doing, and it is marvelous in our eyes.”

A Dress of Gold and a Velvet Cape

Elizabeth certainly knew about time. She had been waiting to become queen for nearly twelve years. First her sickly half brother, Edward VI, ruled. Then her half sister, Mary Tudor, sat on the throne. During these years, Elizabeth had had time to plan.

Within a week of Mary's death, she marched into London with a thousand men and women whom she had chosen as her advisors and servants.

From the beginning, Elizabeth understood that although heredity had put her on the throne, she needed the support of the English people to stay there. A march with a thousand people was a way to show her power.

Elizabeth's coronation day, the day she was crowned, was a spectacular event. Ladies of the English court had sent to Belgium for silks and velvets to be made into gowns for the great day. Although years of religious conflict and war had left England deeply in debt, Elizabeth I made sure her coronation would be unforgettable. She wore a dress of gold and a cape of crimson velvet lined with fur. On her head sat a gold crown.

Vocabulary
coronation, *n.* the ceremony or act of crowning a ruler

These clothes were heavy, but they looked like the clothes of a heavenly princess. Elizabeth I

Page 150



After students read the text, ask the following questions:

LITERAL—For her coronation, what did Elizabeth do to show her power as a monarch?

- » She marched to London with more than one thousand people she had chosen as advisers and servants. She also made sure her coronation would be unforgettable by wearing extravagant clothing and a gold crown that looked like what only a queen or king would wear.

LITERAL—What did Elizabeth do during the coronation ceremony to send a signal of peace and acceptance to both Catholics and Protestants?

- » She included both Catholic and Protestant elements in the ceremony. The bishop who performed the ceremony was Catholic, but he read from the Protestant version of the Bible.

“A Dangerous Situation” and “Queen of her People, Bride of Her Nation,” Pages 152–155

The coronation was a religious ceremony Elizabeth I wanted to end the conflicts in England between Catholics and Protestants. At her coronation, she was crowned by a bishop, an official of the Catholic Church, but she insisted that the bishop read from an English Bible, the kind used by Protestants, rather than the Latin Bible used by Catholics.

A Dangerous Situation

From the time when Elizabeth was a little girl, her life had been in danger. England was a nation divided by religion. Elizabeth's father, King Henry VIII, had broken from the Catholic Church in 1529 because the pope would not annul his marriage to his first wife, Catherine. Henry and Catherine had only one surviving child, Mary, and Henry wanted a son. Henry wanted to be free of Catherine so that he could marry Anne Boleyn, who later became Elizabeth's mother. Despite the pope's refusal to annul the marriage, Henry married Anne anyway and established the Church of England to be independent of the Catholic Church in Rome. Henry proclaimed himself head of the Church of England. However, when Elizabeth was only two years old, her father had her mother executed. Henry promptly married again. His third wife produced a son, Edward.

After King Henry's death, Edward, Elizabeth's younger half brother, reigned from 1547 to 1553. Edward VI supported the Church of England to become a Protestant nation.

Page 152

Scaffold understanding as follows:

CORE VOCABULARY—Read aloud the first paragraph of the section “A Dangerous Situation” on page 152, stopping to explain the vocabulary word *annul*.

Invite volunteers to take turns reading aloud the rest of the section “A Dangerous Situation” on pages 152–155.

CORE VOCABULARY—Pause to explain the vocabulary terms *persecute*, *ritual*, and *custody* as they are encountered in the text.

SUPPORT—After reading the section “A Dangerous Situation,” display the Tudor and Stuart Family Tree (AP 1.1), and have students find the two Marys mentioned in this section: Mary Tudor and Mary Stuart (Mary Queen of Scots). Ask students how each Mary was related to Elizabeth and what they had in common. Why might Elizabeth have felt threatened by them?

- » Mary Tudor was Elizabeth's half sister; Mary Stuart was Elizabeth's cousin. Both Marys were Catholic, and Elizabeth was Protestant. Mary Tudor had imprisoned Elizabeth for several months while Mary was queen. After Elizabeth became queen, Mary Queen of Scots made it clear she thought she should become queen instead of Elizabeth.

CORE VOCABULARY—Read aloud the section “Queen of Her People, Bride of Her Nation” on page 155, stopping to explain the Core Vocabulary term *English Parliament*.

Activity Page



AP 1.1

After King Henry VIII died, his son Edward and then his older daughter Mary sat on the throne. However, he had been a sickly child, and he died at the age of fifteen. Now it was Elizabeth's older half sister's turn to rule. In 1553, Mary Tudor became Queen Mary I. Mary was Catholic. During her five years on the throne, she restored power to the Catholic Church in England and persecuted Protestants. Her brutal persecution of Protestants earned her the name “Bloody Mary.”

Unlike Mary I, Elizabeth was a Protestant, though she respected many of the Catholic rituals and customs. When she took the throne, Elizabeth faced the difficult task of keeping the peace between Catholics and Protestants.

Page 153



Mary I imprisoned her sister Elizabeth in the Tower of London.

From an early age, Elizabeth learned to pay attention to what was going on around her. She avoided putting in writing any thoughts or beliefs that her enemies might use against her. When Mary I was queen, she imprisoned Elizabeth in the Tower of London. For two months, Elizabeth lived in a cold, drafty cell, never knowing whether or when she might be executed. Queen Mary spared her life, but Elizabeth never forgot the horror of awaiting her own death sentence.

Even after she became queen, Elizabeth I had to be very careful. Another Mary, this one known as Mary Stuart or Mary Queen of Scots, plotted against Elizabeth. Mary, a Scottish queen, was the niece of Henry VIII. She believed that she herself, not Elizabeth, belonged on the throne of England because the Catholic Church arranged to Elizabeth's mother.

Page 154

Elizabeth's advisors told her to have Mary Queen of Scots put to death. At first Elizabeth was reluctant to execute a relative who was a queen in her own right. Mary was held in custody for more than ten years. But when she was finally caught in a plot to have Elizabeth killed, she was brought to trial.

The verdict? Guilty. The punishment? Death.

Queen of Her People, Bride of Her Nation

Throughout the first decades of her reign, Elizabeth's advisors and the English Parliament urged her to marry. They wanted her to have a child who could take the throne when she died. They also thought that a woman could not rule as well as a man. Many ambitious men asked for her hand in marriage. Elizabeth argued, however, that marriage would only distract her from her many duties as queen. She considered England to be her husband and her family.

The Queen's Travels

Frequently in summer, Queen Elizabeth I and her court left London on journeys into the countryside. One reason was that she needed to escape from the hot, dirty, and smelly city. London was the largest city in Europe at that time. It had ninety thousand people and no sewers, no running water, and no toilets. Because there was no refrigeration, food spoiled quickly. People did not understand why in the summer.

Page 155

"The Queen's Travels," Pages 155–158

The number of people in Queen Elizabeth's court was enough to fill a large village. When her courtiers and their horses arrived at one of the queen's more than sixty castles or houses, they quickly ate all the available food. Although the queen's houses were grand, many were not big enough to fit her whole court. Some of the people who waited on her had to sleep in tents on the grounds. There was no plumbing, sewers, or easy way to dispose of garbage. With so many people in one place, the area quickly became filthy and even unhealthy. People had to clear out so that the area could be cleaned up.

The trip from one residence to another was no small undertaking. Such a trip typically involved hundreds of carts and thousands of packhorses. When Queen Elizabeth I traveled, more than just government officials accompanied her. Cooks, doctors, carpenters, people to sew and do laundry, and people to care for horses also came along. The luggage in the caravans included the queen's clothes and jewels, documents, dishes, linens, equipment, tools, and her massive carved bed.

Even the best and most widely used roads in England were very poor by today's standards. They were dirt roads that turned to mud in wet weather. In dry weather, deep ruts could tip a cart over or break its axle. The caravan of horses and carts could cover only ten or twelve miles a day, roughly the distance that someone might cover on foot.

As Queen Elizabeth I traveled, she sometimes saved money by staying at noble houses of different nobles. It was very

Page 156



It was not unusual for the journey from one castle to another to last months. During this time, the queen and her advisors continued to conduct the business of the kingdom.

expensive for an aristocrat to feed the queen and her court. Yet, nobles competed for the honor of hosting her. Their power and position depended on her favor. Some aristocrats even added extra rooms to their houses or added buildings to their estates in preparation for their queen's arrival.

Page 157

After you read the text, ask the following questions:

LITERAL—After she became queen, why did Elizabeth have her cousin, Mary Queen of Scots, brought to trial, and what was the outcome?

- » Mary Queen of Scots was caught in a plot to have Elizabeth killed and was brought to trial and found guilty.

INFERENTIAL—Why did Elizabeth have to be careful, even as queen?

- » Elizabeth had to be careful because there were people such as Mary Stuart who believed Elizabeth should never have been made queen.

LITERAL—What did Elizabeth's advisers encourage her to do? How did Elizabeth respond?

- » They wanted her to marry and produce an heir to the throne. Elizabeth refused, saying that marriage would distract her from being a queen.

Scaffold understanding as follows:

Have students read the section to themselves or with a partner.

CORE VOCABULARY—Point out the vocabulary boxes for *aristocrat* and *pageant* on pages 157 and 158. Encourage students to refer to the boxes as they read.

After the students read the text, ask the following questions:

LITERAL—What are two reasons Elizabeth traveled through the English countryside?

- » She traveled to escape the heat, dirt, and smell of London, and to connect with her subjects, both noble and common.

LITERAL—What did the people do to honor Elizabeth during her visits?

- » They held presentations and put on plays and pageants.

EVALUATIVE—Do you think it was wise for Elizabeth I to journey frequently throughout the countryside?

- » Possible response: It was wise as she was able to meet the common people, see how they lived, and listen to their concerns.

"Glorious Reign," Pages 158–159

Elizabeth's journeys from place to place were also exciting for the common people in her kingdom. She could see how they lived and the state of their towns and farms. The commoners had a chance to see their queen. People put on plays and pageants in her honor. Elizabeth listened patiently to their speeches and once stood in the rain to watch a presentation by schoolboys.

Vocabulary
pageant, n. a show or play usually based on a legend or history

At every opportunity Queen Elizabeth I told her subjects that she loved them, and she expressed her appreciation for their loyalty. The time she spent traveling did a great deal to increase the people's affection for Elizabeth.

Glorious Reign
Elizabeth combined practices of both the Catholic Church and the Protestant Church when she reestablished the Church of England. Priests wore robes, as in the Catholic Church, but they could marry. The Church services were in English, as Protestants wished. But crucifixes and candles adorned the altars in the style of Catholic cathedrals. Elizabeth I did not persecute Catholics or Protestants for their religion. People who disobeyed her wishes were another matter, however.

Perhaps because of the threats on her life, Elizabeth expected complete loyalty from everyone in her court. Her maids, who were women from noble families, had to get permission from her before they could marry. If one of them married in secret, husband until she could be sure

Page 158

that he was not part of a plot against her. Elizabeth demanded loyalty, and she received it.

William Shakespeare, one of the greatest English playwrights, wrote plays to entertain Elizabeth. Composers wrote songs for her to enjoy. Francis Drake sailed around the world for her. She transformed England from a land weakened by conflict into a unified kingdom that could compete with mighty Spain and France for power.

Elizabeth I ruled for forty-five years, from 1558 to 1603. By the time she died, she had given her own name to her era. It was a time of great literature and exploration, but it was not named for William Shakespeare or Sir Francis Drake. We remember it today as the Elizabethan Age.

Page 159

Scaffold understanding as follows:

Read aloud the section "Glorious Reign" on pages 158–159.

After you read the text, ask the following questions:

LITERAL—How did Elizabeth combine practices of the Catholic and Protestant churches?

- » In the Protestant Church of England, she had the priests wear robes as Catholic priests did, but they could marry. The Protestant services were in English, not Latin.

INFERENTIAL—Mary I, who was queen before Elizabeth, was described as "Bloody Mary" because she persecuted Protestants who did not follow the Catholic Church. How would you describe Elizabeth I as a ruler?

- » Students might describe Elizabeth as fair, practical, or tolerant. They should be able to identify examples in the text to support their answers.

LITERAL—Why might Elizabeth's rule of England and this time period in history be called the "Elizabethan Age"?

- » Elizabeth unified and strengthened her kingdom. Her reign was a time of great literature and exploration, including the works of William Shakespeare and the exploits of Sir Francis Drake.

Timeline

- Show students the two remaining Chapter 1 Timeline Image Cards. Read and discuss the captions.
- Review and discuss the Big Question: "How did Queen Elizabeth I manage the conflicts between the Catholics and the Protestants?"
- Post the images to the Timeline under the date referencing the 1500s; refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: "How did Queen Elizabeth I manage the conflicts between the Catholics and the Protestants?"
 - » Key points students should cite include: she included aspects of both the Catholic and Protestant religions in her coronation; she did

not persecute her subjects for their religious beliefs; she combined and introduced aspects of both the Catholic Church ceremony and the Protestant Church of England ceremony into the new Church of England she established in her reign.

- Choose one of the Core Vocabulary words (*coronation, annul, persecute, ritual, custody, English Parliament, aristocrat, or pageant*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

"Biography of William Shakespeare" (RI.5.1)

25 MIN

Materials Needed: Sufficient copies of "Biography of William Shakespeare" (NFE 1)—Use this link to download the CKHG Online Resources for this unit, where the specific link to the nonfiction excerpt may be found:

www.coreknowledge.org/ckhg-online-resources



Background for the Teacher: For background information, download the CKHG Online Resource, "About Shakespeare."

Call on student volunteers to read the "Biography of William Shakespeare" (NFE 1) aloud. After students finish reading the excerpt, post the following questions, and have students write their responses:

1. What is one way that people refer to Shakespeare without using his name?
Why do you think he received this nickname?
 - » People call him the Bard of Avon or the Bard. He probably received this nickname because of his popularity and the quality of his writing.
2. Why do some people believe William Shakespeare did not write his plays?
 - » He did not attend a university. Some argue that he was not educated well enough to write such amazing plays.
3. Why did William Shakespeare move to London?
 - » He wanted to become an actor.
4. What caused many theaters to close? What did William Shakespeare do at this time?
 - » The bubonic plague forced many theaters to close. Shakespeare wrote sonnets during this time.

5. How would you describe the audience at the Globe Theater?
 - » The audience at the Globe Theater was very diverse. Wealthy people paid for seats in upper balconies that were shielded from the weather. People of lesser means sat on the ground. The crowd often grew rowdy and threw things at the performers.
6. What impact has William Shakespeare had on daily life and popular culture?
 - » Shakespeare is credited with having invented more than one thousand words. His works are still enjoyed today in their original form and as adaptations.

Exploring *A Midsummer Night's Dream* (RL.5.1, RL.5.10) ACTIVITY LENGTH FLEXIBLE

Materials Needed: Sufficient copies of *From A Midsummer Night's Dream* (FE 1), highlighters, signs with the characters' names that students can wear. Use this link to download the CKHG Online Resources for this unit, where the specific link to the fiction excerpt may be found:

www.coreknowledge.org/ckhg-online-resources



Background for the Teacher: For background information, download the CKHG Online Resource "About Shakespeare."

Note: Students will benefit from multiple readings of this excerpt from *A Midsummer Night's Dream*, first listening to the excerpt read aloud by the teacher and then reading it aloud themselves, with different students assigned the roles of different characters.

Distribute copies of *From A Midsummer Night's Dream* (FE 1). Read aloud the excerpt, as students follow along.

- As you read, it may be helpful to write each character's name on the board or chart paper as he or she is encountered, being sure to explain the relationships among the various characters.
- As you read aloud actual dialogue, read with the drama, rhythm, and intonation called for by the text to enhance students' understanding of the text and the many comic misunderstandings.
- Call attention to the actual dialogue of specific characters, noting the quotation marks, and pause to help students translate Shakespeare's archaic language into modern language.
- Pause to explain challenging vocabulary as it is encountered.
- Call attention to the fact that this excerpt is actually "a play within a play."

After you have finished reading, ask the following questions and have students respond orally:

1. What is the setting of the story?
 - » The story takes place in Athens, Greece.
2. Why are Hermia and Helena upset?
 - » Hermia is in love with Lysander but is supposed to marry Demetrius. Helena is in love with Demetrius, but Demetrius is in love with Hermia.
3. Who else is in the woods, and what are they doing?
 - » A group of tradesmen are in the woods practicing for a performance for the duke. Titania, Oberon, and Puck (fairies) are also in the woods. Titania and Oberon are fighting, while Puck helps Oberon play a trick on Titania.
4. What trouble does Puck cause?
 - » Puck mistakenly gives a love potion to Lysander, causing him to fall in love with Helena. He also gives Bottom, one of the actors, the head of a donkey. When Puck gives Titania a love potion, she falls in love with the donkey-headed man.
5. How is the conflict in the story resolved?
 - » Puck and Oberon undo the effects of the love potion on Lysander so he returns to loving Hermia. They give Demetrius a love potion so he loves Helena. Then Hermia and Lysander and Helena and Demetrius are very content, and the duke allows them to marry on the same day as his own wedding.

Assign character roles and sections of the excerpt to students. The following characters have speaking parts:

- Egeus
- Duke Theseus
- Hermia
- Lysander
- Helena
- Demetrius
- Francis Flute/Thisbe
- Oberon
- Titiana
- Puck
- Nick Bottom/Pyramus
- Snug
- Director (of the play within the play)

You may also assign one or more students the role of Narrator, to read the portions of the excerpt that are not dialogue, or you may prefer to take on this role.

The following characters have non-speaking parts but may be assigned to students to act out:

- Snout
- Athenians

Allow students time to practice their parts in small groups.

Note: It may be helpful to prepare signs with each character's name that students can wear as they practice and act out their part. You might also suggest that students use a highlighter to mark any dialogue that they will read.

Allow time for students to read and act out the excerpt in front of their classmates. As time permits, allow different students to take on and act out different roles, so that all students have a chance to participate.

The Language of Shakespeare (L.5.1)

20 MIN

Activity Page



AP 1.3

Materials Needed: Sufficient copies of The Language of Shakespeare (AP 1.3)—Use this link to download the CKHG Online Resources:

www.coreknowledge.org/ckhg-online-resources



Background for the Teacher: For background information, download the CKHG Online Resource "About Shakespeare."

Distribute copies of The Language of Shakespeare (AP 1.3) and read aloud to students. Students may complete the activity individually or with partners.

CHAPTER 2

Britannia Rules the Waves

The Big Question: Why might the Catholics in England have chosen to be loyal to their Protestant queen, rather than support King Philip of Spain?

Primary Focus Objectives

- ✓ Describe Sir Francis Drake's activities and his importance to Queen Elizabeth and England. **(RI.5.2)**
- ✓ Summarize British exploration during the Elizabethan era, including voyages to North America. **(RI.5.2)**
- ✓ Summarize the defeat of the Spanish Armada. **(RI.5.2)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *galleon*, *nobleman*, *ambassador*, *dub*, *resin*, and *current*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About the English Navy":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.1

AP 1.2

- Display and individual student copies of Tudor and Stuart Family Tree (AP 1.1)
- Display and individual student copies of World Map (AP 1.2)

Core Vocabulary (Student Reader page numbers listed below)

galleon, n. a large sailing ship, used as a warship or for trade **(160)**

Example: In the 1500s, Spanish galleons sailed the world's oceans.

Variation(s): galleons

nobleman, n. a person of the upper class; an aristocrat **(162)**

Example: The nobleman welcomed Queen Elizabeth I to his estate during her travels.

Variation(s): noblemen

ambassador, n. a person who is an official representative of his or her government in another country **(162)**

Example: The ambassador of France often visited Queen Elizabeth's court in England.

Variation(s): ambassadors

dub, v. to officially make someone a knight **(162)**

Example: The king dubbed the soldier a knight in recognition of his bravery.

Variation: dubbed

resin, n. a sticky substance that comes from trees and can be lit **(164)**

Example: Along the coast, Englishmen watching for invading ships burned resin to create warning lights for the inland towns.

current, n. the ongoing movement of water, within a larger body of water, such as in a river or ocean **(166)**

Example: The strong current made swimming in the ocean difficult and dangerous.

Variation: currents

THE CORE LESSON 35 MIN

Introduce "Britannia Rules the Waves"

5 MIN

Explain to students that it was Henry VIII who started building England's navy, but it was Elizabeth I who used it. An important contributor to the increasing strength and presence of England's navy on the world's oceans was Francis Drake. Remind students that they already met Sir Francis Drake when they studied the Age of Exploration. Display Timeline Card 5 and post it on the Timeline, in the 1500s section. Use the image on the card to prompt student recollections of Drake.

Activity Page



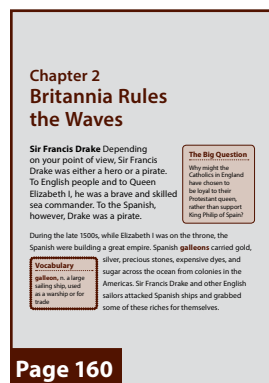
AP 1.2



Tell students that Drake played an important role in England's dealings with Spain, a country with which England was increasingly in conflict. Display AP 1.2 and point out the locations of England and Spain. Ask students to describe the relative location of each nation. Call students' attention to the Big Question, and have them keep the question in mind as they read about the conflicts between Spain and England.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Sir Francis Drake,” Pages 160–162



Scaffold understanding as follows:

First read aloud the chapter title, “Britannia Rules the Waves,” explaining that *Britannia* is another name for the country of England. Ask students to discuss what the chapter title might mean. Then, read aloud “Sir Francis Drake” on pages 160–162.

CORE VOCABULARY—Review with students the meaning of the words *galleon* and *nobleman* as they are encountered.

After you read the text, ask the following questions:

LITERAL—What did Francis Drake and other English sailors do to Spanish ships traveling back from the Spanish colonies to Spain?

» They attacked and robbed the Spanish ships of their riches.

LITERAL—What did the English and Queen Elizabeth think of Francis Drake?

» Queen Elizabeth and the English thought Drake was a brave and skilled sea commander, a hero.

LITERAL—What did many of the Spanish think of Francis Drake?

» The Spanish thought of Drake as a thief and a pirate.

LITERAL—Was Francis Drake disliked by all of the Spanish who encountered him? How do you know?

» No, not all Spanish people disliked him. One Spanish nobleman described Drake as a “great navigator and commander,” saying that Drake treated his fellow sailors well and earned their respect.

“Our Golden Knight,” Pages 162–163

Scaffold understanding as follows:

CORE VOCABULARY—Preview with students the meaning of the words *ambassador* and *dub*, using the image on page 163 of Elizabeth dubbing Sir Francis Drake as support.

Ask students to read the section “Our Golden Knight” on pages 162–163 quietly to themselves or with a partner. Encourage students to refer to AP 1.2 as they read to identify different places mentioned in this section on the map.

Activity Page



AP 1.2

The Spanish considered Francis Drake a thief. But a Spanish nobleman, whose ship Drake attacked, described him as a great navigator and commander. The same nobleman commented on how well Drake treated his fellow sailors, as well as how much they respected him. Queen Elizabeth I also admired him and showered him with gifts.

Our Golden Knight

Francis Drake left home for the voyage of his life in 1577, a trip around the world. He sailed down the west coast of Africa and then across the Atlantic Ocean and around the Americas. He took every opportunity to attack Spanish and Portuguese ships, and to seize their riches. By the time Drake returned to England three years later, the Spanish ambassador to London called him “the master-thief of the unknown world.” The following year, however, Queen Elizabeth I dubbed him “our golden knight,” and he became Sir Francis Drake.

To honor their queen and to compete with Spain’s mastery of the seas, Englishmen such as Drake explored the world in search of riches. Expeditions set out to establish trade routes across the Pacific Ocean. Walter Raleigh, another of Elizabeth’s favorites, tried to start a colony in the Americas. The first Roanoke colony.

Vocabulary

nobleman, *n* a person of the upper class; an aristocrat

ambassador, *n* a person who is an official representative of his or her government to another country

dub, *v* to officially make someone a knight

Page 162

Howard Drake’s ship Golden Hind, Elizabeth I awarded a sword to Francis Drake, making him a knight.

on an island off the coast of North Carolina, did not last. Most of the colonists returned home in a few months. A second group disappeared a short while later. Decades would pass before the English succeeded in establishing a permanent colony in North America.

The Invincible Armada

Even though their colonies had not succeeded, the English still annoyed the Spanish. Spain had claimed North America as its own. It had colonies in Mexico and in the areas of the

Page 163

SUPPORT—Display AP 1.2. Point out the location of the Pacific Ocean. Remind students about what they learned during *The Age of Exploration*: Asia had spices and other valuable goods that Europeans wanted. Like the Spanish, the English wanted to establish trade routes around the tip of South America and across the Pacific Ocean to reach Asia to acquire these goods. On the map, trace the route that Spanish and English ships might have taken: through the Straits of Magellan, north along South America’s western coast, across the Pacific to the Philippines, then to China or Indonesia. Return to England on the map. Starting at England’s southwestern coast, trace a route across the Atlantic to the approximate location of Virginia and North Carolina on the eastern coast of North America. Tell students this is where Walter Raleigh tried to start his colony in the Americas. Ask what ocean Walter Raleigh had to cross to reach North America. (*Atlantic*)

After students read the text, ask the following questions:

LITERAL—Why did Elizabeth I make Francis Drake a knight?

» He brought back to England riches he’d taken from Spanish ships.

LITERAL—What did the Englishmen who explored the Pacific Ocean hope to do?

» They hoped to establish trade routes that would bring riches to themselves and England.

LITERAL—What did explorer Walter Raleigh do for Elizabeth I and England?

» He tried to start a colony in North America.

“The Invincible Armada,” Pages 163–166

Scaffold understanding as follows:

Read aloud the first two paragraphs of the “The Invincible Armada” on pages 163–164.

After reading these paragraphs, ask students these questions:

LITERAL—How did the explorations of Englishmen such as Drake and Raleigh affect Spain?

» The explorations of Drake and Raleigh provided competition for Spain as it attempted to increase the Spanish empire and continue to control the seas. Drake and other Englishmen also stole the treasures that Spanish ships were carrying.

United States now known as Florida, California, New Mexico, Texas, and Arizona. In addition to England’s colonizing efforts, Drake and other Englishmen continued to attack Spanish ships and seize their treasure. There was more than these things, however, behind the tension between the two countries. Just before Queen Elizabeth I had Mary Queen of Scots executed, Mary had named the Spanish king, Philip II, as successor to the English throne. Remember that unlike Elizabeth, Mary and Philip were both Catholic. The pope later offered King Philip “a million in gold” if he would conquer England.

English and Spanish ships engaged in many battles over the years. After Sir Francis Drake led a surprise attack that destroyed ships in a Spanish harbor, Philip began making plans to invade England and finally conquer it.

People heard rumors that Spain was building a fleet of warships called an armada (*ah’r* mah’ duh) for an attack on England. Day and night, coast guards peered across the ocean looking for the Spanish fleet. The English placed pairs of flammable beacons on little platforms on hills across the land. If a lookout spotted an invading ship, he would light one of these beacons. As soon as the people guarding the beacons further inland saw a coastal beacon shining, they would light their beacons. This signaled others further inland. In this way, news of an invasion would spread quickly through England.

Vocabulary

armada, *n* a military collection of ships and land troops

Page 164

LITERAL—What was one other reason for the tension and conflict between Spain and England?

- » Mary Queen of Scots named the Spanish King Philip II as her successor to the English throne, and the pope offered King Philip gold if he conquered England.

Activity Page



AP 1.1



CHALLENGE—Display a copy of AP 1.1. Why do you think Mary Queen of Scots named the Spanish King Philip II as her successor to the English throne?

- » Possible response: Philip was Catholic, like Mary Queen of Scots, and Mary wanted the English throne to be occupied by a Catholic monarch. Philip II had also been married to Mary I, who held the English throne before Elizabeth. Mary Queen of Scots may have thought that the throne should have passed to Mary I’s husband instead of her half sister.

Read aloud the last four paragraphs of the “The Invincible Armada” on pages 164–166.

CORE VOCABULARY—Review with students the meaning of the words *resin* and *current* as they are encountered in the text. Tell students that *resin* is a natural substance found on trees and is often called the “sap” or “gum” of a tree.

Activity Page



AP 1.2



SUPPORT—After reading the last paragraph of this section, display the World Map (AP 1.2). Have students locate Spain, the English Channel, England, Scotland, and Ireland. Ask students to refer to these locations as they explain the role of the weather in the defeat of the Spanish Armada.

After you read the text, ask the following questions:

LITERAL—What event led Spain’s King Philip to decide to invade England?

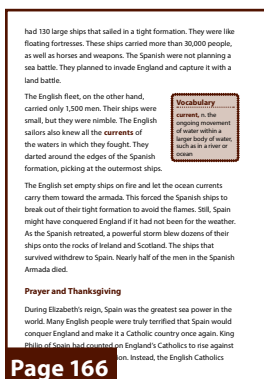
- » Sir Francis Drake led a surprise attack and destroyed ships in a Spanish harbor.

EVALUATIVE—Why do you think the pope backed Philip’s plans to invade England?

- » He wanted to see England returned to Catholicism.

EVALUATIVE—How did the English sailors’ knowledge of the currents help them fight the Spanish fleet?

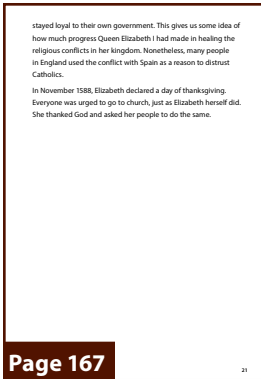
- » Because the English knew the currents of the waters where the battles took place, they could set empty ships on fire and let the ocean currents carry them toward the armada.



EVALUATIVE—What other advantage did the English have, and how did it help them defeat the armada?

- » The English ships were small. They were easier to control and move than the large Spanish ships, which were huge and hard to move.

“Prayer and Thanksgiving,” Pages 166–167



Scaffold understanding as follows:

Have students read the two paragraphs of “Prayer and Thanksgiving” to themselves or with a partner.

After students read the text, ask the following questions:

LITERAL—What did Elizabeth do after the defeat of the Spanish Armada?

- » Elizabeth declared a day of thanksgiving and urged people to go to church to thank God for the defeat of the Spanish, as she did.

INFERENTIAL—What does it tell you, knowing that English Catholics did not rise up against Elizabeth during the battle of the Spanish Armada?

- » It suggests that Elizabeth had made progress in healing the conflicts between the Catholics and the Protestants in England.

Timeline

- Show students the Chapter 2 Timeline Card of the Spanish Armada. Read and discuss the caption.
- Review and discuss the Big Question: “Why might the Catholics in England have chosen to be loyal to their Protestant queen, rather than support King Philip of Spain?”
- Post the image of the Spanish Armada on the Timeline in the 1500s section; refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “Why might the Catholics in England have chosen to be loyal to their Protestant queen, rather than support King Philip of Spain?”
 - » Key points students should cite include: Elizabeth I did not persecute Catholics; she combined both Catholic and Protestant practices in the new Protestant Church of England that she developed; English Catholics may have been fearful of rule by a foreign king, even though he was Catholic.
- Choose one of the Core Vocabulary words (*galleon*, *nobleman*, *ambassador*, *dub*, *resin*, or *current*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

CHAPTER 3

The Civil War

The Big Question: Why did Parliament distrust Charles I and his wife Henrietta?

Primary Focus Objectives

- ✓ Describe who the Separatists and Puritans were and their different approaches to resolving their unhappiness with the Church of England. **(RI.5.3)**
- ✓ Summarize the events involving Charles I, his subjects in Scotland, and the English Parliament that led to the English Civil War. **(RI.5.2)**
- ✓ Identify and describe who the Cavaliers and Roundheads were. **(RI.5.2)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *alliance, official, civil war*; and of the phrases “divine right of kings” and “country estate.” **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the English Civil War”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.1

AP 1.2

- Display and individual student copies of Tudor and Stuart Family Tree (AP 1.1)
- Display and individual student copies of World Map (AP 1.2)

Core Vocabulary (Student Reader page numbers listed below)

“divine right of kings,” (phrase) the belief that kings and queens have a God-given right to rule and that rebellion against them is a sin **(168)**

Example: Many of Europe’s kings believed in the “divine right of kings” and refused to share their power with their subjects.

alliance, n. an agreement between nations in which they work together toward a common goal or fight on the same side in a war **(171)**

Example: Marriage between royalty from two different countries was one way to create an alliance between those countries.

Variation: alliances

official, n. a person who carries out a government duty (173)

Example: As an election official, it was Jose's job to make sure voters obeyed election laws.

Variation: officials

civil war, n. a war between people who live in the same country (174)

Example: The English Civil War lasted for four years.

Variation: civil wars

"country estate," (phrase) a large home located on a large piece of land in the countryside (174)

Example: During her travels across England, Elizabeth I often stayed at her nobles' country estates.

Variation: country estates

THE CORE LESSON 35 MIN

Introduce "The Civil War"

5 MIN

Read aloud the title of this lesson and define the term "civil war." (*a war between people who live in the same country*) Explain that countries and their leaders face two different kinds of conflicts: external conflicts (conflicts with parties outside the country) and internal conflicts (conflicts between parties within the country). The Spanish Armada, which students read about in the previous chapter, was an example of an external threat and drew the people of England together.

What happens, however, when people are divided by an internal disagreement? Tell students that they will be learning more about what happened in England when it was faced with internal disagreements. Have students consider the Big Question and look for details about Parliament and Charles I as they read.

Guided Reading Supports for "The Civil War"

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"After Elizabeth," Page 168

Scaffold understanding as follows:

Read aloud "After Elizabeth" on page 168.

SUPPORT—Display the Tudor and Stuart Family Tree (AP 1.1), and have volunteers locate Elizabeth I and James VI of Scotland. Guide students to understand the family relationship between the two monarchs. (*They were cousins.*)

Activity Page



AP 1.1

Chapter 3
The Civil War

After Elizabeth Queen Elizabeth I lived to be nearly seventy years old. That was a long life for someone in the 1500s—and for someone whom so many people had wanted to kill! The legend is that as she lay dying, she whispered to the archbishop of Canterbury the name of her successor to the throne.

The Big Question
Why did Parliament demand Charles I and his wife Henrietta?

Whom do you think she named the next ruler? She named her closest relative, James Stuart, the son of her great enemy, Mary Queen of Scots. Unlike his mother, however, King James VI of Scotland was a Protestant. In England he was called James I.

King James I
James I believed he ruled by the **divine right of kings**. Like Elizabeth I, King James I wanted to keep Protestants and Catholics at peace with each other. He held a conference in 1604, to try to bring only thing they

Vocabulary
"divine right of kings," (grows), the hand of king and queen have a God-given right to rule and that rebellion against them is a sin

Page 168

After you read the text, ask the following questions:

- LITERAL**—Whom did Elizabeth I name as her successor as she was dying?
- » She named King James VI of Scotland, who in England was called James I.
- INFERENTIAL**—Why might that have been a surprise to many people?
- » He was the son of her old enemy, Mary Queen of Scots.

"King James I," Pages 168–171



Page 169

Scaffold understanding as follows:

CORE VOCABULARY—Preview with students the meaning of the phrase "divine right of kings."

Invite volunteers to read aloud "King James I" on pages 168–171.

SUPPORT—Review the differences between the Separatists (who became known as the Pilgrims when they settled in Plymouth, Massachusetts) and the Puritans. Point out the relationship between the words *purify* and *Puritan* as a way of helping students remember these differences.

After the volunteers read the text, ask the following questions:

- LITERAL**—What was the King James Bible?
- » It was the new translation of the Bible ordered by King James I.

EVALUATIVE—How were the two groups of English colonists who settled in what is now New England different?

- » The Separatists wanted to separate from the Church of England, and they became known as Pilgrims. The Puritans wanted to purify or change the Church of England, and they lived daily life in plain and simple ways.

"Trouble All Around," Pages 171–173

Scaffold understanding as follows:

SUPPORT—Display the Tudor and Stuart Family Tree (AP 1.1) and have volunteers locate James I of England (James VI of Scotland) and Charles I. Guide students to understand the family relationship between the two monarchs. (*They were father and son.*)

CORE VOCABULARY—Preview the meaning of the vocabulary word *alliance*.

Activity Page



AP 1.1



The English Separatists who settled in Plymouth, Massachusetts, became known as Pilgrims.

Trouble All Around

Charles I was a weak, sickly child. He did not walk until he was seven years old. Like his father, James I, and Queen Elizabeth I before him, he believed that he had been chosen by God to rule. Unlike Elizabeth, however, Charles did not understand that he needed the support of his people to stay on the throne.

Charles I was devoted to the Church of England. But he chose Henrietta Maria, the Catholic daughter of the king of France, as his wife. As monarchs did back then, Charles married to form an alliance with another powerful country. The idea was that, if the king married a

Vocabulary
alliance, n. an agreement between nations in which they work together toward a common goal or fight on the same side in a war

Page 171



Charles I married France's Princess Henrietta. Because Henrietta was Catholic, her presence created conflict in England.

The French Catholic princess brought a large group of priests and other French Catholics to wait on her. When some members of the English government found out, they were furious. Within a year, King Charles was forced to send a bishop, 29 priests, and 410 of the queen's attendants back to France.

The king or queen of England was the head of the Church of England, unlike the Catholic Church whose head was the pope. The Church of England, however, still kept many of the rituals of the Catholic Church in its church services. As we have seen, some Protestants, such as the Separatists and Puritans, did not like this.

Page 172

Have students read “Trouble All Around” on pages 171–173 silently.

SUPPORT—After students read the text, draw students’ attention to the end of the section and the word *Presbyterians*. Remind students that they learned about the Presbyterian Church in their study of the Reformation. While Presbyterians were Protestant, they did not share the beliefs of the Church of England. Instead, the Presbyterians were Calvinists—they followed the ideas of John Calvin—which gave them more in common with England’s Puritans.

Then ask the following questions:

LITERAL—What did Charles I fail to understand that Elizabeth I understood so well?

- » The ruler of England needed the support of the people to stay on the throne.

LITERAL—Why did Charles I marry Henrietta Maria?

- » He married her to form an alliance with France, the country ruled by her father.

LITERAL—How did Charles’s marriage create problems in the English government?

- » Members of England’s government were angered by the number of priests and other Catholics that Charles’s wife brought with her to England.

INFERENTIAL—What was the significance of Parliament having more Puritans or men who agreed with Puritan ideas?

- » The Puritans, once having had little power, now had become a powerful group.

“A Prayer Book and a Civil War,” Page 173

Scaffold understanding as follows:

Ask students to read “A Prayer Book and a Civil War” on page 173 with a partner, referring to the vocabulary box with the meaning of the word *official* if needed.

-  **SUPPORT**— After students read the text, display the World Map (AP 1.2). Have students locate England and Scotland. Point out the location of London on the inset map and the region of northern England. Note that when Charles I fled, he positioned himself between two enemies: Scotland to his north and Parliament in London to his south.

Activity Page



AP 1.2

with Puritan ideas. In Scotland, which was also part of Charles's kingdom, Protestants who wanted to remove Catholic influences from the Church of England were called Presbyterians. Puritans and Presbyterians were suspicious of Charles, his Catholic wife, and their love of religious rituals and symbols.

A Prayer Book and a Civil War

Worried about the growing power of the Puritans, King Charles ordered Presbyterians in Scotland to start using a prayer book based on the one used in the Church of England. His order angered some people, and riots broke out. When Charles refused to take back his order, a Scottish army marched into England.

The English Parliament distrusted King Charles so much that it had not given him money for an army for many years. The army that he sent to fight the Scots in 1639 was unpaid and poorly equipped. The English soldiers ran away from the enemy. Charles asked members of Parliament again for money. Because he was so unpopular, they responded by having two of his most important officials arrested. Charles then marched to Parliament with three hundred soldiers to arrest the members of what had become a rebellion. The men he was looking for had escaped.

"I see the birds have flown," said Charles, and it was clear now that he had few, if any, supporters in Parliament. London was in an uproar. King Charles realized that it was not safe for him to stay in the capital. In 1642 he escaped to northern England to raise an army.

Page 173

Then ask the following questions:

LITERAL—What happened when Charles I ordered Presbyterians in Scotland to use the prayer book like the one used in the Church of England?

» A Scottish army marched into England.

LITERAL—Why did Charles flee London?

» He realized he had few supporters in Parliament and it was not safe for him to stay in London.

INFERENTIAL—What effect do you think Parliament's refusal to give money to Charles I had on his power as king?

» It weakened the king's power.

"Roundheads and Cavaliers," Pages 174–175

Roundheads and Cavaliers

Like most civil wars, this one was painful and confusing. Families were divided, with some members supporting the king and others supporting Parliament. Some were loyal to the king even though they thought he was at fault.

In general, nobles who had **country estates** supported the king. Many of the people who worked on these estates supported the king as well, either out of loyalty to their landowners or because they were afraid to take another position. The Royalists, those who supported the king, were also called Cavaliers. The word comes from the Spanish word *caballero*, which means horseman or cavalry. Cavaliers were given that name

Page 174

Scaffold understanding as follows:

Read aloud "Roundheads and Cavaliers" on pages 174–175.

CORE VOCABULARY—Review with students the meaning of the terms *civil war* and "country estate" as they are encountered

After you read the text aloud, ask the following questions:

LITERAL—Who were the Cavaliers? Who were the Roundheads?

» The Cavaliers were Royalists or supporters of King Charles. The Roundheads were those who supported Parliament.

LITERAL—How did the English Civil War worsen the daily lives of the people of England?

» Soldiers lived in crowded, dirty conditions. Diseases often started with the soldiers and then spread to nearby towns. Soldiers also demanded taxes, food, and livestock from English villagers.

by those who opposed them. Those people shouted "cavalier" at the well-dressed, aggressive young nobles who strutted in the streets of London. Today we might describe someone who seems arrogant and thoughtless as cavalier.

Most people who lived in London and other large towns supported Parliament. These people were known as Roundheads because they favored the short, simple haircuts of Puritans. Soldiers on both sides lived in crowded, dirty conditions that allowed the spread of deadly diseases. These diseases sometimes spread to nearby towns and killed people who were not even fighting in the war. Soldiers also demanded taxes, food, and livestock from the villages that they marched through on their way to battle. All in all, the war brought suffering to everyone, even those who tried to stay out of it. By the end, about one in five people in England had been killed by the war or the diseases it brought.

Page 175

Timeline

- Show students the four Chapter 3 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: "Why did Parliament distrust Charles I and his wife Henrietta?"

- Post the four images to the Timeline in the 1600s section. Refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “Why did Parliament distrust Charles I and his wife Henrietta?”
 - » Key points students should cite include: Henrietta was a Catholic and brought a large group of priests and French Catholics to wait on her; many Puritans were members of the English Parliament, and Puritans distrusted Catholics.
- Choose one of the Core Vocabulary words (*alliance*, *official*, or *civil war*) or phrases (“divine right of kings” or “country estate”), and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Domain Vocabulary: Chapters 1–3 (RI.5.4, L.5.6)

30 MIN

Activity Page



AP 3.1

Materials Needed: Sufficient copies of the Domain Vocabulary: Chapters 1–3 (AP 3.1)

Distribute AP 3.1, Domain Vocabulary: Chapters 1–3, and direct students to match the definitions to the vocabulary terms they have learned in their reading about *England in the Golden Age*.

This activity may be assigned for homework.

CHAPTER 4

The Puritan Ruler

The Big Question: Why might Oliver Cromwell have once earned the reputation of being a dictator?

Primary Focus Objectives

- ✓ Describe how the Puritan Oliver Cromwell rose to power in England. **(RI.5.2, RI.5.3)**
- ✓ Explain what led to the execution of Charles I. **(RI.5.2)**
- ✓ Summarize Oliver Cromwell's rule as Lord Protector. **(RI.5.2)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *gentry, rank, treason, monarchy, republic, dissolve, dictator*; and of the phrase "public policy." **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Oliver Cromwell":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page



AP 1.1

- Display copy of Tudor and Stuart Family Tree (AP 1.1)

Core Vocabulary (Student Reader page numbers listed below)

gentry, n. people who own land and have high social standing but no titles of nobility **(176)**

Example: Oliver Cromwell's family was part of the English gentry.

rank, n. a position in a group or organization **(178)**

Example: As one of the debate club's best speakers, Jason held a high rank in the club.

treason, n. the crime of being disloyal to one's own country **(180)**

Example: In the 1600s, King Charles I was found guilty of treason and executed.

monarchy, n. a government led by a king or queen **(182)**

Example: After the death of Queen Elizabeth, England and Scotland shared a monarchy with King James I as its leader.

republic, n. a government in which people elect representatives to rule for them **(182)**

Example: The United States became a republic after the American Revolutionary War.

“public policy,” (phrase) laws or rules, both written and unwritten, that govern society **(182)**

Example: After the English Civil War, Cromwell enacted strict public policies based on Puritan beliefs.

Variation: public policies

dissolve, v. to end something, such as an organization **(183)**

Example: The students at school voted to dissolve the rowing club.

Variation: dissolves, dissolved

dictator, n. a ruler who has total control over the country **(183)**

Example: Because Oliver Cromwell held so much power and ruled so strictly, many historians think he was a dictator.

THE CORE LESSON 35 MIN

Introduce “The Puritan Ruler”

5 MIN

Explain to students that in this lesson they will be reading about the outcome of the English Civil War and the direction England took in the years that followed the war.

Direct students to the Big Question: Why might Oliver Cromwell have once earned the reputation of being a dictator? Tell students to note all of Cromwell’s actions as ruler of England.

Guided Reading Supports for “The Puritan Ruler”

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“The End of the War” and “Young Oliver Cromwell,” Pages 176–178

Scaffold understanding as follows:

Read aloud “The End of the War” and the first paragraph of “Young Oliver Cromwell” on page 176.

Chapter 4 The Puritan Ruler

The End of the War The English Civil War dragged on for four years. One reason it lasted so long was that neither side really knew what it was doing. In those days, England had no standing army—that is, it had no permanent troops ready to go to war at a moment's notice. Most of the men fighting on both sides were poorly trained.

The few professional soldiers in the country fought on the side of the king. Even the commanders had very little experience on the battlefield. Yet there was one commander on Parliament's side who had a talent for leadership. That man was Oliver Cromwell.

Young Oliver Cromwell

Oliver Cromwell was born four years before the death of Queen Elizabeth I. His family belonged to the class of people called the gentry. Members of the gentry were better known than nobles on

The Big Question
Why might Oliver Cromwell have earned the reputation of being a debater?

Vocabulary
gentry, a people who own land and have high social standing but not titles of nobility

Page 176



Page 177

Richard's Younger Brother, the English Civil War

CORE VOCABULARY—Review with students the meaning of the word *gentry* as it is encountered. Explain that the gentry were similar to a “middle class.” They had land and some social status, which put them above commoners on the social ladder, but they lacked the high status and titles of the nobility.

Invite a volunteer to read aloud the last two paragraphs of “Young Oliver Cromwell” on page 178.

After the volunteer reads the text, ask the following questions:

INFERENTIAL—How did the fact that the soldiers on both sides were poorly trained affect the outcome of the English Civil War?

- » Possible responses: The war dragged on for four years; the fact that soldiers and even commanders had so little experience may have made Cromwell stand out even more.

LITERAL—How did Cromwell’s family get their land?

- » Henry VIII had rewarded a Cromwell family ancestor with a large land grant for being his adviser.

“Cromwell in the Civil War,” Pages 178–180

Scaffold understanding as follows:

CORE VOCABULARY—Preview with students the meaning of the vocabulary word *rank*.

Then ask students to read the section “Cromwell in the Civil War” on pages 178–180 quietly or with a partner.

After students read the text, ask the following questions:

LITERAL—How did Cromwell rise in rank in the civil war?

- » He was good at organizing and leading the fighting troops, and his soldiers won battles.

EVALUATIVE—How did Cromwell’s leadership reflect his Puritan beliefs and values?

- » Possible responses: He exercised strict discipline. He did not allow swearing or drunkenness among his men.

One of Cromwell’s ancestors had been a high-ranking advisor to King Henry VIII. Queen Elizabeth’s father, when Henry broke away from the Catholic Church, he took land away from the monasteries in England and gave it to his friends. Cromwell’s family received a large grant of land at that time.

Although Cromwell grew up in a Puritan family, it was not until he was nearly thirty that he became deeply religious. After suffering from a series of mysterious illnesses, he had a religious experience and dedicated himself to serving God.

Cromwell in the Civil War

Cromwell was not happy under the rule of Charles I. He did not approve of Charles’s sympathy for Catholics. Also, Cromwell was a member of Parliament, which had its own troubles with the king.

When the English Civil War began in 1642, Cromwell pulled together a troop of soldiers and led them to fight against Charles I. As their captain, Cromwell demanded of his men the same qualities he demanded of himself: selfless dedication and strict discipline.

His troops won battle after battle, and Cromwell rose in rank. He began to build up Parliament’s armies, trying to accept only religious men to serve as soldiers. He thought that belief in God would give them a reason to fight. He did not allow swearing or drunkenness among his troops. He promoted officers according to their ground

Vocabulary
rank, a position in a group or organization

Page 178



Page 179

Victory in the English Civil War. His troops, nicknamed

“Treason!,” Pages 180–181

Parliament used many of Cromwell's ideas to create England's first national army, known as the New Model Army. Before this, quite often different armies had been loyal to individual noblemen, not to the country as a whole. In 1646, the king's Royalist forces surrendered to the New Model Army. Parliament had won the war. However, once Parliament no longer had to fight the king, many disagreements broke out among its members. Now what would Parliament do?

Treason!

Charles I believed that God meant for him to rule. The fact that the Cavaliers had lost to the Roundheads was not important to him. Charles tried to use the disagreements among the members of Parliament, the New Model Army, and the Scots to regain power for himself. He made a secret deal with the Scots, promising to share power with them if he could regain the throne. A second, shorter civil war soon began. Cromwell once again defeated the king and his supporters.

After the short, second civil war, Cromwell and other leaders of the army decided to put Charles I on trial for **treason**. This was a shocking idea. That a king, chosen by God to rule a country, could betray that country and be tried for treason was not acceptable to many. Members of Parliament, even those who had supported the civil war, objected. The army, however, was stronger than Parliament. Soldiers stood outside the courtroom, strong-armed members of Parliament leaving.

Vocabulary
Treason, n. the crime of being disloyal to one's own country.

Page 180



King Charles I was tried for treason and convicted. He was sentenced to death.

The trial of Charles I lasted five days. At the end, Charles was condemned as “a Tyrant, Traitor, Murderer, and Public Enemy” to be “put to death....”

The Ax Falls

The execution of Charles took place on a cold day at the end of January 1649. Thousands of people came to see the shocking sight of a king executed by his own people. In 1649, it probably seemed unbelievable to them that such a thing could happen.

Charles put on two shirts so that he would not shiver and cause people to think that he was afraid to die. Even in the face of death, however, he did not change his views. He declared again that the king should share in government but be ruled.

Page 181

Scaffold understanding as follows:

CORE VOCABULARY—Point out the word *treason* in the section title and explain its meaning.

Note: Students in Core Knowledge schools may recall the word *treason* from their reading about Benedict Arnold and the American Revolution in Grade 4.

Have students read the section with a partner.

SUPPORT—Direct students’ attention to the first sentence of the section, “Charles I believed that God meant for him to rule.” Ask students what name is given to that belief. (*divine right of kings*)

After students read the text, ask the following questions:

LITERAL—What did Charles I promise the Scots in return for their support?

- » He made a secret deal that he would share power with them if he regained the throne.

LITERAL—Why was putting Charles I on trial for treason shocking to many English people?

- » Many people believed in the divine right of kings. They could not accept that a king chosen by God to rule a country could betray that country and be tried for treason.

LITERAL—What was the verdict of the king’s trial?

- » He was found guilty.

INFERENTIAL—What can you conclude from the fact that Cromwell’s army prevented men opposed to the king’s trial from attending the trial?

- » Possible response: Cromwell was determined that the king be found guilty; Cromwell had risen to great power.

“The Ax Falls,” Pages 181–182

Scaffold understanding as follows:

Read aloud “The Ax Falls” on pages 181–182.

SUPPORT—Remind students that never before had a European king or queen been tried and executed by his or her own people. That, in part, is why Charles I’s conviction and execution were so shocking to many people.

After you read the text, ask the following question:

LITERAL—Why did Charles wear two shirts to his execution?

- » It was a cold January day, and he did not want to shiver and cause the crowd to think he was afraid to die.

“Lord Protector,” Pages 182–183

Scaffold understanding as follows:

Ask student volunteers to read aloud the section “Lord Protector” on pages 182–183.

CORE VOCABULARY—Pause to explain the meaning of the terms and phrase *monarchy*, *republic*, “public policy,” *dissolve*, and *dictator*.

Note: Students in Core Knowledge schools may recall the terms *republic* and *dictator* from their Grade 3 study of Ancient Rome.

SUPPORT—Review the differences between a monarchy and a republic. Students might recall studying the Roman Republic. While they have studied about many kings and queens, the term *monarchy* may be new to them. Use the term *monarchy* in reference to kings and queens they have already studied. When King Ferdinand and Queen Isabella ruled Spain, the type of government was known as a monarchy.

After students read the text, ask the following questions:

LITERAL—How did Cromwell become Lord Protector?

- » The army made him head of the country after he refused to become king.

EVALUATIVE—Why might Cromwell’s rule have been considered harsh?

- » He implemented strict laws based on Puritan beliefs. He imposed harsh, often violent, policies on Catholics in Ireland.

LITERAL—For about two hundred years after his death, how was Cromwell remembered? How is he remembered by historians today?

- » He was remembered as the man who executed a king and ruled as a dictator. Today, historians believe Cromwell helped England move toward a more democratic system.

LITERAL—How did Cromwell help move England toward a more democratic government?

- » He tried different forms of government.

from above by their king. According to Charles, God chose kings. As the king was executed, one person watching said, “There was such a groan by the thousands then present, as I have never heard before, and desire I may never hear again.”

Lord Protector

Parliament wanted Cromwell to become the king, but he refused. If he had accepted, the army probably would have turned against him. Instead of continuing as a **monarchy**, England, Scotland, Wales, and Ireland essentially became a **republic**.

The army made Cromwell the head of the nation. His title was Lord Protector. Although he was not a king, he governed like one. His new government passed laws that reflected Puritan views. These laws dictated what people could or could not do on Sundays. There were also harsher punishments for swearing, gambling, and drunkenness. These laws, however, were not strictly enforced.

In his personal life, Cromwell was not as strict as he was in his **public policies**, nor was he as strict as many of his followers. Cromwell did however impose very harsh policies against Catholics in Ireland. Thousands of men, women, and children died at the hands of his soldiers. Cromwell took away land from Irish Catholics and gave it to

Vocabulary

monarchy, n. a government led by a king or queen

republic, n. a government in which people elect representatives to rule for them

“public policy” should laws or rules, both written down and unwritten, that govern society

Page 182

English landowners. But in England, Catholics and followers of other faiths had a greater degree of religious freedom.

Throughout his five years as head of the country, he experimented with different forms of government, trying to find one that worked. He got rid of one Parliament and then, two years later, he created a new one, which he later dissolved. At one point, he appointed eleven major generals to manage different areas of England.

None of the methods that Cromwell tried worked very well. Today, though, historians believe that his willingness to try different things helped move England toward a more democratic system. For about two hundred years after he died, however, history remembered him largely as the man who killed a king and ruled as a **dictator**.

Vocabulary

dissolve, v. to end something, such as an organization

dictator, n. a ruler who has total control over the country

Page 183

Timeline

- Show students the three Chapter 4 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “Why might Oliver Cromwell have once earned the reputation of being a dictator?”
- Post the images to the Timeline in the 1600s section. Refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “Why might Oliver Cromwell have once earned the reputation of being a dictator?”
 - » Key points students should cite include: he organized the trial and execution of King Charles I; he was harsh to Catholics in Ireland; he dissolved Parliament.
- Choose one of the Core Vocabulary words (*gentry, rank, treason, monarchy, republic, dissolve, or dictator*) or the phrase “public policy,” and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses.

CHAPTER 5

Merry Monarch and Brother

The Big Question: Why did many people not want James II to be king?

Primary Focus Objectives

- ✓ Summarize the events that led to the Restoration. **(RI.5.2)**
- ✓ Explain the increased power of Parliament. **(RI.5.1)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *fugitive*, *Restoration*, *compromise*, *disband*, *convert*, and *bubonic plague*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Restoration”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.1

AP 1.2

- Display and individual student copies of the Tudor and Stuart Family Tree (AP 1.1)
- Display and individual student copies of the World Map (AP 1.2)

Core Vocabulary (Student Reader page numbers listed below)

fugitive, n. a person who runs away or hides to avoid capture **(186)**

Example: When he was little more than a teenager, Charles II, the son of Charles I, was a fugitive from Parliament.

Variation: fugitives

Restoration, n. the historical period during which the monarchy was reestablished **(187)**

Example: Tired of the army's strict rule, many people hoped that the Restoration would bring peace to England.

compromise, n. when each side in a dispute gives up some of its demands to reach an agreement **(187)**

Example: The two arguing brothers reached a compromise over which TV programs they would watch.

disband, v. to end a group or organization; dissolve **(187)**

Example: Because it had so few members, the chess club decided to disband.

Variations: disbands, disbanded

convert, v. to change from one belief or religion to another **(189)**

Example: He was raised as a Protestant, but as an adult, James decided to convert to Catholicism.

Variations: converts, converted, converting

bubonic plague, n. a deadly disease spread by fleas on infected rodents **(190)**

Example: The bubonic plague killed hundreds of thousands of Europeans.

THE CORE LESSON 35 MIN

Introduce “Merry Monarch and Brother”

5 MIN

Ask students to recall the public policies of Cromwell's Puritan government. (*Possible answers: strict keeping of the Sabbath; harsh punishments for swearing, gambling, and drinking*) Remind students that even though Cromwell did not strictly enforce these laws, people were still largely expected to obey them. Tell students that in this chapter they will read about what happened in England when people became tired of these strict laws.

Call their attention to the Big Question: Why did many people not want James II to be king? Encourage students to look for how the old religious conflict in England continued following Oliver Cromwell's death.

Guided Reading Supports for “Merry Monarch and Brother”

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"The Fugitive King," Pages 184–186

Scaffold understanding as follows:

Read the title "The Fugitive King" aloud, and explain the meaning of the word *fugitive*. Then ask student volunteers to read aloud "The Fugitive King" on pages 184–186.

SUPPORT—The text describes Charles II as "a tall young man two yards high, with hair deep brown to black." Have students examine the portrait of Charles II on page 185. Does it match the description? (*No. In the portrait, he has white hair instead of dark hair.*) Explain that during this time period, it was the fashion for men to wear white, or powdered, wigs. Therefore, Charles II is likely wearing a wig in his portrait. If you look at his eyebrows, you can see they are dark, as his natural hair was.

SUPPORT—Display the World Map (AP 1.2) and have students locate France. Tell students that by this time France was the most powerful Catholic country in Europe. Remind students that Charles I had married a French princess. That is why Charles II fled there.

After students read the text, ask the following question:

LITERAL—Why did Charles II become a fugitive?

» With the Scots, he fought against Cromwell and his government.

Chapter 5
Merry Monarch and Brother

The Fugitive King Although the Parliamentarians, led by Oliver Cromwell, had executed King Charles I, they had not killed his son, Charles II. The people of Scotland were unhappy that the English had killed Charles I, who was their king, too. They proclaimed Charles II their new king.

The Big Question
Why did many people not want James II to be king?

In 1650, the year after the execution of his father, Charles II led an army of Scots against Cromwell. As usual, Cromwell was victorious. Young Charles, little more than a teenager then, was suddenly on the run from Cromwell's army.

The Parliamentarians offered a large amount of money for the capture of "a tall young man two yards high, with hair deep brown to black." For six weeks, Charles hid in villages and forests until he could arrange for a ship to take him to France. In a short span of time, his life was no longer that of the son of a king but that of a fugitive hiding in the woods.

Page 184

Activity Page



AP 1.2

Page 185

"The End of 'Sword Rule'" Page 186

Scaffold understanding as follows:

Invite a volunteer to read aloud the section "The End of 'Sword Rule.'"

After the volunteer reads the text, ask the following questions:

LITERAL—Why did the English people call Cromwell's government "sword rule"?

» Cromwell's army practically controlled the government.

LITERAL—Why did Parliament invite Charles II back to rule England as king?

» Cromwell's successor, his son Richard, was not a strong leader, and many English people wanted to return to a government of a king and Parliament.

of a fugitive hiding in the woods. Many people must have seen him and known who he was, yet no one turned him in.

Vocabulary
Fugitive is a common synonym for the word "fugitive."

Charles escaped to France and then, for the next eight years, he wandered around Europe. He had no money and few friends. Cromwell turned the governments of France and Holland against him.

The End of "Sword Rule"
People called the military government of Oliver Cromwell "sword rule." Remember, Cromwell had made the English army stronger than it had ever been. That had allowed the Parliamentarians to defeat the forces of Charles I and the Scots who fought for Charles II. Once the war was over, however, the army was still strong. The army practically controlled the government, and the English people did not like that.

When Cromwell died in 1658, his son Richard took over, but he was not a strong leader. England seemed to be falling apart. Many in England wanted to return to a government with a king and a Parliament. In 1660, the English Parliament invited Charles II back to England to be king.

The Merry Monarch
Charles II returned to England on May 29, 1660. It was a day of great excitement and rejoicing. People were tired of the strict rules collected by the army. The return of Charles II was the beginning of the Restoration.

Page 186

"The Merry Monarch," Pages 186–188

The excitement over the return of Charles II and the hopes for a stable government led people to regard Charles as a hero for his years in hiding. Paintings and tapestries showed him hiding behind oak trees to escape from Cromwell's soldiers.

Charles, unlike his father, understood that he needed the support of Parliament and of his people to stay on the throne. He said that he had no wish "to go on his travels again." He supported Parliament as it reestablished the Church of England. Many people in England now saw the Church of England as a good **compromise** between what most still viewed as the dangers of the Catholic Church and the strictness of the Puritans. Parliament also **disbanded** the army.

Vocabulary
Restoration, *n.* the historical period during which the monarchy was reestablished
compromise, *v.* when each side in a dispute gives up some of its demands to reach an agreement
disband, *v.* to send a group or an organization to disperse



Charles II was welcomed back as king.

Page 187



Charles II was called "The Merry Monarch" because he liked to have fun.

Charles was certainly no Puritan. He was known as the Merry Monarch because he loved the kind of pleasures that many Puritans had tried to outlaw during the rule of Cromwell. He liked to gamble and to go to horse races. He also enjoyed attending the theater. Under Charles II, for the first time in England women could appear on the stage as actors. Before that, men and boys played all the women's parts. Charles was known as fun-loving, but many considered him lazy, too!

Parliament Has the Upper Hand

The nation had a king again, but there was no doubt about how the king had arrived. Parliament had restored the king back to its power when Charles arrived.

Page 188

Scaffold understanding as follows:

SUPPORT—Point out the word *merry* in the section title. Explain that *merry* can mean happy, as in "Merry Christmas," but it can also mean lively, or "full of life." Encourage students to look for ways that Charles II was "full of life."

Read aloud "The Merry Monarch" on pages 186–188.

CORE VOCABULARY—Review the words *Restoration*, *compromise*, and *disband* and their meanings as they are encountered. Discuss with students what system of government was "restored" in the Restoration.

After you read the text, ask the following questions:

LITERAL—How did English people greet the return of Charles II in the Restoration?

» Many considered Charles a hero and had high hopes for a stable government during his reign.

EVALUATIVE—Why did people call Charles II the "Merry Monarch"?

» He was considered a fun-loving king and liked gambling, horse racing, and the theater.

"Parliament Has the Upper Hand," Pages 188–189

Charles would have been happy to allow religious tolerance everywhere. Many people believed that he was a Catholic at heart. In fact, he **converted** to the Catholic religion on his deathbed. During his reign, however, Charles knew that if he admitted that he was Catholic, he would lose his throne.

Charles would have liked to let the English people practice any religion they wished. Parliament, however, was now suspicious of both Catholics and Puritans. Parliament restored the Church of England and made it stronger than ever. Puritans lost their jobs, and their worship services were forbidden. Instead, Puritans, Quakers, and other Protestants who did not belong to the Church of England were called **Dissenters**. Some of them went to colonies in North America to escape persecution.

Vocabulary
convert, *v.* to change from one belief or religion to another

Plague, Fire, and Trouble

The laziness of Charles made many people anxious. In some ways, the country seemed to still be falling apart. The kingdom was running out of money. Rivalry over trade routes led to several small wars with Holland. Then, Dutch ships sailed into an English harbor, sank five English ships, and towed a battleship back to Holland. People ridiculed Charles for not paying enough attention to running his kingdom.

Page 189

Scaffold understanding as follows:

Invite volunteers to read aloud "Parliament Has the Upper Hand" on pages 188–189.

CORE VOCABULARY—Review with students the meaning of the word *convert* as it is encountered.

Note: Students may recall the word *convert* from the previous unit about the Reformation.

After volunteers read the text, ask the following questions:

LITERAL—Did Parliament give up its power when Charles II was restored to the throne?

» No, Parliament did not give up all of its power.

LITERAL—During the Restoration and the reign of Charles II, did Parliament tolerate other religions?

» No. Parliament at that time was suspicious of Puritans and Catholics.

LITERAL—What groups were considered Dissenters?

- » Puritans, Quakers, and other Protestants who were not members of the Church of England were considered Dissenters.

“Plague, Fire, and Trouble,” Pages 189–190

During Charles II's rule, two other setbacks occurred. They were not Charles's fault, but they cast a shadow on his reign. One event was an outbreak of the bubonic plague. Officials recorded almost one hundred thousand deaths from the plague in London alone in 1665.

The other unfortunate event happened the following year. A baker's oven in a crowded section of London started a fire that burned out of control for four days. The fire of London destroyed some thirteen thousand houses as well as many important churches. After the fire, about one hundred thousand people were homeless.

The king also faced a problem all too familiar to the English monarchy. Charles II and his queen had no children. The next in line for the throne was James, the brother of Charles. James was a Catholic.

Vocabulary
bubonic plague, a deadly disease caused by flies on infected rodents



Page 190

Scaffold understanding as follows:

Ask students to read “Plague, Fire, and Trouble” on pages 189–190 to themselves or with a partner, encouraging them to refer to the vocabulary box for the term *bubonic plague* if needed.

Note: Students in Core Knowledge schools might recall the plague from their study of Medieval Europe in Grade 4.

LITERAL—What two catastrophic events happened during the reign of Charles II?

- » An outbreak of bubonic plague and the great London fire occurred. The plague killed hundreds of thousands of people, and the London fire left thousands homeless.

LITERAL—What additional problem did Charles II face?

- » He and his wife, the queen, had no children.

Activity Page



AP 1.1

SUPPORT—Display the Tudor and Stuart Family Tree (AP 1.1), and have students locate Charles II and James II. Explain that usually, when a king dies, the throne passes to one of his children. In this case, the throne passed to the king's brother. Why? (*Charles II had no children. His brother James was his closest surviving relative.*)

“James II,” Page 191

James II

In 1685, Charles II died and James became King James II. Although James and Charles had been raised in the Church of England, their mother, Henrietta, had influenced them. Charles II converted to Catholicism on his deathbed. James converted to Catholicism when he was about thirty-five.

James first married a Protestant Englishwoman. They raised their children as Protestants in the Church of England. After his first wife died, however, James married a Catholic princess from Italy.

Although it had been more than a hundred years since a Catholic monarch had ruled England, many English Protestants still feared that a Catholic ruler would persecute Protestants. The English people were afraid of their Catholic ruler, James II.

When the Catholic wife of James became pregnant, people became even more worried. If their unborn child was a boy, a long line of Catholic rulers might begin. Many powerful people in England decided that it was time to rid themselves of this king. To achieve this, seven important leaders in Parliament, known to later admirers as the “Immortal Seven,” decided to call in some help from the outside.

Page 191

Scaffold understanding as follows:

Invite volunteers to take turns reading aloud the section “James II” on page 191.

After volunteers read the text, ask the following questions:

LITERAL—Why were people in England concerned about having James II on the throne?

- » James II was Catholic, and Protestants feared he would persecute them. Their fears grew when his Catholic wife became pregnant.

EVALUATIVE—Which previous Catholic English ruler do you think may have contributed to the English people's fear about a Catholic ruler?

- » Students might name Mary Tudor, who earned the nickname “Bloody Mary” for her persecution of Protestants.

LITERAL—Who were the Immortal Seven?

» They were seven important leaders in Parliament.

Timeline

- Show students the two Chapter 5 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “Why did many people not want James II to be king?”
- Post the two Timeline Image Cards in the 1600s section; refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “Why did many people not want James II to be king?”
 - » Key points students should cite include: James II had converted to Catholicism; after his first wife died (she was a Protestant, as were her children), he married an Italian Catholic princess. When she became pregnant, there was great concern over a line of Catholic monarchs being established.
- Choose one of the Core Vocabulary words (*fugitive*, *Restoration*, *compromise*, *disband*, *convert*, or *bubonic plague*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Domain Vocabulary: Chapters 4–5 (RI.5.4, L.5.6)

30 MIN

Activity Page



AP 5.1

Materials Needed: Sufficient copies of the Domain Vocabulary: Chapters 4–5 (AP 5.1)

Distribute AP 5.1, Domain Vocabulary: Chapters 4–5, and direct students to match the definitions to the vocabulary terms they have learned in their reading of *England in the Golden Age*. Have them place the words in the correct crossword puzzle boxes.

This activity may be assigned for homework.

CHAPTER 6

The Glorious Revolution

The Big Question: Why was a foreign ruler invited to invade England?

Primary Focus Objectives

- ✓ Explain why Parliament invited William of Orange to England. **(RI.5.2)**
- ✓ Describe the Glorious Revolution. **(RI.5.2)**
- ✓ Summarize the key points of the English Bill of Rights. **(RI.5.2)**
- ✓ Understand the meaning of the following domain-specific vocabulary: *English Channel*, *heir*, *bail*, and *petition*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Bill of Rights”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages



AP 1.1

AP 1.2

- Display and individual student copies of World Map (AP 1.2)
- Display and individual student copies of Tudor and Stuart Family Tree (AP 1.1)

Core Vocabulary (Student Reader page numbers listed below)

English Channel, n. a body of water between southern England and northern France that connects the North Sea and the Atlantic Ocean **(194)**

Example: The English Channel separates England from the mainland of Europe.

heir, n. a person who will legally receive the property of someone who dies; the person who will become king or queen after the current king or queen dies or steps down **(196)**

Example: Elizabeth I was recognized as heir to the throne many years after her father, Henry VIII, died.

Variation: heirs

bail, n. money posted to free a prisoner until his or her trial begins **(198)**

Example: In the English Bill of Rights, high bails are prohibited.

petition, v. to ask a person, group, or organization for something, usually in writing **(198)**

Example: The English Bill of Rights gives all English people the right to petition the king.

Variation: petitions

THE CORE LESSON 35 MIN

Introduce “The Glorious Revolution”

5 MIN

Ask students to recall what happened when important members of the English Parliament decided that they were unhappy with Charles I. (*A civil war broke out that resulted in the execution of the king.*) Remind students of the public reaction to the execution of King Charles I and the aftermath that involved Puritan rule and the New Model Army practically running the government.

As students read in the previous chapter, Parliament was once again unhappy with a king: James II. Tell students that a clue to how Parliament handled the situation is in the Big Question: Why was a foreign ruler invited to invade England? Encourage students to look for the answer to this question as they read.

Guided Reading Supports for “The Glorious Revolution”

30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“William and Mary,” Pages 192–193

Scaffold understanding as follows:

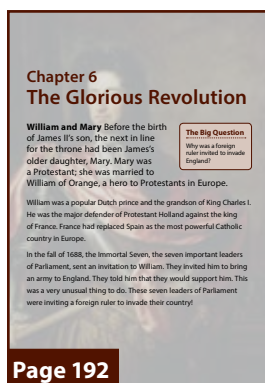
Read aloud “William and Mary” on page 192.

Activity Page



AP 1.1

SUPPORT—Display the Tudor and Stuart Family Tree (AP 1.1), and have students find Mary, the older daughter of James II by his first wife. Remind students that James II had Protestant children by his first wife and Mary was one of these children.



After you read the text, ask the following questions:

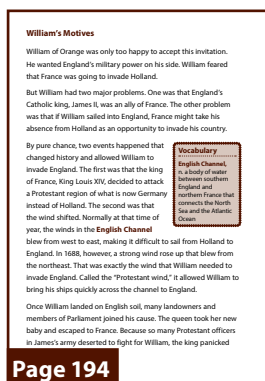
LITERAL—Who did Parliament invite to invade England?

» William of Orange

INFERENTIAL—Why do you think the Immortal Seven chose William of Orange to invite to England?

» Parliament, including the Immortal Seven, were Protestant, and William of Orange was a Protestant hero in Europe. He was also married to the daughter of the English king, James II.

"William's Motives," Pages 194–195



Activity Page



AP 1.2

Scaffold understanding as follows:

Ask volunteers to read aloud the section "William's Motives" on pages 194–195.

CORE VOCABULARY—Review with students the meaning of the term *English Channel*. Use the World Map (AP 1.2) to point out the location of the English Channel.

SUPPORT—Display the World Map (AP 1.2). Point out the location of Holland on the inset map. Explain that Holland is now called The Netherlands. It will be referred to as Holland throughout this unit because that's what it was called at the time of the Glorious Revolution. Have students trace the route William of Orange probably took sailing to England.

After volunteers read the text, ask the following questions:

LITERAL—What were two concerns William had about going to England?

» He thought France would invade Holland in his absence, and he was concerned that England's Catholic King, James II, was an ally of Catholic France.

LITERAL—What did King James II do when William landed in England?

» He and his wife fled to France.

INFERENTIAL—Do you think the outcome of William landing in England was part of the original plan of the Immortal Seven?

» No, the text says the Immortal Seven had wanted to scare James II into giving up the Catholic religion and grant Parliament more power. They did not think James II would flee.

“A King and a Queen,” Pages 195–196



Scaffold understanding as follows:

CORE VOCABULARY—Preview the meaning of the word *heir*. Point out that because Mary was the daughter of the English king, she, not her husband, was the heir to the throne.

NOTE: Students in Core Knowledge schools may recall the word *heir* from their study of Medieval Europe in Grade 4.

Have students read “A King and a Queen” on pages 195–196 to themselves.

After the students have finished reading the text, ask the following questions:

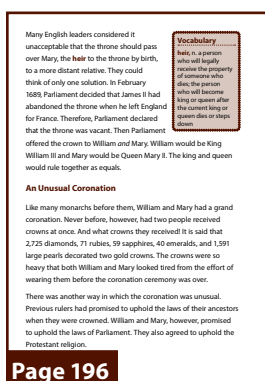
LITERAL—How did Parliament solve the problem of succession to the throne?

» They offered the crown to William and Mary together.

EVALUATIVE—Do you think in the 1600s it was unusual for a king and queen to rule together as equals?

» Possible response: Yes, it was. Even though previous monarchs had been married, they had ruled alone—not with their spouses.

“An Unusual Coronation,” Pages 196–197



Scaffold understanding as follows:

Invite volunteers to read aloud “An Unusual Coronation” on pages 196–197.

After volunteers read the text, ask the following questions:

LITERAL—What laws and religion did William and Mary promise to uphold at their coronation?

» They promised to uphold the laws of Parliament, not the laws of their ancestors. They also promised to uphold the Protestant religion.

The transfer of power from James II to William and Mary became known as the "Glorious Revolution" or the "Bloodless Revolution". It was an important step toward democracy. Instead of accepting the idea that the choice of a ruler should be based on birth alone, leaders of Parliament chose a ruler based on what they thought was best for the country. The rulers themselves agreed to uphold the laws made by Parliament, not the laws made by previous kings and queens. And the English got rid of a ruler they did not like without resorting to execution.

The Bill of Rights

It was not enough just to choose a new king and queen, however. In 1689, Parliament passed one of the most important acts in the history of England: the English Bill of Rights.

The English Bill of Rights is one of the foundations of the English government. It puts limits on the power of the monarch and gives important powers to Parliament. Since 1689, Parliament has met every year.

The part of the United States Constitution that we call the Bill of Rights was written about a hundred years after the English Bill of Rights. The American Bill of Rights is very different from the English Bill of Rights, however. The American Bill of Rights lists and protects the rights of individual citizens. The English Bill of Rights states some basic rights of Parliament in relation to the monarchy. Parliament at that time consisted mostly of wealthy landowners.

Page 197

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LITERAL—What was the transfer of power from James II to William and Mary called?

» It was called the Glorious Revolution or the Bloodless Revolution.

LITERAL—How was the Glorious Revolution important to the development of democracy in England?

» It was very important because the rulers agreed to uphold Parliament's laws, not laws made by previous royalty. It also showed that rulers could be removed from power without war or execution.

"The Bill of Rights," Pages 197–199

Scaffold understanding as follows:

Read aloud the section "The Bill of Rights" on pages 197–199, stopping at the box "Important Points of the English Bill of Rights" on page 198.

CORE VOCABULARY—Review the meaning of the words *bail* and *petition*.

NOTE: Students in Core Knowledge schools may recall the word *petition* from their Grade 4 study of the American Revolution.

Then have students read the "Important Points of the English Bill of Rights" to themselves or with a partner. After students read the text, ask the following questions:

LITERAL—What does the English Bill of Rights do?

» It limits the power of the monarch and gives important powers to Parliament.

LITERAL—What does the English Bill of Rights state about a ruler and laws made by Parliament?

» It states that a ruler cannot "set aside" or ignore laws made by Parliament.

Once these basic rights were established through the Glorious Revolution, however, Parliament continued to claim more rights. The English Bill of Rights was an important step in limiting the power of kings and queens, and in creating a more democratic government in England.

Vocabulary
bail, *n.* money paid to free a prisoner until his or her trial begins.
petition, *v.* to ask a person, group, or organization for something, usually in writing.

Important Points of the English Bill of Rights

- A ruler is not allowed to set aside laws made by Parliament.
- Parliament must meet frequently.
- The ruler must be a Protestant and cannot marry a Catholic.
- The ruler cannot maintain a standing army in times of peace.
- A ruler cannot collect taxes without the consent of Parliament.
- A ruler cannot interfere with the election of members to Parliament.
- All subjects have the right to *petition* the king.
- A ruler cannot interfere in freedom of speech and debate in Parliament.
- Protestants can bear arms to defend themselves.
- People should not have to pay excessive *bail* or fines, nor should they be given cruel or unusual punishments.

Page 198



William and Mary accepted the English Bill of Rights, which made it clear that Parliament had gained important powers.

Page 199

52

Timeline

- Show students the two Chapter 6 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: "Why was a foreign ruler invited to invade England?"
- Post the images of William and Mary and William and Mary with the Bill of Rights to the Timeline in the 1600s section; refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.



CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “Why was a foreign ruler invited to invade England?”
 - » Key points students should cite include: James II’s inability to work with Parliament; James II’s Catholicism and the birth of his son by his Catholic second wife; the fear of his reestablishing a line of Catholic monarchs.
- Choose one of the Core Vocabulary terms (*English Channel*, *heir*, *bail*, or *petition*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Match the Monarchs (RI.5.2)

30 MIN

Activity Page



AP 6.1

Materials Needed: Sufficient copies of Match the Monarchs (AP 6.1)

This activity can be done in class, followed by a class discussion, or assigned as homework. Students can complete the activity individually or work in pairs. If the activity is done in class, review with the class and correct any misinformation the students might have regarding the monarchs named in the activity.

Teacher Resources

Unit Assessment: *England in the Golden Age* 275

Performance Task: *England in the Golden Age* 279

- Performance Task Scoring Rubric 280
- Performance Task Activity: *England in the Golden Age* 281
- *England in the Golden Age* Performance Task Notes Table 282

Activity Pages

- Tudor and Stuart Family Tree (AP 1.1) 283
- World Map (AP 1.2) 284
- Domain Vocabulary: Chapters 1–3 (AP 3.1) 285
- Domain Vocabulary: Chapters 4–5 (AP 5.1) 286
- Match the Monarchs (AP 6.1) 288

Answer Key: *England in the Golden Age* 289

The following fiction and nonfiction excerpts and related activity page can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Fiction Excerpts

- From *A Midsummer Night's Dream* (FE 1)
- The Language of Shakespeare (AP 1.3)

Nonfiction Excerpt

- “A Biography of William Shakespeare” (NFE 1)

Name _____

Date _____

Unit Assessment: *England in the Golden Age*

A. Circle the letter of the best answer.

1. Elizabeth I was the daughter of
 - a) Charles I.
 - b) Henry VIII.
 - c) Charles II.
 - d) James I.
2. Which statement describes Elizabeth I's religious policies?
 - a) She persecuted Catholics.
 - b) She persecuted Protestants.
 - c) She combined Catholic and Protestant practices in the Church of England.
 - d) She tolerated Catholics and Protestants in England but punished Catholics in Ireland.
3. Elizabeth I's travels were
 - a) banquets at which she moved from one table to another.
 - b) journeys of her court from one aristocrat's castle to another.
 - c) reports that she delivered to her subjects once a year.
 - d) charts on which she kept track of her increasing wealth.
4. Which of the following was not accomplished by Sir Francis Drake?
 - a) attacked Spanish ships to steal treasure
 - b) sailed around the world
 - c) led a surprise attack that destroyed dozens of ships in a Spanish harbor
 - d) began the first successful English colony in North America
5. Who explored North America?
 - a) the English navy
 - b) Walter Raleigh
 - c) James I
 - d) Charles I
6. Who was the winner in the battle of the Spanish Armada?
 - a) England
 - b) Spain
 - c) France
 - d) Holland

- 7.** Why was England's defeat of the Spanish Armada a surprise?
- a)** The English ships were smaller but quicker than the Spanish ships.
 - b)** English sea captains were more familiar with currents in the English Channel than Spanish captains were.
 - c)** English sea captains used fire ships to attack the Spanish fleet.
 - d)** Spain was the greatest sea power in the world at the time.
- 8.** Which event triggered the English Civil War?
- a)** the king's order that Scottish Presbyterians use a new prayer book
 - b)** the flight of Charles II to France
 - c)** the creation of a Protestant colony in Northern Ireland
 - d)** the death of Elizabeth I
- 9.** What names were given to the sides in the English Civil War?
- a)** Scots and Royalists
 - b)** Roundheads and Cavaliers
 - c)** Nobles and Gentry
 - d)** the New Model Army and the Merry Olde Forces
- 10.** Oliver Cromwell was a
- a)** member of Parliament.
 - b)** Catholic.
 - c)** priest.
 - d)** nobleman.
- 11.** Which of the following happened after the English Civil War ended?
- a)** Religious tensions in England disappeared.
 - b)** Oliver Cromwell was driven out.
 - c)** Charles I was executed.
 - d)** The king of Scotland became king of England.
- 12.** Oliver Cromwell
- a)** became king.
 - b)** became Catholic.
 - c)** was named Lord Protector.
 - d)** was accused of treason.
- 13.** The period of English history that began in 1660, when Charles II became king, is known as the
- a)** Civil War.
 - b)** Glorious Revolution.
 - c)** Armada.
 - d)** Restoration.

- 14.** Many people in England were worried about James II because he
- a)** was Catholic.
 - b)** was Puritan.
 - c)** came from France.
 - d)** had no children.
- 15.** William of Orange came to England from
- a)** Spain.
 - b)** France.
 - c)** Holland.
 - d)** Ireland.
- 16.** The Glorious Revolution got that name because it
- a)** involved no bloodshed.
 - b)** brought great wealth to England.
 - c)** restored a king to the throne.
 - d)** united England, Scotland, and Holland.
- 17.** William and Mary were chosen to rule by
- a)** birth.
 - b)** the Immortal Seven.
 - c)** James II.
 - d)** the voters.
- 18.** Which of the following describes the English Bill of Rights?
- a)** It limits the power of the monarch.
 - b)** It limits the power of Parliament.
 - c)** It brought religious freedom to England.
 - d)** It guaranteed that all people were equal.

B. Match each term to its definition.

Terms

Definitions

- | | | |
|-----------|-------------------------|--|
| 19. _____ | persecute | a) the belief that kings and queens have a God-given right to rule and that rebellion against them is a sin |
| 20. _____ | English Parliament | b) to treat people cruelly or unfairly |
| 21. _____ | "divine right of kings" | c) a person who believed that the Church of England needed to be "purified" |
| 22. _____ | civil war | d) a war between people who live in the same country |
| 23. _____ | Puritan | e) the original law-making branch of the English government that is made up of the House of Lords and the House of Commons |
| 24. _____ | monarchy | f) a government in which people elect representatives to rule for them |
| 25. _____ | republic | g) a government led by a king or queen |

Performance Task: *England in the Golden Age*

Teacher Directions: Most of the major political events in England during the 1500s and 1600s were concerned with religious conflicts.

Ask students to write a brief essay that supports the idea that the events during this period were mainly conflicts among religious groups and their attempts to control the government of England. Encourage students to use their Student Reader to take notes and organize their thoughts on the Notes Table provided.

A sample table, completed with possible notes, is provided below to serve as a reference for teachers, should some prompting or scaffolding be needed to help students get started. Individual students are not expected to provide a comparable finished table. Their goal is to provide three to five specific examples of the influence of religious conflicts that shaped English history to use as the basis of their essay.

Topic	Evidence supporting the claim that religious conflict influenced events in England in the 1500s and 1600s
Henry VIII established the Church of England.	Henry's action started a conflict in England that pitted Christian religious groups (Catholics, Protestants, Puritans, and even Dissenters) against each other as they worked and sometimes fought to control the government.
Various Catholic rulers tried to reestablish a Catholic line of rulers.	Queen Mary, known as "Bloody Mary," tried to reestablish Catholicism and persecuted Protestants, Puritans, and Dissenters. Later Charles I and James II believed they were chosen to rule by God. Both married Catholic wives, which concerned Protestants, who thought they were trying to establish Catholic lineage to the throne.
The Reign of Elizabeth I	Resolving conflicts between Catholics and Protestants was a major issue for Elizabeth during her reign. She reestablished the Church of England and included parts of both Catholic and Protestant church practices. Elizabeth did not persecute Catholics, Puritans, or Dissenters. Catholic Spain attempted to invade Protestant England, but the English navy defeated the Spanish Armada.
Puritan Rule	Cromwell ruled England and forced Puritan laws on the entire population. He persecuted Catholics.
The Glorious Revolution	William and Mary were chosen by members of Parliament because they were Protestant.

Performance Task Scoring Rubric

Note: Students should be evaluated on the basis of their essays using the rubric.

Students should not be evaluated on the completion of the Notes Table, which is intended to be a support for students as they first think about their written responses.

Above Average	Response is accurate, detailed, and persuasive. The references clearly show what role religion played in the events in England in the 1500s and 1600s. The writing is clearly articulated and focused, and demonstrates strong understanding of the subjects discussed; a few minor errors may be present.
Average	Response is mostly accurate and somewhat detailed. The references show how religion played a role in the events in England in the 1500s and 1600s. The writing is focused and demonstrates control of conventions; some minor errors may be present.
Adequate	Response is mostly accurate but lacks detail. The essay helps show how religion played a role in the events in England in the 1500s and 1600s but references few details from the text. The writing may exhibit issues with organization, focus, and/or control of standard English grammar.
Inadequate	Response is incomplete and demonstrates a minimal understanding of the content in the unit. The student demonstrates incomplete or inaccurate background knowledge of historical events. The writing may exhibit major issues with organization, focus, and/or control of standard English grammar.

Name _____

Date _____

Performance Task Activity: *England in the Golden Age*

Consider the rulers and events during the 1500–1600s in English history. How were events during this period mainly conflicts among religious groups and their attempts to control the government of England? Give specific examples.

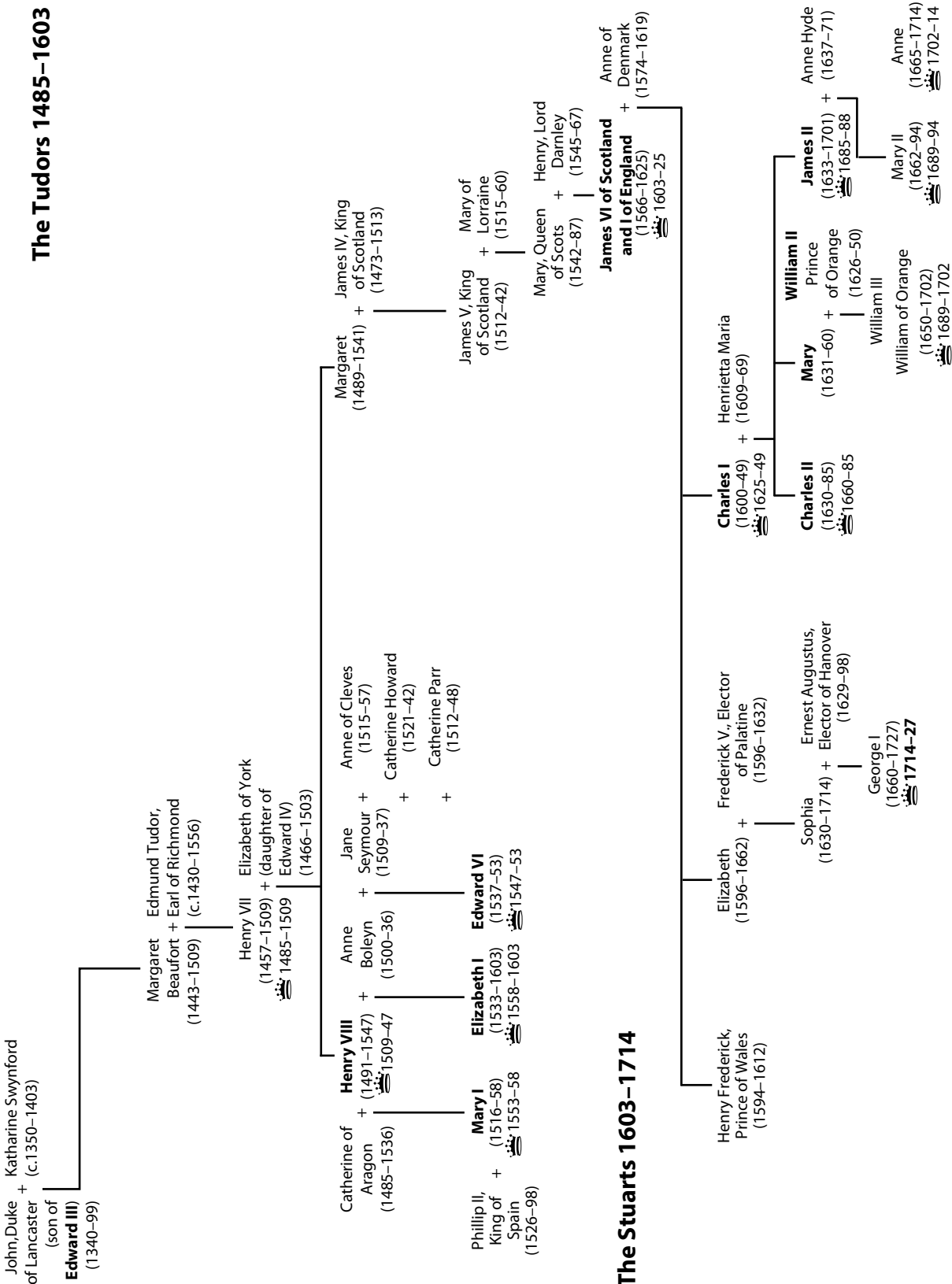
Use the table on the next page to take notes and organize your thoughts. You may refer to the chapters in *England in the Golden Age*.

England in the Golden Age Performance Task Notes Table

Use the table below to help organize your thoughts as you refer to England in the 1500s and 1600s. You do not need to complete the entire table to write your essay, but you should try to have three to five specific examples of religious conflict in England during the 1500s and 1600s.

Topic	Evidence supporting the claim that religious conflict influenced events in England in the 1500s and 1600s
Henry VIII established the Church of England.	
Various Catholic rulers tried to reestablish a Catholic line of rulers.	
The Reign of Elizabeth I	
Puritan Rule	
The Glorious Revolution	

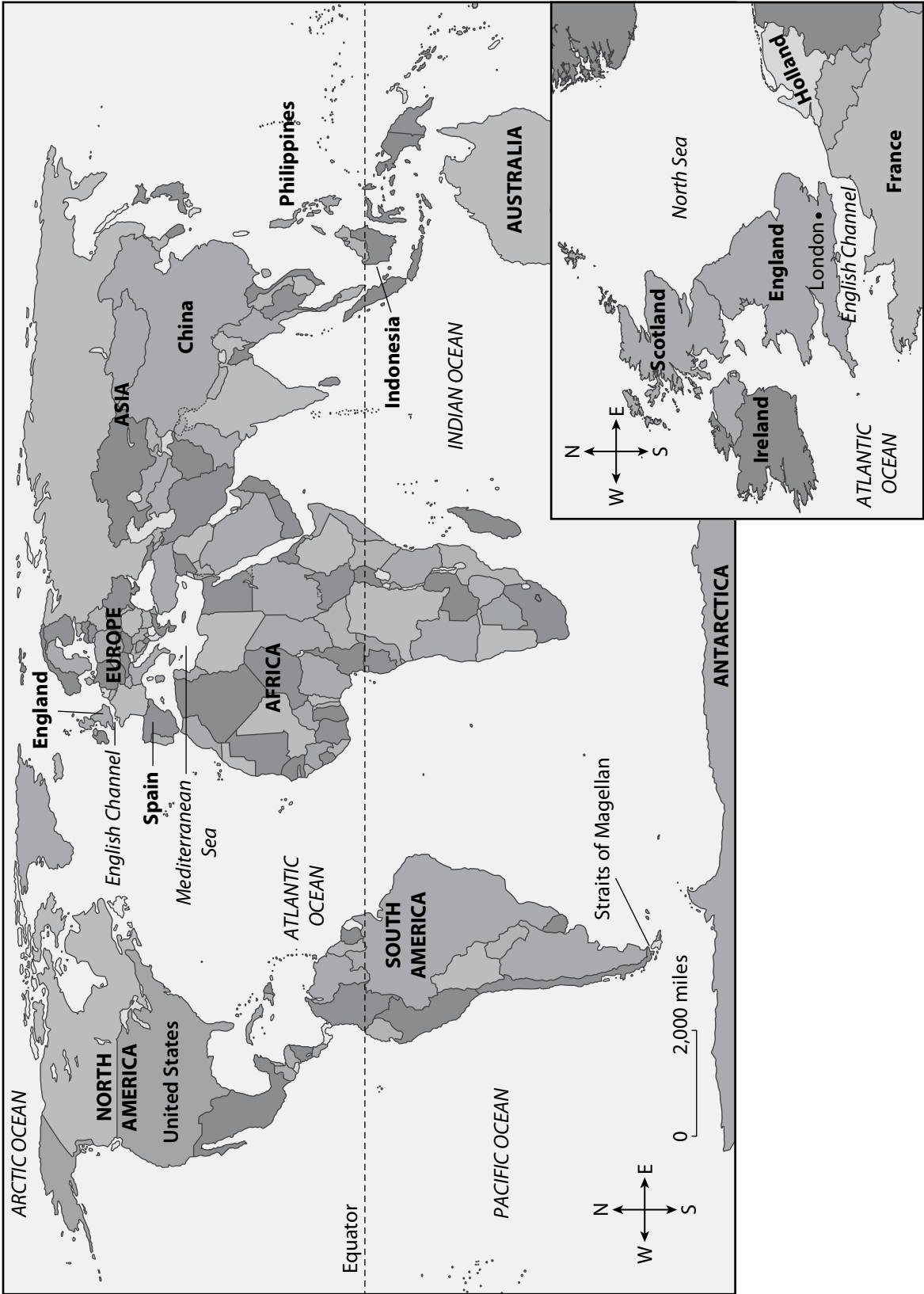
Tudor and Stuart Family Tree



Name _____

Date _____

World Map



Name _____

Date _____

Activity Page 3.1

Use with Chapter 3

Domain Vocabulary: Chapters 1–3

For each term, write the letter of the definition.

Terms	Definitions
1. _____ dub	a) to treat people cruelly or unfairly
2. _____ annul	b) to officially state that a marriage never existed under the law
3. _____ English Parliament	c) imprisonment or protective care
4. _____ ritual	d) to officially make someone a knight
5. _____ persecute	e) an act or series of actions done in the same way in a certain situation, usually in a religious ceremony
6. _____ galleon	f) the original law-making branch of the English government that is made up of the House of Lords and the House of Commons
7. _____ alliance	g) a person of the upper or noble class whose status is usually inherited
8. _____ custody	h) a large sailing ship used as a warship or for trade
9. _____ "divine right of kings"	i) an agreement between nations in which they work together
10. _____ civil war	j) a war between people who live in the same country
11. _____ aristocrat	k) the ceremony or act of crowning a ruler
12. _____ coronation	l) the belief that kings and queens have a God-given right to rule and that rebellion against them is a sin.

Name _____

Date _____

Activity Page 5.1

Use with Chapter 5

Domain Vocabulary: Chapters 4–5

Use the items in the word bank to complete the crossword puzzle. Do not include spaces between words in puzzle boxes for answers that have more than one word.

bubonic plague	compromise	convert	dictator	disband
dissolve	fugitive	gentry	monarchy	public policy
republic	Restoration	treason		rank

Across

2. to end a group or organization; dissolve
4. a ruler who has total control over the country
5. to end something, such as an organization
8. people who own land and have high social standing but no titles of nobility
11. laws or rules, both written and unwritten, that govern society
12. the crime of being disloyal to one's own country
13. a person who runs away or hides to avoid capture
14. to change from one belief or religion to another

Down

1. when each side in a dispute gives up some of its demands to reach an agreement
3. a deadly disease spread by fleas on infected rodents
6. a government led by a king or queen
7. a position in a group or organization
9. the historical period during which the monarchy was reestablished
10. a government in which people elect representatives to rule for them

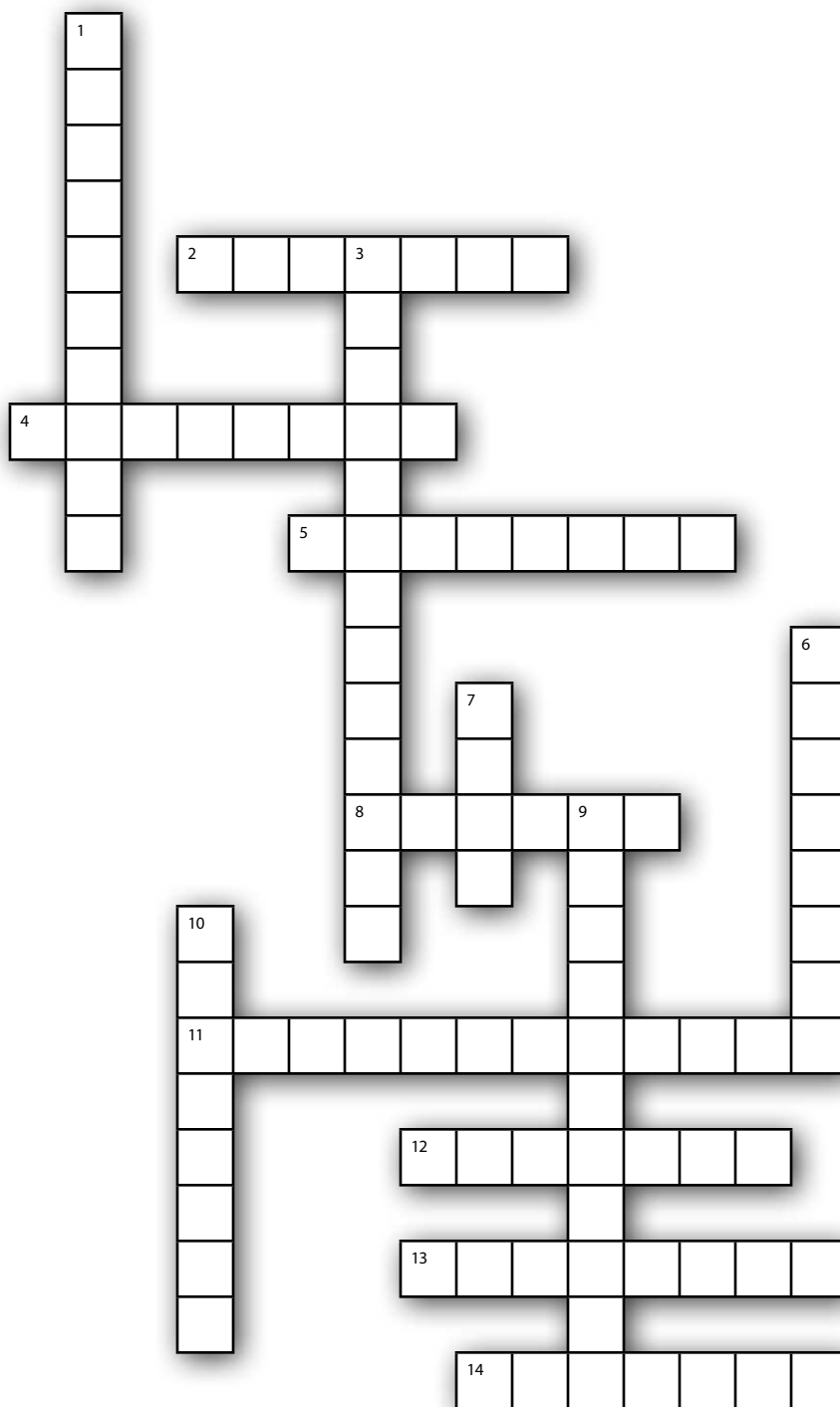
Name _____

Date _____

Activity Page 5.1 Continued

Use with Chapter 5

Domain Vocabulary: Chapters 4–5



Activity Page 6.1

Use with Chapter 6

Match the Monarchs

The words and phrases in the box are related to some of the English monarchs you have studied in this unit. Some terms refer to only one monarch, and some refer to more than one, so you may use some words more than once.

Write each term in the correct squares below.

Bill of Rights	Immortal Seven	Restoration	Catholic king	Cavaliers
brother of Charles II	Holland	Sir Francis Drake	fire of London	
Glorious Revolution	Roundheads	Lord Protector	Spanish Armada	
Shakespeare	Merry Monarch	civil war	executed	Protestant wind
"sword rule"				

Elizabeth I

Charles I

Oliver Cromwell

Charles II

James II

William and Mary

Answer Key: England in the Golden Age

Unit Assessment

A. 1. b 2. c 3. b 4. d 5. b 6. a 7. d 8. a 9. b 10. a
11. c 12. c 13. d 14. a 15. c 16. a 17. b 18. a

B. 19. b 20. e 21. a 22. d 23. c 24. g 25. f

Activity Pages

The Language of Shakespeare (AP 1.3) (used with FE 1)

1. Thou hast sung verses of feigning love, with feigning voice, at her window by moonlight.
2. Her house is removed seven leagues from Athens.
3. I will meet with thee, truly, tomorrow in that same place thou hast appointed me.
4. My Lysander and myself shall meet in the wood, where you and I were often wont to lie upon faint primrose beds, emptying our bosoms of their sweet counsel.
5. When thou dost wake, take what thou see'st for thy true love.
6. Tell me how it came that I was found tonight sleeping here, on the ground with these mortals.

Domain Vocabulary: Chapters 1–3 (AP 3.1) (page 285)

- | | |
|------|-------|
| 1. d | 7. i |
| 2. b | 8. c |
| 3. f | 9. l |
| 4. e | 10. j |
| 5. a | 11. g |
| 6. h | 12. k |

Domain Vocabulary: Chapters 4–5 (AP 5.1) (pages 286–287)

Across:

2. disband
4. dictator
5. dissolve
8. gentry
11. public policy
12. treason
13. fugitive
14. convert

Down:

1. compromise
3. bubonic plague
6. monarchy
7. rank
9. Restoration
10. republic

Match the Monarchs (AP 6.1) (page 288)

Elizabeth I: Spanish Armada, Sir Francis Drake, Shakespeare

Charles I: civil war, executed, Cavaliers

Oliver Cromwell: civil war, Lord Protector, “sword rule,” Roundheads

Charles II: Restoration, fire of London, Merry Monarch, Catholic king, civil war

James II: Catholic king, Glorious Revolution, brother of Charles II

William and Mary: Protestant wind, Glorious Revolution, Bill of Rights, Holland, Immortal Seven



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Adoration of the Magi (tempera on panel) (for detail see 315894), Botticelli, Sandro (Alessandro di Mariano di Vanni Filipepi) (1444/5–1510) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 39

akg-images/akg-images/SuperStock: 93

akg-images/Superstock: 15o

Andre Lebrun/age fotostock/SuperStock: 84

Art Archive/The/SuperStock: 29

Atlas, copy of a Greek Hellenistic original (marble) (detail), Roman / Museo Archeologico Nazionale, Naples, Italy / Bridgeman Images: 30

Barnes Foundation/SuperStock: 38

Cosimo de' Medici (Il Vecchio) (1389–1463) 1518 (oil on panel), Pontormo, Jacopo (1494–1557) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 15d, 47

DeAgostini/SuperStock: 14b

Don Quixote, English School, (20th century) / Private Collection / © Look and Learn / Bridgeman Images: 102

Effects of Good Government in City, detail from Allegory and Effects of Good and Bad Government on Town and Country, 1337–1343, by Ambrogio Lorenzetti (active 1285–1348), fresco, Room of Peace, Palazzo Pubblico, Siena, Lorenzetti, Ambrogio (1285–c.1348) / Palazzo Pubblico, Siena, Italy / De Agostini Picture Library / G. Dagli Orti / Bridgeman Images: 14c

Exterior view of S. Maria del Fiore, 1294–1436 (photo) / Duomo, Florence, Italy / Bridgeman Images: 48

Fine Art Images/Fine Art Images/SuperStock: 74, 102

Fine Art Images/Superstock: 15l

Iberfoto/Iberfoto/SuperStock: 100

imageBROKER/imageBROKER/SuperStock: 84

Interior of a 16th century printing works, copy of a miniature from 'Chants royaux sur la Conception couronnee du Puy de Rouen' (colour litho), French School, (16th century) (after) / Bibliotheque Nationale, Paris, France / Bridgeman Images: 15b, 67

Lorenzo de' Medici (1449–92) surrounded by artists, admiring Michelangelo's 'Faun' (fresco), Mannozi, Giovanni (da San Giovanni) (1592–1636) / Museo degli Argenti, Palazzo Pitti, Florence, Italy / Bridgeman Images: 49

Martin Hargreaves: 33, 38

Melancholia, 1514 (engraving), Dürer or Duerer, Albrecht (1471–1528) / Private Collection / Bridgeman Images: 15f, 101

Merchants meeting to establish fish prices in Venice towards end of century, miniature from Venetian manuscript / De Agostini Picture Library / A. Dagli Orti / Bridgeman Images: 66

Ms Fr 2810 f.51, Transportation of spices to the west and unloading spices in the east, miniature from Livre des merveilles du monde, c.1410–12 (tempera on vellum), Boucicaut Master, (fl.1390–1430) (and workshop) / Bibliotheque Nationale, Paris, France / De Agostini Picture Library / J. E. Bulloz / Bridgeman Images: 15a

Peter Willi/Peter Willi/SuperStock: 92

Peter Willi/Superstock: 15p

Pieta by Michelangelo (1475–1564), St Peter's Basilica in Vatican City / De Agostini Picture Library / M. Carrieri / Bridgeman Images: 15n, 83

Pope Leo I (c.390–461) Repulsing Attila (c.406–453) 1511–14 (fresco), Raphael (Raffaello Sanzio of Urbino) (1483–1520) / Vatican Museums and Galleries, Vatican City / Alinari / Bridgeman Images: 15g, 53

Portrait of Isabella d'Este (1474–1539), Titian (Tiziano Vecellio) (c.1488–1576) / Kunsthistorisches Museum, Vienna, Austria / Ali Meyer / Bridgeman Images: 15j, 67

Portrait of Michelangelo, ca 1535, by Jacopino del Conte (1510–1598) / De Agostini Picture Library / Bridgeman Images: 15m

Portrait of Miguel de Cervantes y Saavedra (1547–1615), Jauregui Aguiar, Juan de (c.1566–1641) / Private Collection / Bridgeman Images: 15s

Portrait of William Shakespeare (1564–1616) c.1610 (oil on canvas), Taylor, John (d.1651) (attr. to) / National Portrait Gallery, London, UK / Bridgeman Images: 15t

Portraits of Leo X (1475–1521) Cardinal Luigi de' Rossi and Giulio de' Medici (1478–1534) 1518 (oil on panel), Raphael (Raffaello Sanzio of Urbino) (1483–1520) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 55

Reconstruction of St. Peter's Basilica and the Piazza from the Plans by Donato Bramante (1444–1514) (w/c on paper), French School, (20th century) / Archives Larousse, Paris, France / Bridgeman Images: 54

Recruitment of Venetian troops on the Molo, c.1562, Angolo del Moro, Gian Battista (1514–75) / Palazzo Ducale, Venice, Italy / Bridgeman Images: 66

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The Reformation

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England in the Golden Age

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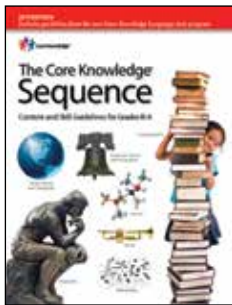
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