



Visual Arts

Student Activity Book



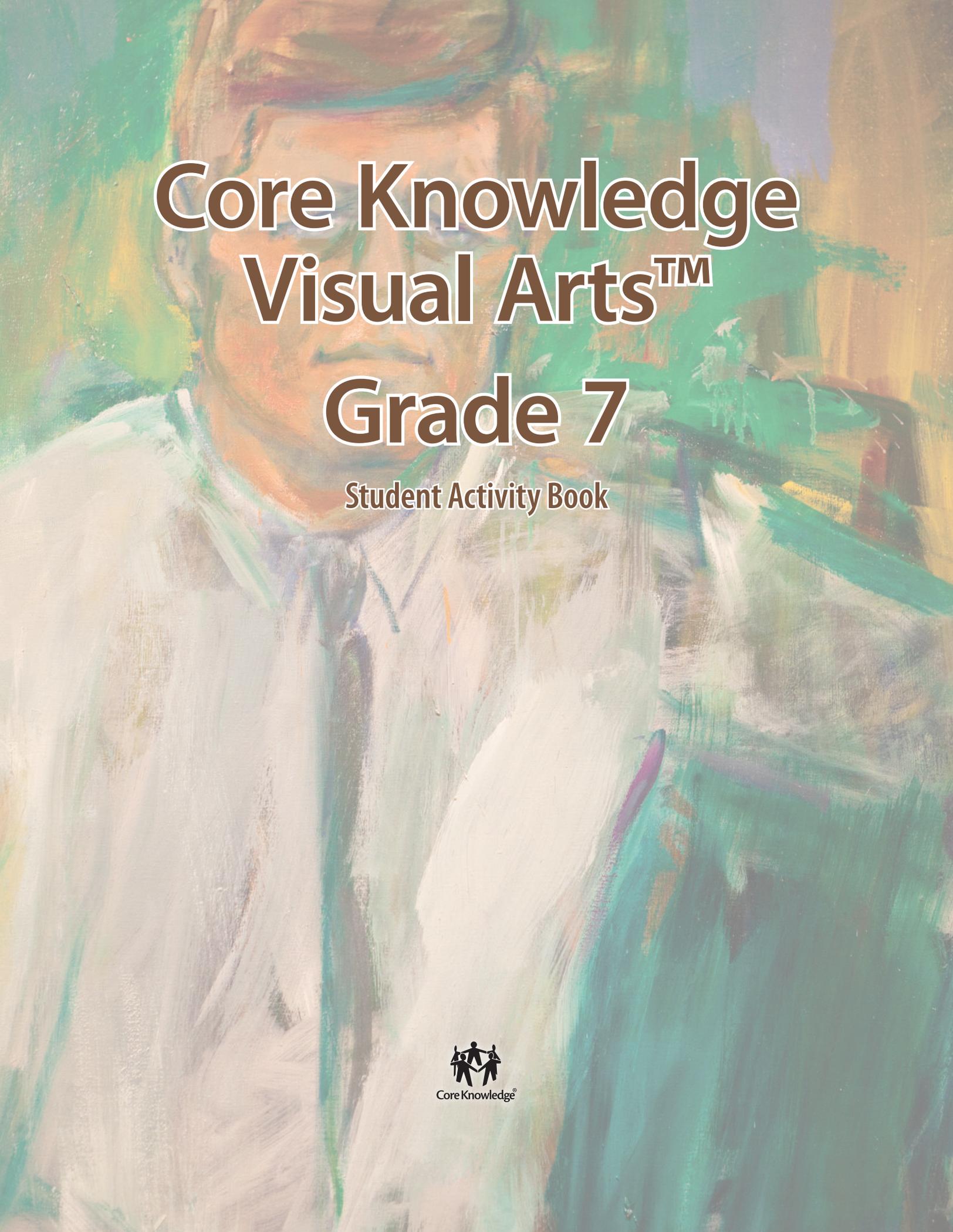
Darwin Martin House designed by Frank Lloyd Wright



Les Fétiches, Lois Mailou Jones

Student creating her own work of art



An impressionistic painting of a man's face and upper torso. The man is wearing a white dress shirt and a dark tie. The background is a mix of green, blue, and yellow brushstrokes. The overall style is expressive and textured.

Core Knowledge Visual Arts™

Grade 7

Student Activity Book



Core Knowledge®

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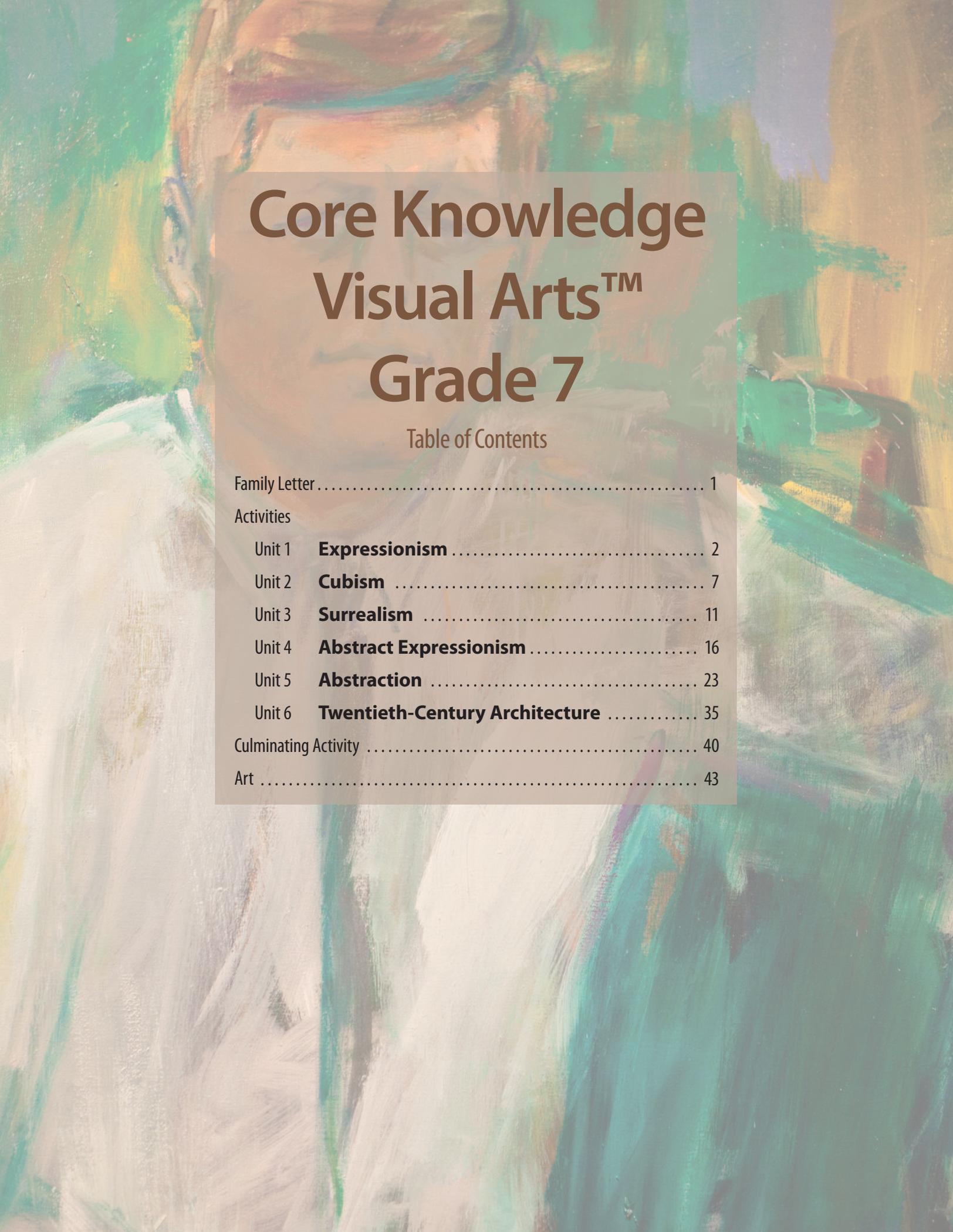
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ISBN: 979-8-88970-698-4



Core Knowledge Visual Arts™ Grade 7

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Dear Family Member,

We warmly welcome your student and you to the Grade 7 Core Knowledge Visual Arts (CKVA) program. This Student Activity Book is part of a K–8 curriculum that will help your student learn about and create art in the classroom. Here's what your student will learn throughout the year during our six units of study:

Unit 1: *Expressionism*

Students will learn about the characteristics of expressionism and fauvism by comparing them to paintings from the impressionists. They will create an expressionist sketch and a piece of fauvist art based on the styles and techniques they learned about in the unit.

Unit 2: *Cubism*

Students will learn about the techniques cubist artists used to represent objects, landscapes, and people in unrealistic ways. They will compare two paintings from this short period and create a scene using the techniques they learned about.

Unit 3: *Surrealism*

While learning about the main features of surrealism, students will create self-portraits based on the styles and techniques they learned about in the unit.

Unit 4: *Abstract Expressionism*

Students will learn about the techniques used by abstract expressionists, then use those techniques to create paintings with texture, like drip paintings. They'll also learn about how abstract expressionists use colors, shades, and tones in their work.

Unit 5: *Abstractionism*

While learning about the 1960s and 1970s in the United States, students will explore major artworks and create abstract styles and portraits. They will learn about abstraction in nature and conclude by learning about a group in Japan that spearheaded one of the most important art movements of the twentieth century.

Unit 6: *Twentieth-Century Architecture*

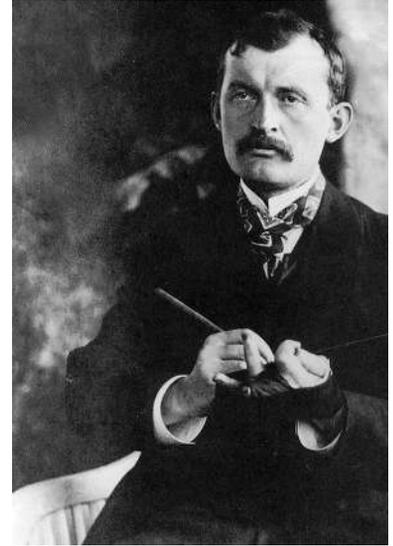
Students will learn about form and function and how structures like buildings can work together with nature. They'll learn about design characteristics of organic architecture while building a model of a building and learning about other examples of twentieth-century architecture.

Check in with your student throughout the year to see what they're learning about the world of art!

NAME: _____

The Scream

Edvard Munch, 1893



Explore

1. What features of Munch's *The Scream* show that it is an example of expressionism?

2. How does Munch depict the environment in this painting?

3. What emotions do you think the artist was trying to represent in the painting?

Reflection

What emotions do you feel when you look at the painting?

Create an Expressionist Sketch

What You Will Do You will sketch in the expressionist style to express an emotion of your choice.

What You Need

- | | |
|--|--|
| <ul style="list-style-type: none">• Heavy paper• Charcoal pencil• Kneaded eraser | <ul style="list-style-type: none">• Vinyl eraser• Oil pastels |
|--|--|



What to Do

1. Choose the emotion you want to express. For example, put a person in a landscape, and think about how both the person and the scene can communicate a mood. Use colors, lines, and shapes associated with this emotion. Also, choose bold, sharp lines and angles or smoother and rounded ones.
2. Lightly sketch in the main parts of your drawing with pencil. Focus on the biggest, most important shapes.
3. Add color and detail using oil pastels. Include details in the person and the landscape that clearly communicate your chosen emotion to the viewer.

Reflection

How did your sketch reflect the expressionist style?

NAME: _____

***The Dessert: Harmony in Red and
Portrait of Madame Matisse.
The Green Line***

Henri Matisse, 1908



Explore

1. How does the room in Matisse's *The Dessert: Harmony in Red* appear flat? Describe the table, the chair, and the woman.

2. How does the woman's face in Matisse's painting represent fauvism?

Reflection

How would you describe these two fauvist paintings and how they make you feel?

Create a Fauvist Work

What You Will Do You will create your own work of art that uses colors similar to those used by the fauvist painters.

What You Need

- | | |
|-----------------------------|------------------|
| • Heavy paper | • Paintbrush |
| • Pencil | • Palette |
| • Kneaded eraser | • Cup of water |
| • Vinyl eraser | • Printed images |
| • Tempera or acrylic paints | |



What to Do

1. Think about the subject you want to draw, such as a landscape, seascape, mountain, or desert. Collect digital or printed images of your selected subject, considering the natural colors of that subject and what new and expressive colors you might want to add to it to create a fauvist artwork.
2. Use the pencil to lightly sketch your drawing.
3. Then, plan the fauvist-inspired colors of your landscape, and apply the paints you want to use to your palette.
4. Add colors to your painting to create an expressive landscape. What kinds of brushstrokes will work best in your scene? Be creative as you apply thick, expressive lines, build texture, and/or outline objects boldly.

Reflection

What made your painting an example of a fauvist work?

NAME: _____

Indian Church

Look at the painting. Then, answer the questions.

1. What do you notice first about this painting?

2. How is this painting an example of expressionism? Name at least two features.



3. What emotions do you think the artist wanted to depict by painting this church and graveyard?

Cubist Still Life

Read the passage about cubist still-life painting. Then, answer the questions.

One way to spot how much cubism differed from previous art movements is to look at cubist still-life paintings. Still-life paintings are paintings of objects arranged in artful ways.

Look at the still-life painting called *Apples and Oranges* by the French painter Paul Cézanne from 1899. Now look at the painting *Le verre sur la table* by Georges Braque painted in 1909.

These paintings were completed within a decade of each other, but you can see how vastly different they are in style. Braque took Cézanne's style of painting objects using geometric shapes one step further by painting those objects with multiple perspectives and flattening them on the canvas. Braque's still life depicts a glass on a table, shown from many angles. To focus on shapes and multiple perspectives of single objects, cubist painters used muted colors like blacks, grays, and browns. The result is a very abstract rather than realistic image.

1. Where is the glass in Braque's painting? How can you tell?

2. How do flattened forms, color, and outlines help you see the glass's different angles?

Create a Realistic Scene

What You Will Do You will create a realistic scene using colored pencils.

What You Need

- Drawing paper
- Pencil
- Colored pencils



What to Do

1. Observe the still life set up by the teacher.
2. Lightly draw your still life in pencil, starting with the basic shape of one object, then moving on to the others. For instance, if drawing a vase, try to capture the basic cylinder outline, and then move on to represent the round circle form of an orange.
3. Once done with the basic still-life forms, add shading. Ask yourself: What shadows are made by the objects? How can I show these shadows with the colors of the pencils? Then, use the colored pencils to add these details.
4. Add a background to enhance your still life, and add details to any surfaces, such as a tabletop.

Reflection

Why do you think it is easier to sketch the scene with a pencil before adding color?

Make It Cubist

What You Will Do You will re-create one object from your realistic scene in the cubist style.

What You Need

- | | | |
|----------------------------|---------------------------|------------|
| • Your drawing from page 8 | • 4 sheets of scrap paper | • Scissors |
| • Drawing paper | • Pencil | • Glue |

What to Do

1. Look at your realistic drawing from Create a Realistic Scene on page 8. Choose one object from your scene.
2. Now, create four new realistic drawings of the object from four different perspectives or points of view: the front, the left, the right, and above.
3. Cut each drawing into four pieces, however you choose.
4. Choose two of the cut sections from each drawing. You will have eight total pieces to assemble into one cubist image. This will help you create an assemblage of varying points of view of the object you depicted.
5. Arrange the cut sections of paper onto a new sheet of drawing paper to create a “whole” image of your object. Try to arrange the papers to make all views of the object work together.
6. Glue the eight pieces down to create your cubist work.

Reflection

How did doing this activity help you to understand how cubist painters worked?

NAME: _____

Nude Descending a Staircase (No. 2)

Look at *Nude Descending a Staircase (No. 2)*, painted by the French artist Marcel Duchamp in 1912. Then, answer the questions.



Explore

1. Why can this painting be called abstract?

2. Name one feature of the painting that lets you know it is an example of cubism.

Reflection

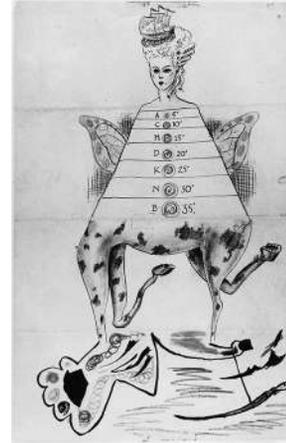
How does this painting make you feel? How does the motion of the painting contribute to this feeling?

Draw Like a Surrealist

What You Will Do You will make a surrealist exquisite corpse drawing with two classmates.

What You Need

- | | |
|----------------|-------------------|
| • Pencil | • Drawing paper |
| • Vinyl eraser | • Colored pencils |



Exquisite corpse drawing by Joan Miro, Man Ray, Yves Tanguy, and Max Morise, 1927

What to Do

- To begin your exquisite corpse drawing, fold a paper into three equal sections: top, middle, and bottom.
- On the top folded panel, use a pencil to draw the head and shoulders of a person, animal, or creature from your imagination. Then open the panel and extend the drawing to the middle panel, just beyond the line of the fold.
- Pass the paper to a partner with only the middle panel showing. The partner will draw the torso of a person, animal, or creature in that panel and extend their drawing to the bottom panel, just beyond the fold.
- Pass the paper to the next partner with only the bottom panel showing. The partner will draw the legs of a person, animal, or creature in that panel.
- When your drawing is complete, open it up to reveal the composite character that you have created together. Enhance the drawing with colored pencils to decorate it more.

Reflection

Describe your exquisite corpse and the impression you get when viewing it.

NAME: _____

Creation of the Birds; Self-Portrait

Remedios Varo, 1957; Leonora Carrington, 1938

Explore

1. List three elements in the painting *Creation of the Birds* that make it seem magical or unreal.

2. List three elements in the painting *Creation of the Birds* that make it seem real.

3. How do you know the figure in the painting *Self-Portrait* is most likely dreaming?

Surrealist Portrait

What You Will Do You will create a portrait or self-portrait in the surrealist style.

What You Need

- | | | |
|-------------------|----------------------------------|--------------|
| • Heavy paper | • Kneaded eraser or vinyl eraser | • Paintbrush |
| • Pencil | • Watercolor paints | • Water |
| • Colored pencils | | • Bowl |

What to Do

1. Choose your subject for your surrealist portrait. You can draw yourself or another person.
2. Think about images from dreams or your imagination that could be included in this portrait. Will there be unusual spaces? Invented animals? Sketch a few ideas, and then choose the ones that interest you the most.
3. Lightly sketch your portrait in pencil on the paper, including the surrealist parts that you have chosen. Begin to outline your human forms.
4. Use dark lines and shadows to define the shape and form of your subject's features. Use lighter areas to show where the light is falling on the figure. Use shading to show the volume of the subject's features, like their nose or eyes.
5. Using watercolor paints, add larger shapes of color to your portrait. When this layer is dry, you might want to add another layer of color that includes details and smaller shapes. Think about whether you want your color to be realistic or more expressive.
6. When the watercolor is dry, with your pencil or colored pencils, add the final details of the facial features and other surrealist features that you want to highlight. Add shading to show volume if you want the portrait to be realistic.

NAME: _____

Surrealist Collage

What You Will Do You will create a surrealist collage using various paper art materials.

What You Need

- | | |
|---|--|
| <ul style="list-style-type: none">• Heavy paper• Newspaper, magazines, and other paper media | <ul style="list-style-type: none">• Colored construction paper• Scissors• Glue |
|---|--|



What to Do

1. Choose a subject for your collage, such as a dream, a bizarre happening, or an unexpected situation.
2. Choose a collection of images from the newspaper or magazines that will illustrate your surrealist idea.
3. Cut the images and shapes out, and lay them on your heavy paper to plan an interesting, creative composition. Glue down your paper pieces, and add colored paper if desired to your artwork.
4. Continue to arrange the pieces to complete the collage, thinking about your dreamlike scene, quirky happening, or unplanned event.
5. Finalize the collage after stepping back from it to view the composition to study its elements of balance, tension, movement, etc.

Reflection

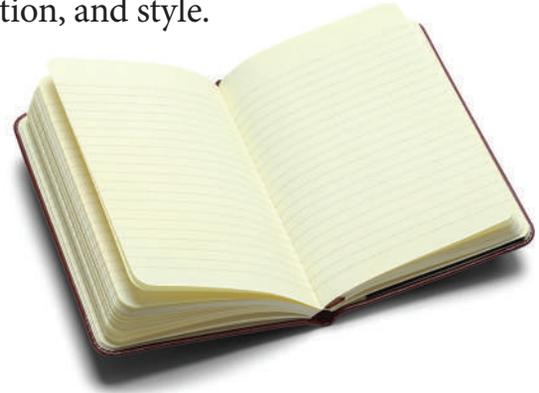
How does your collage represent the way surrealists worked?

Gallery Walk

What You Will Do You will participate in a gallery walk of the surrealist collage you created and explain your surrealist concept, composition, and style.

What You Need

- Small notebook or journal
- Pencil or pen



What to Do

1. Write a summary (three to five sentences) about your collage. Describe the features of surrealist art and any surrealist techniques you used in your collage.
2. **Presenting your collage:** Explain to your classmates how you incorporated surrealist features in your collage. Use your notes as a reference.
3. **Doing the gallery walk:** Ask your classmates about their artworks. Ask questions such as the following: What is the subject of your collage? How did you create the collage? What surrealist message were you trying to communicate?

Reflection

Think about what you learned by observing others' collages. Was there a technique someone else used that you would like to try? What effect did it create in their surrealist collage?

NAME: _____

Number 28, 1950

Jackson Pollock, 1950

Explore

1. How does *Number 28, 1950* represent the abstract expressionist movement?



2. What emotions do you think the painter was trying to express?

Reflection

If you could give this painting a title, what would you call it? Why?

Drip Painting

What You Will Do You will create a painting outdoors using the drip technique that abstract expressionist painter Jackson Pollock used in his work.

What You Need

- | | |
|---|---|
| <ul style="list-style-type: none">• Large piece of paper, at least 24 inches long• Drip painting tools | <ul style="list-style-type: none">• Bowls• Paint your teacher provides• Water |
|---|---|



What to Do

1. Lay your paper on the ground. Secure it with paperweights at each corner.
2. Choose your tools.
3. Begin dripping paint onto the painting. Keep paint on the canvas, and be cautious to keep clothing clean.
4. Experiment with the ways different tools let you drip the paint. With each tool, hold it above the paper, and let the paint drip rather than “flinging” the tool over the paper. Choose your first color, and make patterns of drips. Then, choose a second color and a second tool to drip more paint in another pattern on top of it. How does the painting change as you add more layers?

Reflection

Was this style of painting more exciting than other techniques you’ve explored? Why or why not?

NAME: _____

Night Light

Lee Krasner, 1948

Explore

1. Do you notice any patterns in the painting *Night Light*?
What are they?



2. If you could touch the surface of this painting, how do you think it would feel? Why?

Reflection

What is a word you would use to describe this painting? Why?

Texture and Pattern

What You Will Do You will create a painting with a textured pattern using thick brushstrokes and heavy paint on the brush.

What You Need

- Small canvas or heavy paper
- Paintbrush
- Palette knife or plastic knife (optional)
- Acrylic paints
- Water
- Bowl



What to Do

1. Think of a pattern you want to create.
2. Apply the paint to your canvas or paper. Use thick layers of paint to create texture.
3. Refine your pattern by pushing the paint around and scraping it away in some places.
4. In addition to the paintbrush, use a palette knife or plastic knife to make textures and patterns in the paint.

NAME: _____

No. 9; John F. Kennedy

Mark Rothko, 1954; Elaine de Kooning, 1963

Explore

1. What does Rothko's painting show about abstract expressionists' use of color?

2. How would you describe the mood of Rothko's painting? How does it make you feel?

3. What do the bright colors in the portrait of President John F. Kennedy suggest about his personality?

Color Fields

What You Will Do You will create an abstract color field painting that captures a feeling, a mood, or a memorable event using bright colors.

What You Need

- Heavy paper
- Paintbrush
- Acrylic paints



What to Do

1. Think of a feeling that you could express in an abstract way. Consider a memorable event that happened to you recently. Was it exciting, scary, confusing, peaceful, or something else?
2. Think about a few colors that could express that mood or experience you had. Also, what kinds of shapes and lines could match the mood?
3. Now, think of how you can depict it in an abstract or nonrepresentational way.
4. Using the paint, create an abstract image that combines the shapes or lines, patterns, textures, and colors that reflect your event or mood. Think about the techniques you learned about from the abstract expressionists that you might want to experiment with here.

Reflection

How do the colors in your painting reflect the mood or memorable event of your painting? Why did you choose these colors and composition?

My Abstract Art

What You Will Do You will create an artwork that combines texture and color, two techniques used by the abstract expressionist painters you learned about.

What You Need

- Heavy paper
- Paintbrush
- Acrylic paints



What to Do

1. Think about how you can use texture to express a feeling you associate with an object, person, or scene. Also consider shapes and symbols, and the patterns they might create.
2. Decide which colors would best express the object, person, or scene that is inspiring your image. Remember that your painting should not realistically represent a certain scene but reflect the mood or feeling of it.
3. Apply the paint to your canvas or paper. Decide if you want to use thick layers of paint to create texture. Let the paint layers dry before you add more to the surface. Experiment with layering colors, outlines, etc.
4. If desired, refine your pattern by pushing the paint around and scraping it away in some places. Step back from your painting as it dries, noting further work you could do to enhance harmony, balance, contrast, movement, etc.

Reflection

How does your painting represent the characteristics of the abstract expressionist art movement? What was your artistic process, and what is your message to your viewers?

Broadway Boogie Woogie; Points

Piet Mondrian, 1943; Vasily Kandinsky, 1920

Explore

1. How does Piet Mondrian's painting *Broadway Boogie Woogie* help you understand the abstraction movement?



2. What ideas do you think Vasily Kandinsky was trying to express in his work *Points*?

Reflection

What do these artworks make you think or feel?

Abstract Style 1

What You Will Do You will create an abstract artwork in the style of Piet Mondrian's *Broadway Boogie Woogie* or Vasily Kandinsky's *Points*.

What You Need

- | | | |
|--|--|--|
| <ul style="list-style-type: none">• Heavy paper• Pencil• Colored markers | <ul style="list-style-type: none">• Watercolor paints• Paintbrush• Water | <ul style="list-style-type: none">• Bowl |
|--|--|--|

What to Do

1. Think of your image and the idea you want to represent. As you work, remember the three C's: concept, composition, and color.
2. Think of the precise shapes you can use in your composition: geometric shapes like triangles, squares, rectangles, and/or circles. Then, think of organic shapes you can use, such as the ones that occur in nature, like the shapes of fruit or leaves. Think about how these two types of shapes can be arranged to create interest, balance, or tension in your work. Use the pencil to lightly sketch your composition.
3. Think of the colors you can use. How can you use colors that combine or clash to create interest, balance, and tension in your work? Using the watercolor paints and brush, paint your image. Let it completely dry before moving on to the next step.
4. Look for areas where you can outline, trace, decorate, or enhance your piece. Select a few colors from the marker set for this step.
5. Place your drawing on the wall or on a high table. Step back and observe your abstract composition. Work more if needed, and give it a title if one comes to mind.

Reflection

On a separate piece of paper, write a paragraph describing your abstract artwork to explain your concept, composition, and choice of colors.

Abstract Style 2

What You Will Do You will create another abstract-style painting using different materials.

What You Need

- | | |
|------------------|----------------|
| • Heavy paper | • Paintbrushes |
| • Pencil | • Water |
| • Acrylic paints | • Bowl |



What to Do

1. Think of another way you can create an artwork in an abstract style using acrylic paints. In terms of concept, consider music, films, stories, or other ideas that interest you. For instance, you could play music with rhythms and beats you enjoy as you work abstractly, making gestures as you listen.
2. Draw your abstract composition using a pencil on heavy paper. Remember to consider how you can blend geometric shapes with organic shapes and straight lines with irregular lines to create balance, contrast, and interest in your painting.
3. Paint your abstract-style artwork. Choose a few colors that make a particular statement or convey a message and provide a pleasing or engaging aesthetic. As you work, let the paint layers dry as you build the surface. You can also paint each color with a complementary one to create rich effects. Another option is using dark colors, outlines, and shading to make the image's composition pop.

Reflection

Write a paragraph describing what is in your scene and the ideas it represents.

NAME: _____

Senecio; Les fétiches

Paul Klee, 1922; Lois Mailou Jones, 1938



Paul Klee



Lois Mailou Jones

Explore

1. How does Klee's *Senecio* look like a portrait? How does it not?

2. What mood do the colors of Klee's portrait suggest?

3. How does Jones's painting compare to Klee's? What kind of mood does her painting have?

Abstract Portrait

What You Will Do: You will create an abstract portrait using the techniques and styles of the abstractionist artists.

What You Need

- Heavy paper
- Pencil
- Permanent colored markers
- Watercolor paints
- Paintbrush



What to Do

1. Think of the person you want to portray and their personality.
2. Decide up on the shapes you can use to capture the person's character, like triangles, squares, and rectangles.
3. Plan the colors you can use. How can you use colors that combine or clash to create interest and tension in your work?
4. Lightly outline the main shapes of your portrait in pencil. Add layers of watercolor paint to build up the portrait, including details such as facial features or clothing.
5. Use markers to outline important areas, add patterns or other details, and highlight the parts of the portrait that you think are most important.

Reflection

How was creating an abstract portrait more or less challenging than creating a traditional portrait?

Abstraction in Nature

Georgia O’Keeffe, 1928; Alma Thomas, 1976; Rufino Tamayo, 1946



Georgia O’Keeffe



Alma Thomas



Rufino Tamayo

Explore

1. How do the colors O’Keeffe uses in her painting of a poppy make you feel?

2. What characteristics of the poppy do you think O’Keeffe was trying to emphasize?

3. How is Thomas’s painting of white flowers an example of abstraction in nature painting?

4. How do the shapes Tamayo used to create the sky compare to the shapes he used to create the person at the right of his painting?

5. Why do you think Tamayo used different shapes to compose the sky and the human figure?

NAME: _____

Abstract Nature Scene

What You Will Do You will create an abstract-style scene from nature. Then, write a paragraph that explains how your scene uses characteristics of abstraction.

What You Need

- | | |
|---|---|
| <ul style="list-style-type: none">• Heavy paper• Colored markers• Watercolor paints | <ul style="list-style-type: none">• Paintbrush• Water• Bowl |
|---|---|



What to Do

1. Think of the abstract image you want to portray. You may draw lines, geometric shapes, organic or natural objects, etc. Focus on lines, forms, and shapes and not a specific scene or object.
2. In pencil, draw the shapes and forms you want to capture on your heavy paper.
3. Next, use the watercolor paints and brush to paint your ideas. Focusing on a few colors only, paint your composition, and let it dry for about forty-five minutes.
4. After the watercolor is dry, go back in with colored markers to draw important details, add decoration, and/or outline forms and shapes as you prefer.
5. Finally, add color using more of the watercolor paints if desired.

Reflection

Write a paragraph describing your abstract-style artwork and the ideas it represents.

The Gutai Group

Read the passage below about the Gutai art movement. Then, answer the questions.

Gutai was an avant-garde art movement that developed in Japan after World War II. It was founded by Jiro Yoshihara, who wrote a manifesto for the movement urging artists to break free from traditional ways and forms of art. Other artists joined him, forming the Gutai Group. These artists experimented in radical ways. Some made dresses out of flashing light bulbs. Some made art with smoke, making it flow around a space in mysterious ways. Another artist painted with his feet. This was a form of action painting, or painting using the body. Others made works and then destroyed them by poking holes in them or burning them. These artists challenged notions of what materials could be used in painting and whether paint or canvas was needed to make art. They showed that art could even be made with time or space.

1. How is the image of the artist smashing the bottle of paint an example of Gutai art?

2. What is action painting, and why do you think artists in the Gutai Group used it?

Create Gutai Group Art

What You Will Do You will create your own work in the style of the Gutai Group.

What You Need

- | | | |
|--|---|--|
| <ul style="list-style-type: none">• Large roll of canvas painting paper or other heavy craft paper• Paintbrushes, spoons, squeeze bottles, syringes, and other tools to drip paint (pre-fill squeeze bottles and syringes with paint) | <ul style="list-style-type: none">• Bowls• Acrylic paints• Newspaper (to protect floors from paint)• Paperweights (to secure paper to floor) | <ul style="list-style-type: none">• Scissors• Sponges (optional)• Markers (optional) |
|--|---|--|

What to Do

1. Decide how you want to use your paper. Do you want to place it on an easel, your desk, or the floor?
2. Choose your tools. Think about how you can use them in new ways.
3. Begin brainstorming to create your art. Think of all the ways you can make marks on the paper without using pencils, paintbrushes, and other traditional supplies and materials. For instance, on the paper, you can make holes, throw objects through it, and tear or fold it. You can also make prints with marker on your hands and fingers. You can also dip other objects in paint to print on the paper, use sponges, or use other nonart supplies.
4. Now, choose a few favorite approaches, and layer those techniques to make your work of art.

Reflection

Was this style of making art more exciting than other techniques you've explored? Why or why not?

Gallery Walk

What You Will Do You will participate in a gallery walk and explain how your work is similar in style to that of the Gutai Group.

What You Need

- Small notebook or journal
- Pencil or pen



What to Do

1. Write a summary (three to five sentences) of your work. Describe how your work's style is similar to the Gutai Group's style.
2. **Presenting your work:** Explain to your classmates how your work incorporates the Gutai Group's style. Use your notes as a reference.
3. **Doing the gallery walk:** Ask your classmates about their paintings. Ask questions such as, the following: What techniques or features are you using? Why did you choose these techniques or features?

Reflection

Think about what you learned by observing others' work. How was their work like the work of the Gutai Group? Whose work inspired you? Why?

NAME: _____

Compare and Contrast Art

Look at the examples of art shown in the unit. Then, choose two, and answer the questions below.

Explore

1. How are the two pieces of art you chose similar and different in the following elements: use of shapes, use of color, techniques, and style?

2. Now, choose a work from another period that you have studied. Compare that work with a work from this unit.

Organic Architecture

Read the passage below about organic architecture. Then, answer the questions.

Organic architecture is a style of architecture that borrows inspiration from nature in its design. Buildings designed in this style feature fluid forms you would find in nature, like curved walls, circular windows, and undulating roofs. They also use natural materials like stone, wood, and clay. Instead of closed, small rooms, organic architecture uses open floor plans and large windows. This allows air to move freely throughout the structure and the maximum amount of light to flow in. Buildings are meant to look like they belong in the environment rather than like they are separated from it or imposing upon it. The result is that people inside the building feel like they are connected to the environment rather than separated from it.

1. Where does organic architecture look for inspiration for building designs?

2. What might be a benefit of using organic architecture for a building or home?

NAME: _____

Tassel House; Guaranty Building; Darwin Martin House; Casa Batlló

**Victor Horta, 1893; Louis Sullivan and Dankmar Adler, 1896;
Frank Lloyd Wright, 1903; Antoni Gaudí, 1904**

Explore

1. What shapes in nature do the windows of Tassel House feature?

2. What natural forms do the patterns decorating the outside of the Guaranty Building remind you of?

3. How might it feel to live in the Darwin Martin House?

4. How does Casa Batlló look like something you might find in nature? How does it not?

Design a Building Using Organic Architecture

What You Will Do You will create an architectural plan using what you learned about organic architecture. You will design an entire building or a feature of a building you learned about.

What You Need

- Paper
- 1-inch graph paper (optional)
- Pencil
- Ruler
- Eraser



What to Do

1. Think of a type of landscape that your building could be built on: a city, a field, near a forest or a river, etc. What kind of building do you want to build there (home, school, store)?
2. Create your plan. Remember to use proportions to portray the dimensions of your building or feature accurately. For example, if you want to build a structure that is 60 feet wide \times 100 feet long, you could use a scale where a 1-inch line represents 20 feet. This means you would draw a 3-inch line ($20 \text{ feet} \times 3 = 60 \text{ feet}$) to show the width and a 5-inch line ($20 \text{ feet} \times 5 = 100 \text{ feet}$) to show the length.

NAME: _____

Build a Model

What You Will Do You will build a model of the building or feature you designed in the last session.

What You Need

- | | |
|--|--|
| <ul style="list-style-type: none">• Cardboard• Pencil• Markers | <ul style="list-style-type: none">• Scissors• Colored construction paper• Masking tape |
|--|--|



What to Do

1. Cut pieces of your cardboard to represent the walls and roof of your building. Remember to use the scale from your plans.
2. Once you've cut your walls and roof, cut any windows and doors into your pieces. Make sure to cut your doors so they open in the direction you specified in your plans.
3. Tape together your walls and roof using masking tape.
4. Use the colored construction paper to add color and other organic features, such as mosaics or curved decorations, to your building. Decide whether the colors of these features should be bold or subtle, depending on your chosen landscape.
5. Use markers or colored pencils to add details to the building, and add other natural elements (trees, etc.) around it to emphasize how it works with nature.

Reflection

Why is using a scale when making a floor plan or building a model important?

NAME: _____

Unit 6 Review

Choose one of the buildings from this unit that you like or think is interesting. Write a paragraph to explain why it is an example of organic architecture.

Next, choose the building from this unit that is most like the structure you built. Explain how they are similar.

Put It All Together

What You Will Do You will draw an original sketch of a building, monument, statue, or other object that combines elements from two or more art movements you studied during the year.

What You Need

- | | |
|--------------------------------------|--|
| • Large piece of heavy drawing paper | • Ruler |
| • Colored construction paper | • Glue |
| • Pencil | • Tape |
| • Colored markers | • Scissors |
| • Eraser | • Tempera or acrylic paints (optional) |



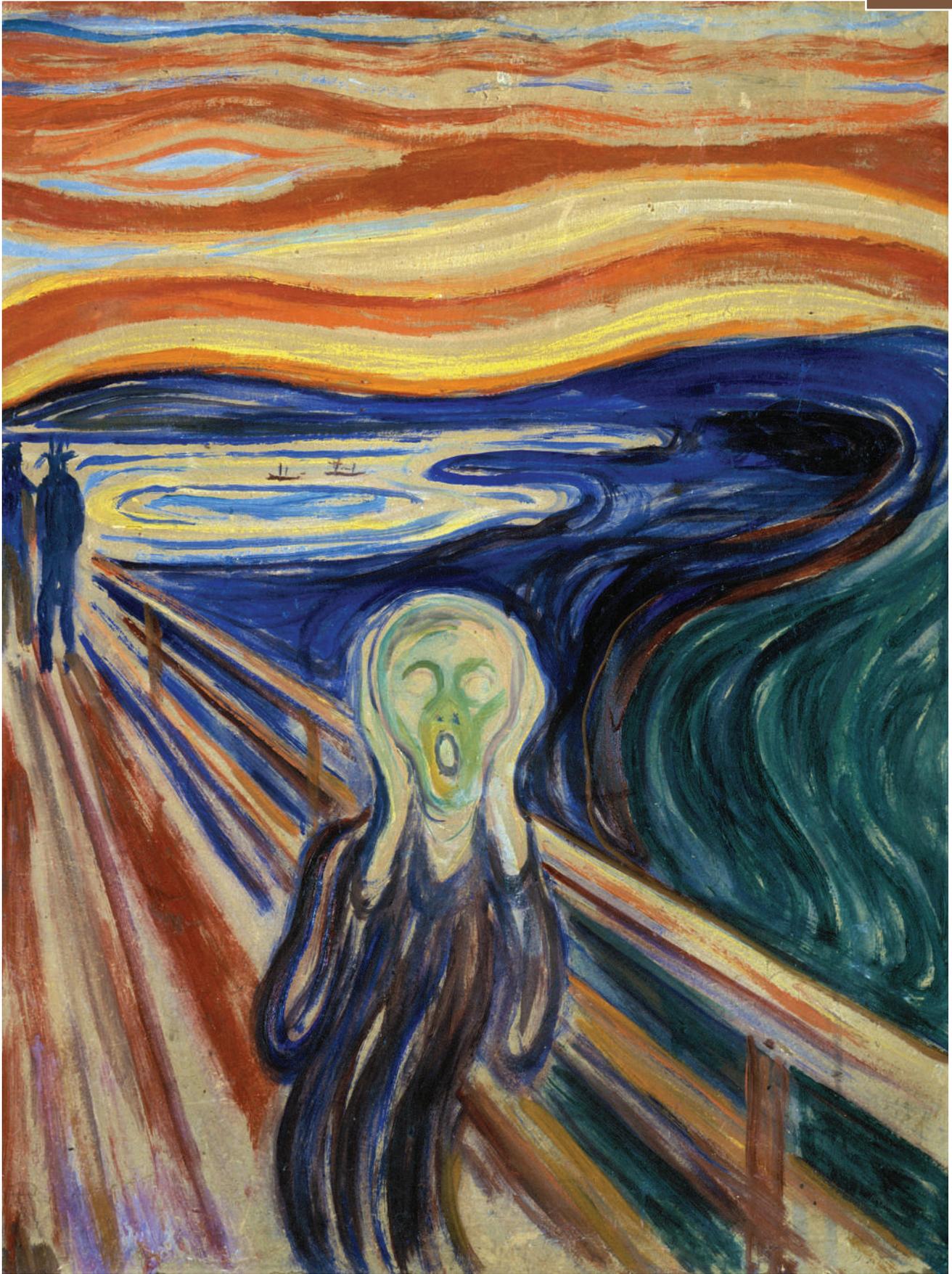
What to Do

1. Choose two or more art movements that you want to combine.
2. List the defining characteristics of each movement.
3. Start with a sketch on large heavy paper of a building, monument, statue, landscape, portrait, or other abstract or realistic composition that combines characteristics from at least two art movements. Your final work will be a painting (a portrait, landscape, or purely abstract work), a work of architecture, or a collage.
4. Build on the sketch by painting it, gluing collage elements on it, making marks with materials like colored pencils, pens, or markers, etc. Or you can use the sketch as a planning design to make a model for a work of architecture.



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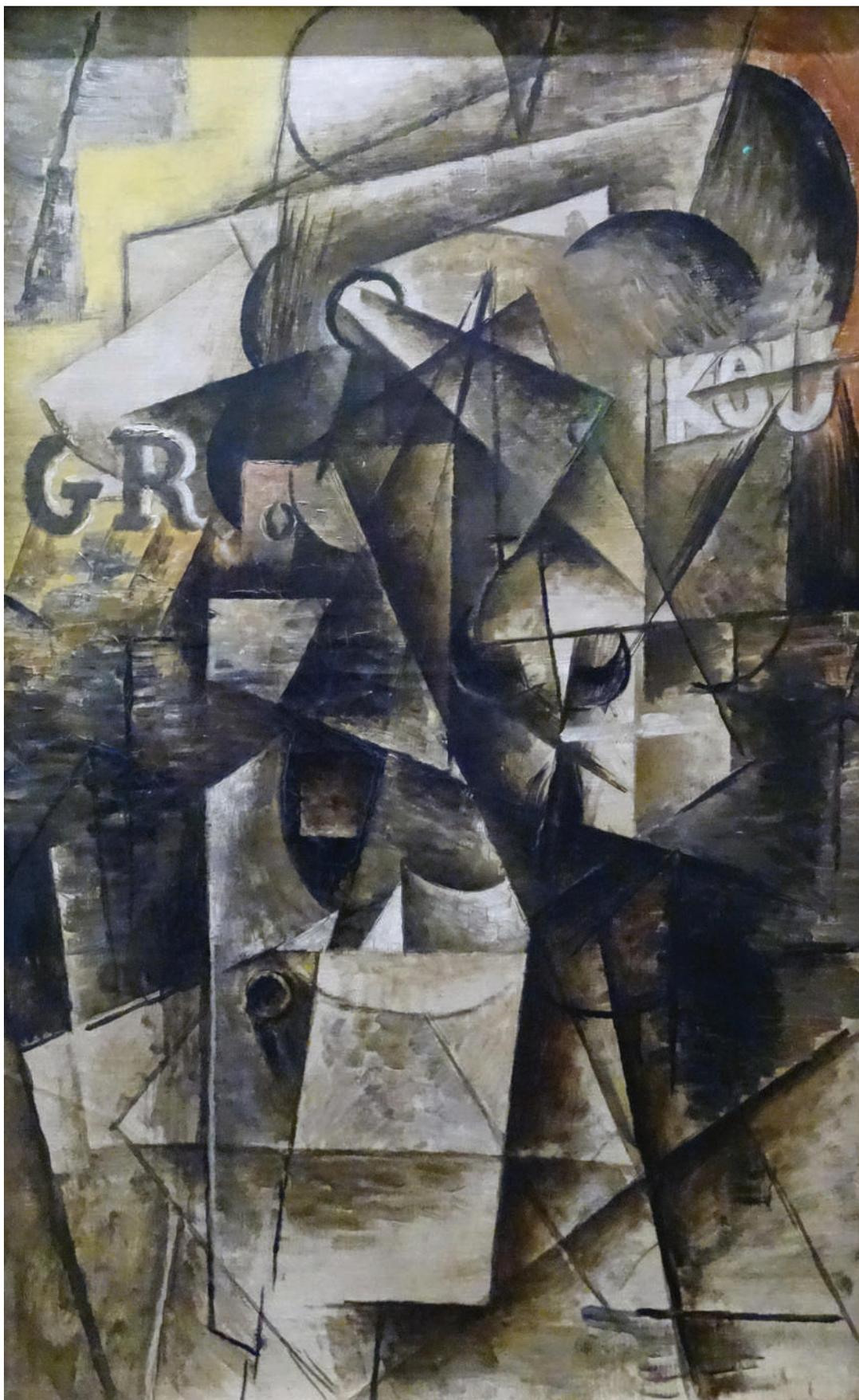
**Grade 7
Art Masterpieces**



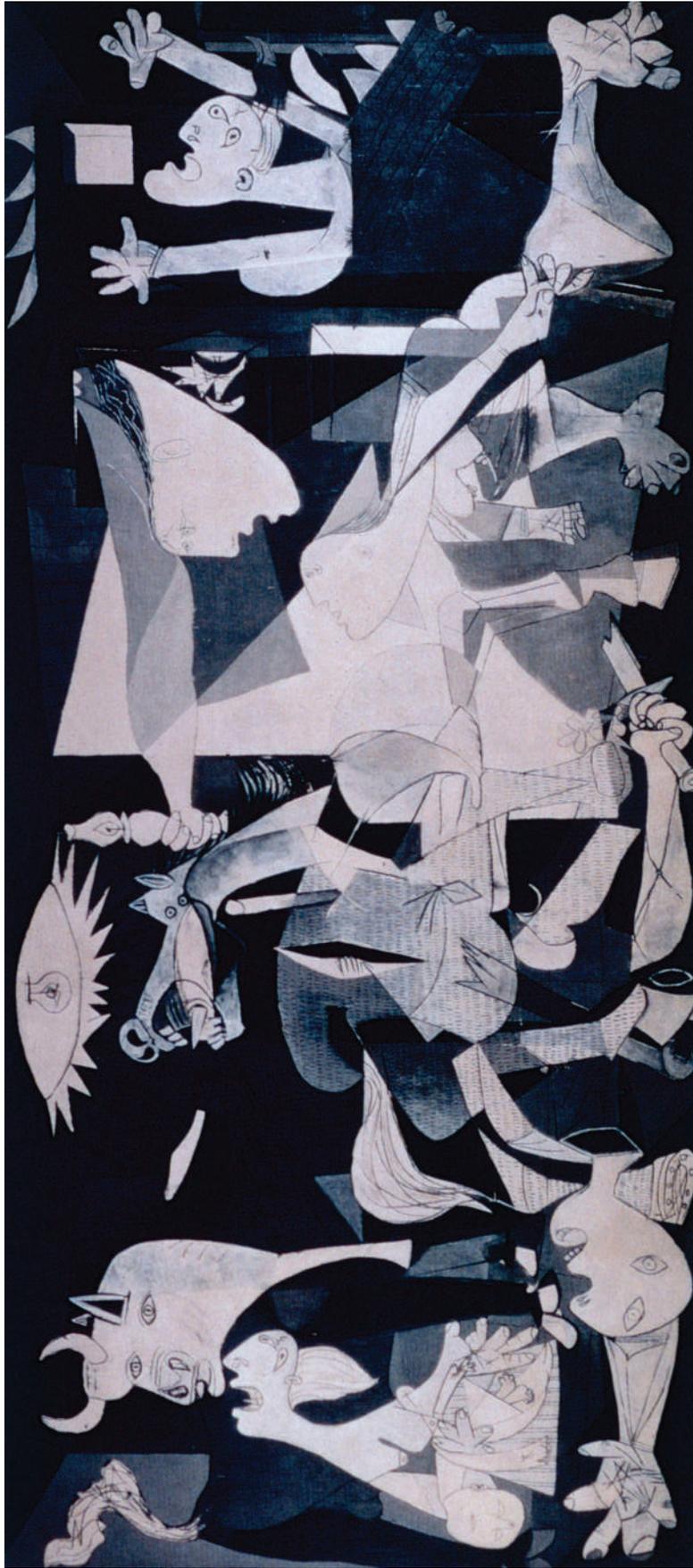
The Scream by Edvard Munch



The Dessert: Harmony in Red (The Red Room) by Henri Matisse



Le verre sur la table by Georges Braque



Guernica by Pablo Picasso



The Persistence of Memory by Salvador Dali



Creation of the Birds by Remedios Varo



Self-Portrait by Leonora Carrington



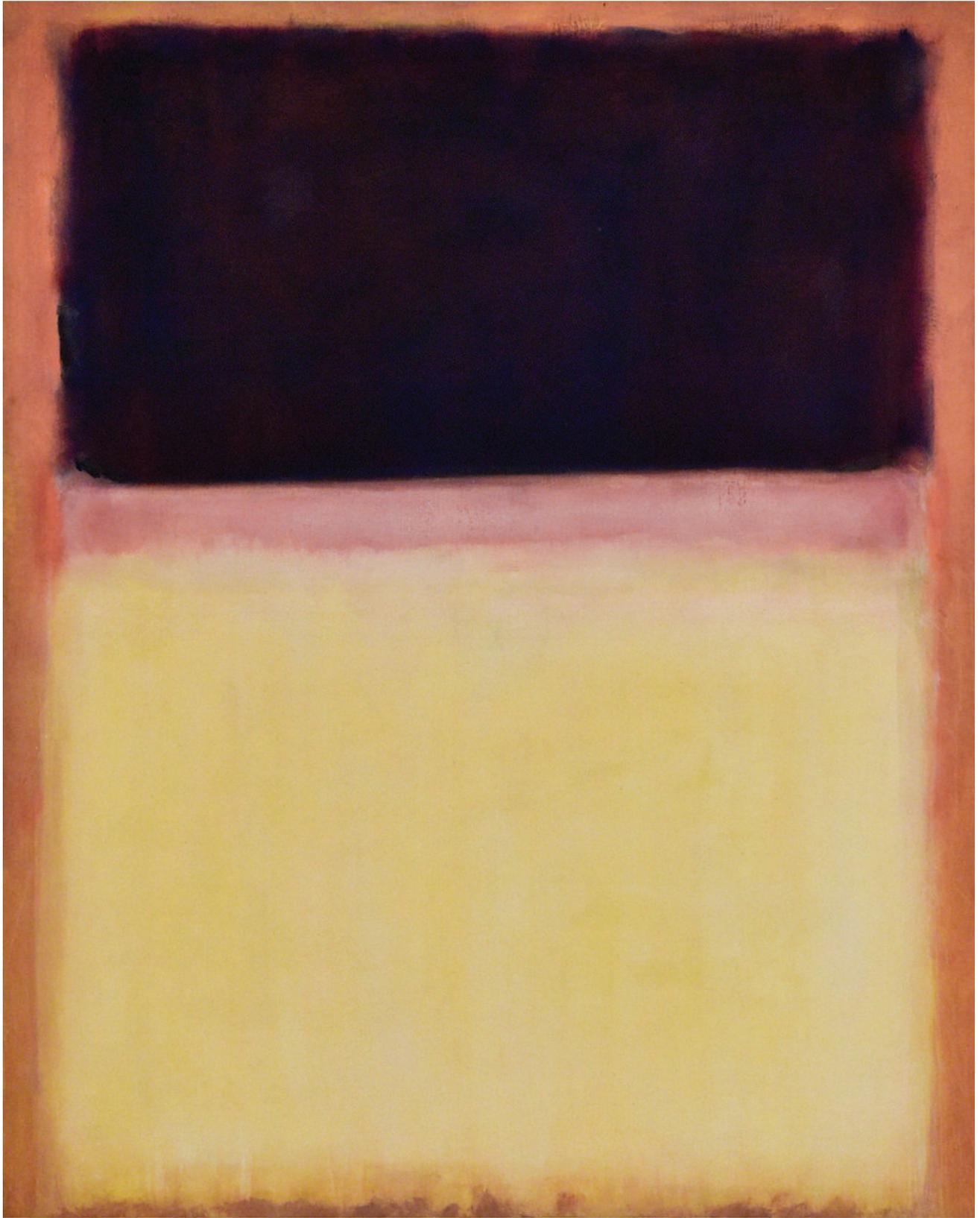
The Forest by Max Ernst



Number 28, 1950 by Jackson Pollock



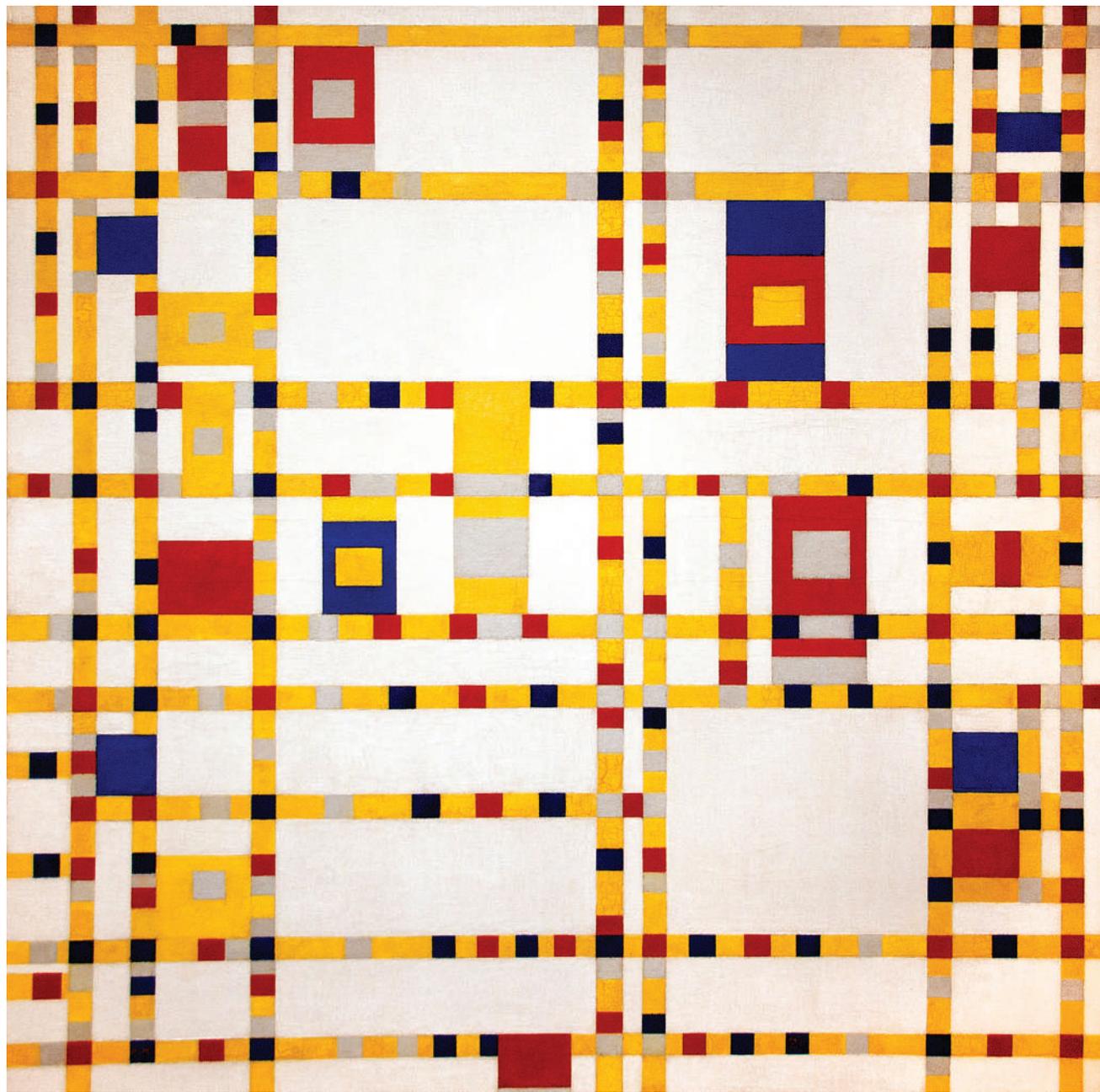
Night Light (from "Little Image Paintings") by Lee Krasner



No. 9 by Mark Rothko



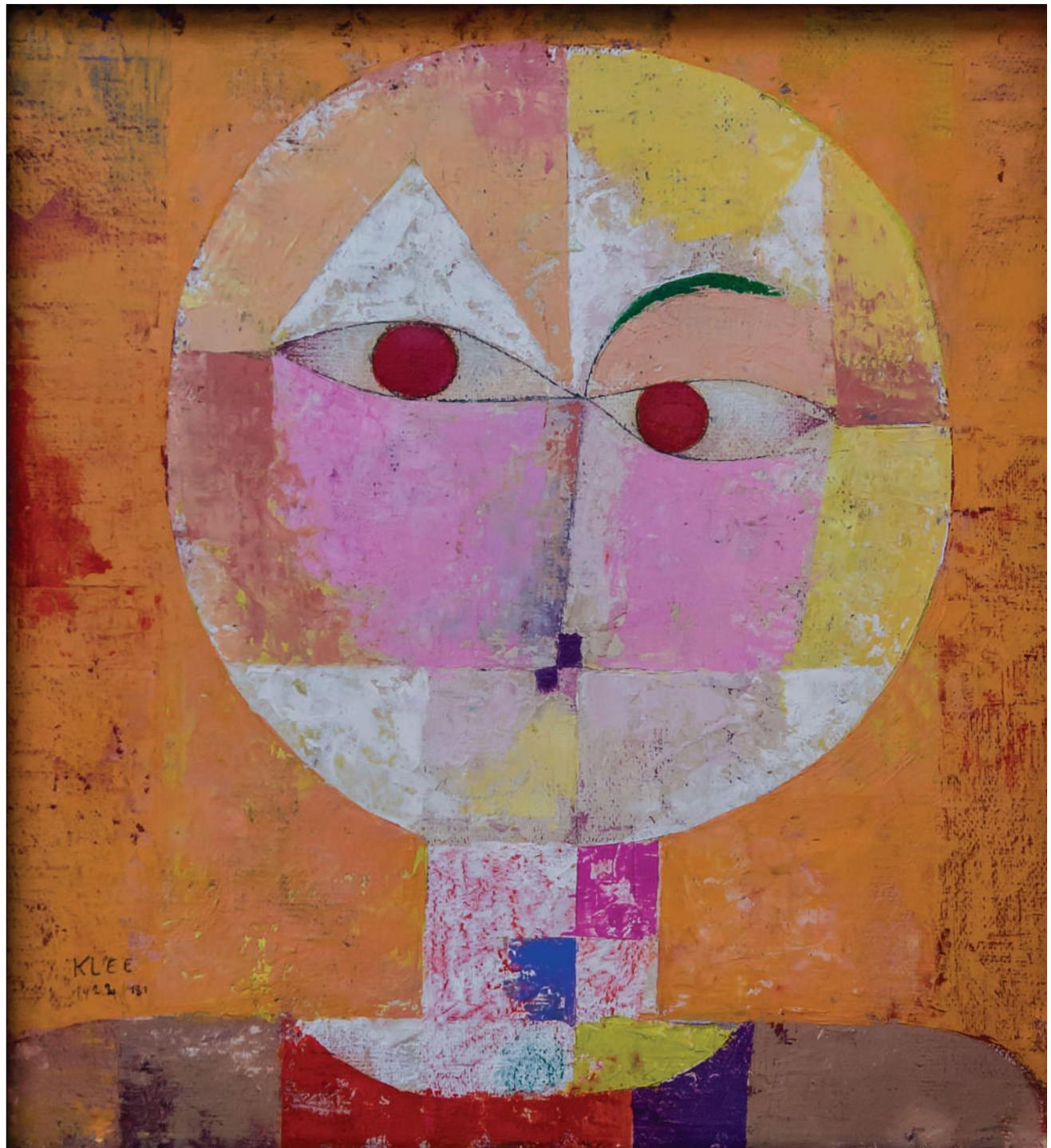
John F. Kennedy by Elaine de Kooning



Broadway Boogie Woogie by Piet Mondrian



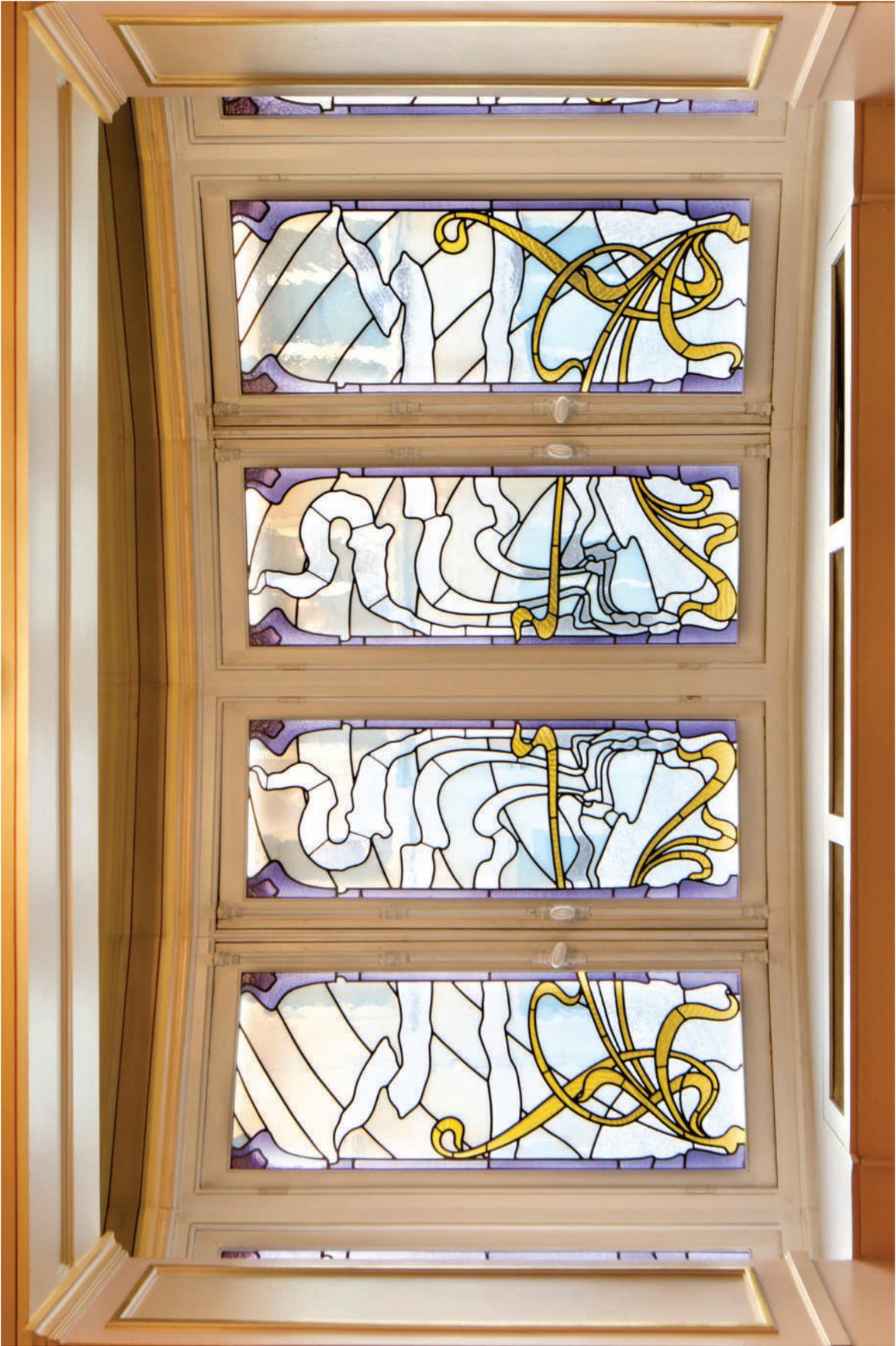
Points by Wassily Kandinsky



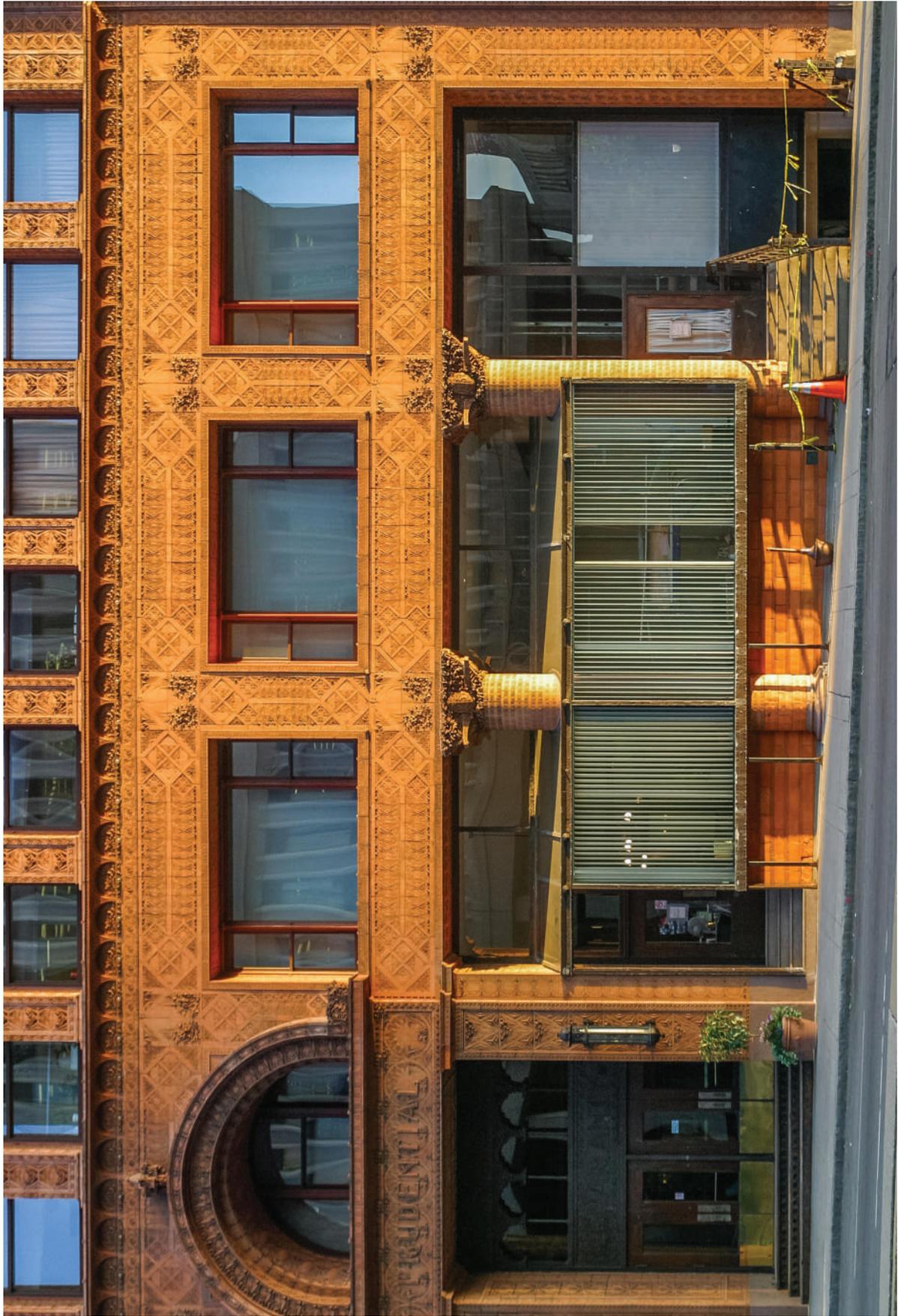
Senecio by Paul Klee



Les fétiches by Lois Mailou Jones



Tassel House by Victor Horta



Guaranty Building by Louis Sullivan and Dankmar Adler



Darwin Martin House by Frank Lloyd Wright



Casa Batlló by Antoni Gaudí



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Creation of the bird, 1957, by Remedios Varo (1908–1963). Mexico, 20th century./Varo, Remedios (1908–63) / Spanish/Museo de Arte Moderno, Mexico City, Mexico/© NPL – DeA Picture Library / Bridgeman Images: 55

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