



Visual Arts

Teacher Guide



Darwin Martin House designed by Frank Lloyd Wright



Les Fétiches, Lois Mailou Jones

Student creating her own work of art



Core Knowledge Visual Arts™

Grade 7

Teacher Guide



Core Knowledge®

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Core Art in CKVA Grade 7

Number	Title	Artist
1	<i>The Scream</i>	Edvard Munch
2	<i>The Dessert: Harmony in Red (The Red Room)</i>	Henri Matisse
3	<i>Le verre sur la table</i>	Georges Braque
4	<i>Guernica</i>	Pablo Picasso
5	<i>The Persistence of Memory</i>	Salvador Dalí
6	<i>Creation of the Birds</i>	Remedios Varo
7	<i>Self-Portrait</i>	Leonora Carrington
8	<i>The Forest</i>	Max Ernst
9	<i>Number 28, 1950</i>	Jackson Pollock
10	<i>Night Light (from "Little Image Paintings")</i>	Lee Krasner
11	<i>No. 9</i>	Mark Rothko
12	<i>John F. Kennedy</i>	Elaine de Kooning
13	<i>Broadway Boogie Woogie</i>	Piet Mondrian
14	<i>Points</i>	Wassily Kandinsky
15	<i>Senecio</i>	Paul Klee
16	<i>Les fétiches</i>	Lois Mailou Jones
17	Tassel House	Victor Horta
18	Guaranty Building	Louis Sullivan and Dankmar Adler
19	Darwin Martin House	Frank Lloyd Wright
20	Casa Batlló	Antoni Gaudí

Core Knowledge Visual Arts™ Grade 7

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Core Knowledge Visual Arts™ Grade 7
Teacher Guide

Introduction

Grade 7 Core Knowledge Visual Arts

This introduction provides the background information needed to teach the Grade 7 Core Knowledge Visual Arts (CKVA) program. Within, you will find guidance on how to use the program and its components, Pacing Guides and Core Vocabulary, and directions on how to make connections to other Core Knowledge Curriculum materials to enrich, enliven, and deepen student understanding of the visual arts and their context. Of note are the connections between CKVA and Core Knowledge Music (CKMusic). While each of these programs may be used independently, the content in each program has been intentionally designed to complement the other. Use of both sets of materials may enhance student understanding and allow for greater depth of knowledge.

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

Teachers should note that Grade 7 contains art related to social issues during the twentieth century. The world experienced dramatic changes that deeply influenced artists and architects. Wars, such as World War I and II; the Great Depression; and rapid industrialization caused many to question traditional values and search for new ways to express emotion, identity, and reality.

Program Components

In Grade 7, the CKVA program consists of the following components, designed to be used together:

- The CKVA Teacher Guide
- The CKVA Student Activity Book
- The CKVA Art Slide Deck
- The CKVA Online Resource Document

The **Teacher Guide** is divided into units, consisting of individual lessons that provide background information, instructional guidelines and notes, and guidance for student activities. Refer to the Teacher Guide for lesson plans and guidance.

The **Student Activity Book** is a consumable workbook used by students to complete activities as directed in the Teacher Guide. Note that the Student Activity Book cannot be used without the accompanying directions in the Teacher Guide. You will also find color reproductions of the works of art studied in Grade 7 at the back of the Student Activity Book for students to view and use during instruction. These resources are indicated throughout the Teacher Guide by the icon .

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

The **Online Resource Document** provides additional links to other instructional and professional learning resources accessible online. These resources include, but are not limited to, videos, recordings, and other web resources that support content, along with links to art that has been selected to supplement instruction in this Teacher Guide. These resources are indicated throughout the Teacher Guide by the icon .

Art Supplies Needed in Each Unit

The individual art materials used in each lesson, beyond the Teacher Guide, Slide Deck, and Student Activity Book, are clearly indicated at the beginning of each lesson.

Teachers may find the listing below of art supplies used in each unit helpful in planning and securing the necessary materials in advance.

Unit 1 Expressionism

charcoal pencils, oil pastels	paintbrushes	tempera or acrylic paints
cups	palettes	water
heavy paper	pencils	
kneaded erasers, vinyl erasers	printed images	

Unit 2 Cubism

colored pencils	glue, scissors	scrap paper
drawing paper pencils	kneaded erasers, vinyl erasers	

Unit 3 Surrealism

charcoal pencils, colored pencils	kneaded erasers, vinyl erasers	optional: bowls, paintbrushes, water, watercolor paints
construction paper, drawing paper, heavy paper	newspapers, magazines, and other media	
glue, scissors		

Unit 4 Abstract Expressionism

acrylic paints	newspapers	spoons, squeeze bottles, syringes and other tools to drip paint
bowls	paintbrushes	water
canvas painting paper or other craft paper, large roll	paperweights	optional: palette knives
heavy paper	small canvases	

Unit 5 Abstraction

acrylic paints, watercolor paints	newspapers	scissors
bowls	paintbrushes	water
colored markers, pencils	paper weights	optional: sponges
heavy paper		

Unit 6 Twentieth-Century Architecture

cardboard, colored construction paper, white paper
colored markers, erasers, pencils

masking tape, rulers, scissors

optional: 1-inch graph paper

Culminating Activity

acrylic paint, tempera paint

colored markers, erasers, pencils

colored construction paper, large paper

glue, rulers, scissors, tape

Icons in the Teacher Guide

The following icons are used in the Teacher Guide to draw teachers' attention to different types of pages or to places in the lesson where a supporting component should be used:



Online Resource Document



Elements of Art



Slide Deck



Student Activity Book



Time Period Reference

Pacing Guide

Each unit of the Teacher Guide includes a Pacing Guide. This Pacing Guide is presented to help you plan your lessons and allocate a suitable amount of instructional time to each topic. The Pacing Guides also include several Looking Back features, each taking up to half a class day, that can be used for review and activities. The Teacher Guide ends with a Culminating Activity.

Over the course of the Grade 7 year, thirty-five class days are allocated for art, each with forty-five minutes of possible instruction time for the full-year program. Teachers may also choose to break the forty-five-minute lessons into smaller chunks of instruction as they deem appropriate.

There are twenty-four lessons in Grade 7, divided into six units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:

Unit 1:
four days

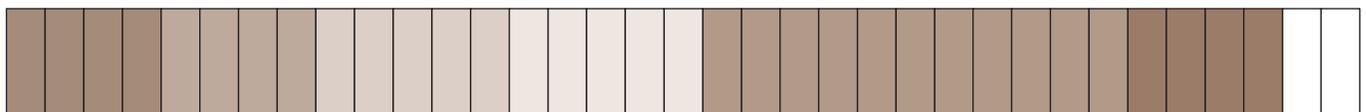
Unit 2:
four days

Unit 3:
five days

Unit 4:
five days

Unit 5:
eleven days

Unit 6:
four days



Culminating Activity: two days

Cross-Curricular Connections

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

- CK History and Geography (CKHG)
- CK Music (CKMusic)
- CK Language Arts (CKLA)
- CK Science (CKSci)
- CK Math (CKMath)

Where a connection exists, it will be noted in the chart as a reference to a named unit, with a lesson or chapter reference if applicable, to enable you to quickly and easily find the material referenced.

Core Vocabulary

Core Vocabulary, identified throughout the Teacher Guide, is the words that are important for students to know and understand and for teachers to use when teaching the content. An understanding of the vocabulary of art is critical for student success in understanding, interpreting, and expressing themselves. Definitions for these terms are provided, and teachers are encouraged to take time to reinforce with students the meaning and use of these words. Core Vocabulary is shown in **bold** the first time it appears within lesson instruction.

The Core Vocabulary words, by unit, are:

Unit	Core Vocabulary
1	abstract, avant-garde, composition, distorted, fauvism, perspective
2	cubism, geometric shapes, two-dimensional
3	collage, frottage, grattage, subconscious, surreal, unconscious
4	color field painting, drip painting, impasto, texture
5	conceptual art, performance art
6	cantilever construction, form and function, organic architecture

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

Constructive Speaking and Listening

Constructive speaking and listening means that people engaged in conversation will share their own perspectives while also finding ways to understand each other. Students using CKVA are encouraged to share their own opinions and participate in discussions. Before teaching the lessons in this book, teachers are encouraged to establish some rules for speaking, listening, and reacting to the opinions of others in a respectful and constructive manner. Tips for talking with students about art, including their own art, are included in the back of this book. Some additional resources to support classroom discussions in a sensitive, safe, and respectful manner are provided in the Online Resource Document:

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

Expressionism

Big Idea Expressionism was an art movement that focused on using color and distortion to express an artist’s emotions and inner life, as well as the rising anxieties of modern life in the early twentieth century.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Expressionism* unit. In this unit, you will guide students through the development of expressionism and its submovement, fauvism. You will analyze how two of the movement’s major figures, Edvard Munch and Henri Matisse, experimented with emotional expression through bold and unusual color choices, rather than representing objects and people in a more naturalistic way as the impressionists had done. Expressionists borrowed from postimpressionist techniques, such as Vincent van Gogh’s swooping brushstrokes, intense colors, and thickly applied paint.

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

Day	Lesson
1	Lesson 1 What Is Expressionism?
2–3	Lesson 2 Fauvism

Day	Lesson
4	Lesson 3 Unit 1 Assessment

What Students Should Already Know

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

Grade 6 CKHG

- Unit 5: *The Industrial Revolution; Changes and Challenges*

Grade 5 CKHG

- Unit 4: *The Renaissance*

What Students Need to Learn

In this unit, students will:

- Learn about the main features of expressionism and fauvism, how they developed, and their impact on later periods in art;

- Learn about two artists who helped develop the movement, Edvard Munch and Henri Matisse;
- Examine key expressionist and fauvist works to describe their features and explain what makes them examples of these movements; and
- Create their own expressionist or fauvist works.

What Students Will Learn in Future Grades

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

Grade 8

- Unit 1: *Twentieth-Century Painting*
- Unit 4: *Contemporary Art*

Vocabulary

abstract, adj. refers to a style or approach to making art that uses colors, shapes, and lines to express ideas, rather than depicting people, objects, or scenes realistically **(14)**

Example: Abstract art relies heavily on geometric shapes to create effects.

avant-garde, adj. new and experimental; unusual **(14)**

Example: Avant-garde artists seek to push the boundary of what is considered art.

composition, n. the arrangement of lines, shapes, colors, and other features in an artistic work to create an engaging, unified image **(13)**

Example: Edvard Munch's *The Scream* uses a composition of straight lines contrasting against long, curving ones.

distorted, adj. twisted out of shape **(9)**

Example: An everyday object, like a teacup, might be depicted with a giant, distorted handle that is not proportionate to the rest of the cup.

fauvism, n. a style of painting in which, the artists painted in a wild, untamed manner; got its name from the French word *fauves*, which means “wild beasts” **(13)**

Example: The artists of the fauvism movement created bold work that was unmistakable.

perspective, n. a way of drawing something to represent its height, width, depth, and position in relation to a particular point of view **(14)**

Example: The artist used the correct perspective to make the object look three-dimensional.

Cross-Curricular Connections

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

CK History and Geography (CKHG)

- Grade 8 Volume 2: *World History*
- Chapter 5: “A World at War”

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resource Document.

Most Important Ideas

The most important ideas in Unit 1 are as follows:

- Expressionism developed in the late nineteenth century and was, in part, a reaction to impressionism's soft, muted colors.
- Expressionists used postimpressionist techniques to create bold, expressive, curving lines to express their inner emotional lives.
- Fauvism developed within expressionism. Fauvism used even bolder, more unnatural color palettes, like pink roads, red water, and green faces.

What Teachers Need to Know

Expressionism focuses on emotional experience over physical reality, often using unnatural colors and distorted forms. Fauvism features unnatural, vibrant colors to depict their subjects and veer from reality. Both movements encourage students to focus on feeling and color rather than realism.

Unit 1 Lesson 1

WHAT IS EXPRESSIONISM?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the features of expressionist art and create an expressionist sketch of their own.	<ul style="list-style-type: none">• Slide Deck slide 1 and Student Activity Book page 45<ul style="list-style-type: none">• Art 1, <i>The Scream</i>• Online Resource Document “Explore the Paintings of Expressionism Around the World” virtual tour from Google Arts and Culture• Student Activity Book pages 2–3<ul style="list-style-type: none">• <i>The Scream</i>• Create an Expressionist Sketch• Heavy paper (1 sheet per student)• Pencil (1 per student)• Kneaded eraser (1 per student)• Vinyl eraser (1 per student)• Oil pastels (1 set per student or group)

Lesson Objective

- Learn about the characteristics of the expressionist art movement.

What Students Have Learned

In Grade 6, students learned about impressionism and postimpressionism.

DAY 1: WHAT IS EXPRESSIONISM?

Introduce the lesson by asking students what they recall about the characteristics of impressionism and postimpressionism, which they learned about in Grade 6 Unit 5. Review key artworks of these movements, such as Claude Monet’s *Bridge Over a Pool of Lilies* and Vincent van Gogh’s *The Starry Night*. Ask the following questions: Why were these paintings so radical? How did they exemplify the art movements they are associated with? (*Bridge Over a Pool of Lilies* used pastel colors and quick, blurry forms, which was very different from neoclassical paintings. *The Starry Night* used thick brushstrokes and swirling forms that suggested the artist’s emotions.)

Tell students that in this unit, they will begin to learn about expressionism, a movement that followed postimpressionism.

SUPPORT—Ask students to consider the terms *impressionism* and *expressionism* and their etymologies and meanings. Highlight that the prefix *im-* means “in” or “into” and that the prefix *ex-* means “out” or “out of.” Explain that impressionism was about capturing a fleeting moment, seizing life as it is in a brief glimpse. By contrast, expressionism is less about documenting a moment and more about expressing a feeling or idea.

Teaching Expressionism

Expressionism lasted roughly from the late 1890s to 1920, with most of its major characteristic works created during this time. It was a movement that aimed to capture the growing sense of alienation resulting from the Industrial Age and urbanization’s effects on economics, society, and the landscape itself.

The movement also coincided with World War I and was associated with the expression of feelings of meaninglessness and anxiety that came with the threat of war and social upheaval.

The expressionists used intense colors, loose brushstrokes, and thickly applied paint. Landscapes and portraits represented the artists’ inner feelings and emotions more than what the subjects looked like in real life. To this end, expressionist artists often used exaggerated, **distorted** (twisted) forms and unnatural colors. They wanted to create artwork that emphasized intense emotions like fear, horror, and anxiety—emotions they felt resulted from modern life. In this way, they wanted to hold a mirror up to the world.

World War I, once called the Great War, began in the summer of 1914, after years of tension from competition for colonies, growing militaries, and increasing nationalism erupted in violence. The assassination of Austria-Hungary’s Archduke Franz Ferdinand sparked the fighting, and the two sides of the war lined up according to an intricate set of alliances that had been established years before the war. The Allies were led by Great Britain, France, and Russia and included Italy, Japan, China, and the United States. Germany and Austria-Hungary led the Central Powers, which also included the Ottoman Empire. Fighting occurred in Europe, North Africa, and the eastern Mediterranean.

The war proved particularly destructive in terms of both land and life because of the technologies employed by militaries on both sides. These technologies included poison gas—such as mustard gas—machine guns, flamethrowers, tanks, submarines, and airplanes. A war that was expected to be over by Christmas lasted far longer, as both sides in Europe dug in and built elaborate trench systems. The area between the two trenches was called “no man’s land.” The war was so brutal that it became known as the War to End All Wars. The expressionists became increasingly disillusioned as the war dragged on.

Ask students why they think this art movement was called “expressionism.” (*It emphasized the expression of emotions.*) Discuss with students why modern life at the time created fear and anxiety. (*People were working in factories; their lives were more fast-paced; there was less equality.*)

Art in This Lesson

The Scream, Edvard Munch



The Scream was created by Norwegian artist Edvard Munch in 1893 and has become one of the defining works of the expressionist movement.



The painting is characterized by swirling, undulating lines, including the subject's face, contrasted with the straight lines of the bridge. The distorted image of the face is characteristic of expressionist painting, which exaggerated naturalistic features to express feeling or emotion.

Background for Teacher

Munch wrote that his inspiration for the painting came from an early evening walk he took one day with friends over a fjord. He said the setting sun appeared like “tongues of fire” and that a “blood red” color stretched across the sky. Some believe Munch may have experienced a panic attack during the event.

Activity



Slide 1

Display slide 1, *The Scream*, for students, and have them turn to page 45 in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students to examine the direction of the brushstrokes, the colors, and the shape of the figure's face, body, and hands. Then have students complete the activity on page 2 in their Student Activity Books.



Pages 45, 2

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

AN ARTIST'S QUESTIONS

What do you notice about the artist's choice of colors?

- o The sky is red and orange, which is unusual.

How would you describe the subject's face?

- o The face is distorted. It is made of curved lines.

Which lines are straight in the painting? Why do you think the artist made these lines straight?

- o The lines of the bridge are straight. He did this to show how the world is still in order but the person in the painting is not.

Teaching Idea



Display the virtual tour of expressionist paintings for students. Ask students to describe how each piece exemplifies the following features of expressionism: distorted forms, bold colors, and swirling brushstrokes. Also, ask them to name the emotions they think each piece is trying to represent.

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

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

Create an Expressionist Sketch

Prompt students to think about an emotion they would like to express. What colors do they associate with the emotion they chose? Explain that students should work primarily with colors associated with that emotion, such as red for anger or blue for calm. Would they use large, bold marks or softer, more subtle ones? How can the person's expression communicate the feeling that they're focusing on? Then have them think of an object, landscape, or portrait they want to use to express that emotion. Tell students to think about how *The Scream* expresses the emotions of panic or anxiety through the figure of the person, the painting's colors, and other stylistic features, such as composition or brushwork.

Hands-On Activity



Tell students they will create an expressionist sketch using the Create an Expressionist Sketch activity on page 3 in their Student Activity Books.

Page 3

Check for Understanding

Conclude the session by asking students to summarize the features of expressionist painting. Have students observe one another's drawings and guess the emotion that is represented.

Unit 1 Lesson 2

FAUVISM

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the features of fauvism and begin to create a piece of fauvist art of their own.	<ul style="list-style-type: none">• Slide Deck slide 2 and Student Activity Book page 47<ul style="list-style-type: none">• Art 2, <i>The Dessert: Harmony in Red (The Red Room)</i>• Online Resource Document<ul style="list-style-type: none">• <i>Portrait of Madame Matisse. The Green Line</i>• "Fauvism" web page, from the Metropolitan Museum of Art• Student Activity Book pages 4–5,<ul style="list-style-type: none">• <i>The Dessert: Harmony in Red</i> and <i>Portrait of Madame Matisse. The Green Line</i>• Create a Fauvist Work• Heavy paper (1 sheet per student)• Pencil (1 per student)• Kneaded eraser (1 per student)• Vinyl eraser (1 per student)• Tempera or acrylic paints• Paintbrush (1 per student)• Palette (1 per student)• Cup of water (1 per student)

<p>DAY 2</p>	<p>Students will compare impressionist and fauvist artwork and continue working on their fauvist art.</p>	<ul style="list-style-type: none"> • Online Resource Document <ul style="list-style-type: none"> • <i>Charing Cross Bridge, the Thames</i> • <i>Charing Cross Bridge, London</i> • Student Activity Book page 5, Create a Fauvist Work • Heavy paper (1 sheet per student) • Pencil (1 per student) • Charcoal pencil (1 per student) • Kneaded eraser (1 per student) • Vinyl eraser (1 per student) • Tempera or acrylic paints • Paintbrush (1 per student) • Palette (1 per student) • Cup of water (1 per student) • Printed images (collected by students) • Printed images
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Lesson Objective

- Learn about the characteristics of fauvism.

What Students Have Learned

In Lesson 1, students learned about expressionism.

DAY 1: FAUVISM

Introduce the lesson by reviewing how expressionists used color to express emotions in Lesson 1. Review the colors used in Munch’s *The Scream*. Ask the following questions: How did the colors help express Munch’s emotions in the painting? (*The red sky looks scary, as if something bad is about to happen; it helps express Munch’s fear.*) What is surprising about Munch’s choice of colors? (*Red and orange are not natural colors for a sky.*)

Tell students that in this lesson, students will learn about a smaller movement within expressionism called **fauvism**. Explain that the colors used by fauvists were even more shocking than the ones used by expressionist painters. fauvist artists used bold, unnatural colors to depict their subjects and veered widely from reality. In a Fauvist painting, a sidewalk might be pink, or a person’s face might be green. They also avoided representing their subjects using linear perspective, a technique used in neoclassicism and other art movements. Instead, their **compositions**, or arrangements of lines, shapes, and colors, featured stylized, simplified forms that were more symbolic than realistic. This resulted in a “flat” image.

Teaching Fauvism

Within expressionism, other art movements developed as well. Fauvism is one of these movements. Fauvism took expressionism even further.

Fauvism was a remarkably short movement. It began in 1905 in France and only lasted a few years. Even though the movement was short, its **avant-garde**, experimental nature significantly impacted the German expressionists and is credited with paving the way to **abstract** art, or art that uses unusual colors, shapes, and lines to make objects appear unrealistic. Color was no longer representational; fauvists showed the colors they wanted to show, not those that were seen in nature. As a result, their paintings are very pleasurable to look at.

SUPPORT—Discuss with students the term *fauvism* and how it comes from the French word *fauves*, which means “wild beasts.” Ask students to think about how other features of fauvist painting besides color helped earn this name.

Art in This Lesson

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



Matisse, a French painter, exhibited the piece at the Salon d'Automne in 1908.



The painting is known for its “flattened” appearance and decorative pattern.

Background for Teacher

The painting combines realistic and unrealistic **perspectives**—or viewpoints—and shapes. For example, while the wall and table appear “flat” and on one plane, the woman in the painting appears to have volume and shape. The colors are also real and unreal; the lemons are yellow, but the trees outside are a hyperpigmented white.



Portrait of Madame Matisse. The Green Line, Henri Matisse



Portrait of Madame Matisse. The Green Line was created in 1905, a few years before *The Dessert: Harmony in Red*. It demonstrates one of Matisse’s first explorations with bold, “misplaced” colors.



The title of the painting references the green line painted down the center of the woman’s face.

Background for Teacher

The woman in the painting is Matisse’s wife, Amélie Noellie Matisse-Parayre.



Slide 2

Display slide 2, *The Dessert: Harmony in Red*, and *Portrait of Madame Matisse. The Green Line* from the Online Resource Document. Have students turn to page 47 in their Student Activity Books. Invite students to look carefully at the paintings and think about what they see. Then have students complete the activity on page 4 in their Student Activity Books.



Pages 47, 4

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

AN ARTIST'S QUESTIONS

How does *The Dessert: Harmony in Red* compare to neoclassical paintings that use linear perspective, which aimed to make subjects appear three-dimensional?

- o There is no perspective. The room appears flat, not three-dimensional. Linear perspective attempts to depict a subject as accurately as possible in a three-dimensional manner. The fauvists did not care about showing things realistically, so they did not use linear perspective.

What is the most prominent color in the painting? Why do you think Matisse used this color?

- o Red is the most prominent color; he wanted to make the room appear joyful.

In terms of light, what might the green line down the center of the woman's face represent in *The Portrait of Madame Matisse. The Green Line*?

- o It might indicate a shadow.

Create a Fauvist Work

Before students begin creating their own fauvist artwork, use the teaching idea activity below to explore other works of fauvism with them.

Teaching Idea



Display the timeline on the "Fauvism" web page from the Metropolitan Museum of Art. Ask students to note the unnatural colors used in the paintings and to think about why painters may have used these colors.

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

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

Activity



Page 5

Tell students they will create a fauvist work of their own using the Create a Fauvist Work activity on page 5 in their Student Activity Books.

Check for Understanding

Conclude the session by asking students to describe the objects, landscapes, and people depicted in the fauvist artwork they saw and how they were painted in unnatural colors.

DAY 2: CONTINUE WORKING ON FAUVIST ART

Begin the day by continuing to explore the features of fauvist art using the activity in the Teaching Idea box below. Then, have students continue to work on the fauvist works they began on Day 1.

Teaching Idea



Display the images of French impressionist painter Claude Monet's *Charing Cross Bridge, the Thames*, completed in 1903, and French fauvist painter André Derain's *Charing Cross Bridge, London*, completed three years later in 1906. Ask students to compare the two paintings, noting how they show the same bridge in London, which crosses the River Thames, and how they were completed within just a few years of each other. Ask students to note each artist's use of color, light, and other features.

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

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

Check for Understanding

Conclude the session by asking student volunteers to share their fauvist paintings. Ask them what emotions they were trying to express and what colors they used to express those emotions and why.

Unit 1 Lesson 3

UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review the ideas in Unit 1 and explore another example of expressionist art.	<ul style="list-style-type: none">• Online Resource Document <i>Indian Church</i>• Student Activity Book page 6, <i>Indian Church</i>

Lesson Objective

- Assess student mastery of content presented in Unit 1.

Review and Assessment

Preparation for Assessment

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

Review

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

- Expressionism developed in the late nineteenth century and was, in part, a reaction to impressionism's soft, muted colors.
- Expressionists used postimpressionist techniques to create bold, expressive, curving lines to express their inner emotional lives.
- Fauvism developed within expressionism. Fauvism used even bolder, more unnatural color palettes, like pink roads, red water, and green faces.

Revisit the Big Idea of this unit: *Expressionism was an art movement that focused on using color and distortion to express an artist's emotions and inner life, as well as the rising anxieties of modern life in the early twentieth century.* Discuss with students the activities they did in this unit, such as creating expressionist and fauvist works and analyzing master artworks of the period.

Review the main ideas of the unit by asking students to explain the characteristics of expressionist painting (*distorted forms; unnatural colors*) as well as one feature fauvism is known for (*unnatural colors*).

Assessment



Page 6

Tell students they will now answer questions about another example of expressionist art, *Indian Church*, using page 6 in their Student Activity Books. Prompt students to answer the questions independently.

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

- Play a game where students make flash cards of the works or artists they learned about during the unit. Then, have them test a classmate about what they know about the artist or artwork.
- Encourage students to make a Venn diagram that compares expressionism and fauvism.
- Make connections to historical events of the late nineteenth century and early twentieth century by having students make a timeline of historical events and then add the dates that the artworks they studied in the unit were created.

Additional Recommended Resources

Consider using the following trade books that discuss expressionism and fauvism for students:

- Brodskaya, Nathalia. *The Fauves*. Parkstone International, 2014.
- Essers, Volkmar. *Henri Matisse 1869–1954: Master of Color*. Taschen America, 2016.
- Stanitsas, Margaux. *I Like Art: Expressionism*. Xist Publishing, 2018.

Consider using the following resources for teachers and parents:

- Wolf, Norbert. *Expressionism*. Taschen America, 2015.

Cubism

Big Idea Cubism was a revolutionary art movement that began in 1907 and departed radically from linear perspective and realism to show objects from several perspectives using geometric shapes and unusual lines, colors, and forms.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Cubism* unit. In this unit, you will guide students through the development of cubism, analyzing how the pioneers of the movement, French painter Georges Braque and Spanish painter Pablo Picasso, moved away from realistic representation toward the deconstruction of subjects into several different perspectives, followed by their reassembly, to depict them from several viewpoints at once. Cubist artists used geometric objects, simplified shapes, and monochrome palettes to depict objects as the eye saw them.

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

Day	Lesson
1	Lesson 1 What Is Cubism?
2–3	Lesson 2 Depicting a Scene

Day	Lesson
4	Lesson 3 Unit 2 Assessment

What Students Should Already Know

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

Grade 6 CKHG

- Unit 5: *The Industrial Revolution; Changes and Challenges*

Grade 5 CKHG

- Unit 4: *The Renaissance*

What Students Need to Learn

In this unit, students will:

- Learn about the characteristics of cubism, why it developed, and its impact on later art movements;
- Learn about two artists who developed the movement, Georges Braque and Pablo Picasso;
- Examine key cubist works, describe their features, and explain why they are examples of cubism; and
- Create their own cubist work.

What Students Will Learn in Future Grades

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

Grade 8

- Unit 1: *Twentieth-Century Painting*
- Unit 4: *Contemporary Art*

Vocabulary

cubism, n. an approach to painting that aims to depict objects from many different perspectives at once **(23)**

Example: The two artists most responsible for cubism were Georges Braque and Pablo Picasso.

geometric shapes, n. shapes that are formed by lines, curves, and angles and that have a precise, regular structure **(23)**

Example: Circles, triangles, and squares are examples of geometric shapes.

two-dimensional, adj. having length and width but no depth **(24)**

Example: A canvas is a two-dimensional surface because it has no substantial depth since it is flat.

Cross-Curricular Connections

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

CK History and Geography (CKHG)

Grade 8 Volume 2: *World History*

- Chapter 5: "A World at War"

Grade 8 Volume 2: *World History*

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

CK Math (CKMath)

Grade 7 Unit 1: *Scale Drawings*

Grade 7 Unit 2: *Introducing Proportional Relationships*

Grade 7 Unit 3: *Measuring Circles*

The Grade 7 Core Knowledge History and Geography (CKHG) materials include lessons on World War I and World War II history, which consist of Teacher Guides, an illustrated Student Reader, and Timeline Cards.

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resource Document.

Most Important Ideas

The most important ideas in Unit 2 are as follows:

- Cubism developed in the early twentieth century and reacted to overly realistic representation in art.
- Cubist artists felt techniques like linear perspective, which aimed to represent an object as accurately as possible, were “illusory.” They wanted to depict objects from many perspectives at once, as the human eye would see them.
- Cubist artists used geometric shapes, bold lines, and muted, monochromatic palettes to focus the viewer’s eye on the depicted objects.
- Cubist artists analyzed and dissected objects into various geometric shapes and then reassembled them into one comprehensive plane on the canvas.

What Teachers Need to Know

Cubism is an early twentieth-century painting style that was pioneered by Pablo Picasso and Georges Braque. It shows objects from multiple perspectives. It’s important to emphasize to students how cubism challenged traditional perspectives in art.

Unit 2 Lesson 1

WHAT IS CUBISM?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn about the features of cubism and examine important works of the period.	<ul style="list-style-type: none">• Slide Deck slide 3 and Student Activity Book page 49<ul style="list-style-type: none">• Art 3, <i>Le verre sur la table</i>• Online Resource Document<ul style="list-style-type: none">• <i>Les demoiselles d'Avignon</i>• "Talking with Students about the Human Body and Nudity in Art" resource article from the Art Institute of Chicago• "Pablo Picasso" web page from Google Arts and Culture• <i>Pommes et oranges (Apples and Oranges)</i>• Student Activity Book page 7, Cubist Still Life

Lesson Objective

- Learn the features of cubism.

What Students Have Learned

In Unit 1, students learned about expressionism and fauvism, two movements that led to cubism.

DAY 1: WHAT IS CUBISM?

Introduce the lesson by asking students what art techniques they have learned about so far that artists developed and used to represent objects, landscapes, and people in unrealistic ways. Ask them to think about colors (e.g., the vivid, non-naturalistic colors of fauvism), lines and shapes (e.g., distorted figures in expressionism), and other features. Work as a class to create a quick drawing of an object in the classroom using these techniques.

Teaching Cubism

Explain to students that **cubism** is a style of painting that aims to represent objects from many different perspectives at one time. Cubist painter Pablo Picasso was influenced by the **geometric shapes** used in African masks and sculpture. These shapes are formed by lines, curves, and angles and have a precise, regular structure.

Both Picasso and Georges Braque were influenced by the painter Paul Cézanne, who emphasized that three-dimensional objects don't have one single perspective. Rather, they have many perspectives—a top view, a bottom view, a side view, and so on—that a person's

eye constructs simultaneously. Cubists tried to represent this by breaking down these perspectives into geometric shapes and showing them simultaneously on the flat, **two-dimensional** space of the canvas.

Inform students that cubism caused a major shock throughout the art world when it first appeared. It lasted roughly between 1907 and 1914, with most of its major works created during this time. Like expressionism before it, it was a movement that grew out of the growing sense of alienation and dread with modern society, which finally erupted into horror and chaos during World War I in 1914. Pablo Picasso's *Guernica*, painted in 1937, gave full expression to how the ravages of World War I affected the psyches of not only Spanish citizens but also all Europeans and Americans. Cubism's fragmented, disharmonious shapes reflected this shattering of the public mind and the uncertainty of life itself.

Review the meanings of *perspective*, *geometric shape*, and *two-dimensional* with students before they begin the Cubist Still Life activity on page 7 of the Student Activity Book. Explain that cubist painters avoided using a vanishing point and did not attempt to show three-dimensional objects as they would appear in real life. Instead, they represented how objects and spaces appear to the eye as experienced in three dimensions. When viewers walk around an object or a room, the angles and viewpoints shift as they move. Cubism was about representing these multiple perspectives all at once in a single, still image. These artists capture an object's different perspectives and angles simultaneously.

SUPPORT—Return to Raphael's 1511 painting *The School of Athens*, which students viewed in Grade 6 Unit 1, Lesson 1. Review the concept of linear perspective, a painting technique that tried to represent images as they looked in reality. Explore the artwork, noting how the painting uses a vanishing point in the middle to signify depth and how the people in the painting appear realistic.

Pablo Picasso's *Les demoiselles d'Avignon* caused a stir when it was exhibited in 1907. What do you notice about how the women's faces and bodies are constructed in the painting? It created a watershed moment and a departure from previous styles of painting. Picasso began the work when he was twenty-five years old. Rather than depicting idealized standards of female beauty, the women are depicted in jagged, geometric shapes with masklike facial features.



TEACHER NOTE—The subject of Pablo Picasso's *Les demoiselles d'Avignon* is five nude figures. Nudity can be uncomfortable for teachers to discuss with students in an art class. The Art Institute of Chicago has compiled a list of teaching ideas regarding approaching nudity in art classrooms that may be helpful.

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

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

Teaching Idea



Display the “Pablo Picasso” web page from Google Arts and Culture. Ask students to describe how each piece exemplifies the following features of cubism: geometric shapes, bold lines, and distorted images.

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

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

Art in This Lesson

Le verre sur la table, Georges Braque



Le verre sur la table was painted by French artist Georges Braque in 1909, a couple years after he saw Picasso’s *Les demoiselles d’Avignon* in 1907.



The painting is an early still life by the painter. The glass is represented from several perspectives simultaneously, which are held together by Braque’s quick, energetic brushstrokes.

Background for Teacher

Braque came from a working-class background and started his life as a house painter and decorator. He received no formal training as an artist but was highly influenced by the fauvist painter Henri Matisse when he first settled in Paris. Only a few years later, he met Pablo Picasso, initiating the beginning of their shared exploration and development of cubism.

Cubist Still Life



Display Paul Cézanne’s still life *Pommes et oranges (Apples and Oranges)*, which students learned about in Grade 6 Unit 5, Lesson 2, via the Online Resource Document. Display it alongside slide 3, Georges Braque’s *Le verre sur la table*, and tell students to turn to the corresponding page in their Student Activity Books. Invite students to recall what they remember about the significance of Cézanne’s work and their impression of it.



Slide 3



Pages 49, 7

Activity



Tell students they will compare two examples of still-life painting, *Le verre sur la table* and *Les demoiselles d'Avignon*, to understand cubism using the Cubist Still Life activity on page 7 in their Student Activity Books.

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

AN ARTIST'S QUESTIONS

What geometric shapes appear in the painting?

- o Triangles, squares, circles, and rectangles appear in the painting.

How would you describe the colors in the painting?

- o The colors are boring and not interesting. They are brown and gray.

Which part of the painting shows the top of the glass?

- o The center of the painting shows the top of the glass.

Check for Understanding

Conclude the session by asking students to summarize the characteristics and techniques of cubism.

Unit 2 Lesson 2

DEPICTING A SCENE

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore Pablo Picasso's <i>Guernica</i> and create a realistic scene using colored pencils.	<ul style="list-style-type: none">• Slide Deck slide 4 and Student Activity Book page 51<ul style="list-style-type: none">• Art 4, <i>Guernica</i>• Student Activity Book page 8, Create a Realistic Scene• Drawing paper (1 sheet per student)• Pencil (1 per student)• Colored pencils (1 set per student or group)
DAY 2	Students will re-create their realistic scene from Day 1 in a cubist style.	<ul style="list-style-type: none">• Student Activity Book pages 8–9<ul style="list-style-type: none">• Create a Realistic Scene• Make It Cubist• Drawing paper (1 sheet per student)• Scrap paper (4 sheets per student)• Pencil (1 per student)• Kneaded eraser (1 per student)• Vinyl eraser (1 per student)• Scissors (1 per student)• Glue (1 per student)

Lesson Objective

- Explore Picasso's *Guernica* and create a cubist work

What Students Have Learned

In the last lesson, students learned about cubist artists' techniques.

DAY 1: CREATE A REALISTIC SCENE

Introduce the lesson by displaying slide 4, *Guernica* by Pablo Picasso. Have students turn to the corresponding page in their Student Activity Books. Discuss the painting's historical, political, and geographical context.



Slide 4

First, explain that when World War I ended in 1918, Europe was left physically, financially, and psychologically exhausted and eager to avoid further conflict. In some countries, this opened the door for the rise of strong, nationalist, totalitarian leaders who would eventually lead the world back into war.



Page 51

In 1919, Italian journalist Benito Mussolini formed *fasci di combattimento*, anti-socialist “fighting leagues” that became known as Fascists. The Fascists attacked socialist newspapers and used violence to break up labor unions and farmers’ collectives and attack local government. Unable to stop the violence, the national government lost public support.

Meanwhile, in Germany, Adolf Hitler began using propaganda and his own charisma to capitalize on German resentment over defeat in World War I and the terms of the Treaty of Versailles to build support for himself and his party, now renamed Nationalsozialistische Deutsche Arbeiterpartei, or National Socialist German Workers’ Party (Nazi Party). Hitler garnered national support for the Nazi Party in the 1932 elections, and the Nazis won more seats in Germany’s parliament than any other party. The next year, Hitler was appointed chancellor. Over the next two years, Hitler consolidated his power to make Germany a Nazi dictatorship under his leadership.

The Spanish Civil War (1936–1939) was Europe’s first bloody conflict since World War I and served as a dress rehearsal for the global conflict that was to come. The war began on July 17, 1936, when Nationalists, led by Generals Emilio Mola and Francisco Franco, attempted to overthrow Spain’s democratically elected republican government. The Nationalists were able to seize large rural areas of the country but faced strong opposition in the cities. Both sides called for international aid. Joseph Stalin’s USSR and volunteers from Europe and the United States supported the government. Mussolini and Hitler aligned with Franco’s Nationalists.

Hitler and, to some extent, Mussolini used the Spanish Civil War to test their militaries and military technology in actual battlefield conditions. One such example was the bombing of Guernica, in which the German air force terror-bombed and almost destroyed the town.

Pablo Picasso’s *Guernica* was inspired by the 1937 bombing of the town of Guernica, Spain, by Nazi German and Fascist Italian forces. The painting has become one of the most impactful anti-war statements in art. Across the painting are various figures painted in the typical cubist geometric style, including a mother with her dead child, a horse being gored, a bull, a dying soldier, and flames. Picasso used a monochrome palette of muted grays, blacks, and whites to show the horrors of war. The painting was celebrated for its powerful depiction of the chaos and violence of war and the untold suffering it causes.

Ask students if the figures in Picasso’s *Guernica* appear realistic and why or why not. (*They may not appear realistic because they are made of circles, triangles, and ovals. They appear simplified and flat or two-dimensional.*) Discuss how the painting shows the suffering of war. Have students point out and discuss certain parts of the painting and what they noticed about them.

Art in This Lesson

Guernica, Pablo Picasso



In 1937, after having spent several months on sketches, Picasso quickly went to work on *Guernica* after the bombing of the town of Guernica, Spain, on April 26 by German aircraft.



The painting uses a grisaille technique, a painting method that uses a gray monochrome palette. Artists sometimes used this technique to imitate sculpture.

Background for Teacher

Although emotional, the crowded composition of the painting was confusing for some viewers. In the center of the painting, a braying horse contorts in agony, the fallen rider stumbles below, and a light bulb with spiked rays lights the composition. To the left, a bull seems to overcome a wailing mother who has lost a child. To some, the bull represents the brute strength and inhumanity of the Fascist forces of Germany and Italy while the horse represents Spain.

SUPPORT—Review with students the meaning of *composition* in art: the arrangement of lines, shapes, colors, and other features to create an engaging, unified image.

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

AN ARTIST'S QUESTIONS

What kind of mood do you think this painting depicts. Why? What do you see that communicates that mood?

- o *Guernica* communicates a mood of violence, confusion, pain, and agony. The poses of the figures, its monochromatic color, and the energy and movement of the image all indicate the disastrous effects of war.

What animals, people, and objects do you notice in the painting?

- o I see a horse, a bull, a woman, and a soldier. I also see a light bulb, a broken sword, and a torch.

Why might Picasso have depicted both a horse and a bull prominently in the painting?

- o Bullfighting was popular in Spain. Horses are associated with Spanish culture, too.

Activity



Page 8

Tell students they will create their own realistic scene using the Create a Realistic Scene activity on page 8 in their Student Activity Books. Explain to them that they will draw still-life objects in the classroom set up by the teacher, such as a glass bottle, a vase, a cup, or various fruit. Ask them to also think about what objects they might want to later draw from different perspectives in the upcoming lesson on cubism.

Check for Understanding

Conclude the session by asking students to summarize the features and significance of Picasso's *Guernica*.

DAY 2: MAKE IT CUBIST

Demonstrate for students how to draw a classroom object from four different angles on four different sheets of paper. Emphasize how it is important to draw the object across the center of the paper so that it is evenly spread across the page. Cut the sheets of paper into four equal sections by folding it twice, then reopening the paper to cut along the folds. Ask students to help you choose two sections from each drawing and then position them over a piece of heavy paper, gluing them down after deciding on an arrangement.

Activity



Tell students they will re-create their realistic scene in a cubist style using the Make It Cubist activity on page 9 in their Student Activity Books.

Page 9

Check for Understanding

Conclude the session by asking students to share what they wrote in the Reflection section of the Make It Cubist activity page.

Unit 2 Lesson 3

UNIT 2 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review the ideas in Unit 2 and reflect on the art and vocabulary they learned in the unit.	<ul style="list-style-type: none">• Slide Deck slides 3–4 and Student Activity Book pages 49–51<ul style="list-style-type: none">• Art 3, <i>Le verre sur la table</i>• Art 4, <i>Guernica</i>• Online Resource Document<ul style="list-style-type: none">• <i>Nude Descending a Staircase (No. 2)</i>• Student Activity Book page 10, <i>Nude Descending a Staircase (No. 2)</i>

Lesson Objective

- Assess student mastery of content presented in Unit 2.

Preparation for Assessment

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

Review

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

- Cubism developed in the early twentieth century and reacted to overly realistic representation in art.
- Cubist artists felt techniques like linear perspective, which aimed to represent an object as accurately as possible, were “illusory.” They wanted to depict objects from many perspectives at once, as the human eye would see them.
- Cubist artists used geometric shapes, bold lines, and muted, monochromatic palettes to focus the viewer’s eye on the depicted objects.
- Cubist artists analyzed and dissected objects into various geometric shapes and then reassembled them into one comprehensive plane on the canvas.

Revisit the Big Idea of this unit: *Cubism was a revolutionary art movement that began in 1907 and departed radically from linear perspective and realism to show objects from several perspectives using geometric shapes and unusual lines, colors, and forms.* Discuss with students the activities they did in this unit, such as creating a realistic scene and a cubist rendition of the same scene.



Pages 49, 51

Look at the painting *La verre sur la table* by Georges Braque with students. Ask students why this painting was so radical for its time. Then ask how it differs from other still-life paintings before it. (*Possible response: The object was broken down into many shapes and reconstructed into one image. It does not look realistic. It is painted in muted, unrealistic colors.*) Then look at *Guernica*. Ask students what the signs are that the painter of this work, Pablo Picasso, was influenced by African masks. (*Possible response: Some of the women's faces look like masks.*) Finally ask why this painting by Picasso was so important when it was first painted. (*Possible response: It was a powerful anti-war statement. It showed how bad war really was.*)

Assessment



Page 10

Tell students they will now answer questions about another example of cubist art, *Nude Descending a Staircase (No. 2)*, using page 10 in their Student Activity Books. Display the artwork via the Online Resource Document, and prompt students to answer the questions independently.



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

- Have students research more about one of the artists they learned about during the unit and write a poem or short story about them or one of their most memorable works.
- Encourage students to choose a piece of artwork they are familiar with and create their own cubist version of the art.

Additional Recommended Resources

Consider using the following resources about cubism for students:

- Anholt, Laurence. *Picasso and the Girl with a Ponytail: An Art History Book for Kids*. Sourcebooks Explore, 2007.
- Rewald, Sabine. “Cubism.” The Metropolitan Museum of Art. October 1, 2004. <https://www.metmuseum.org/essays/cubism>.

Consider using the following resources for teachers and parents:

- Gaenscheimer, Susanne. *Georges Braque. 1906–1914: Inventor of Cubism*. Prestel, 2022.
- Gantefuhrer-trier, Anne. *Cubism*. Taschen America, 2015.
- Lloyd, Christopher. *Picasso and the Art of Drawing*. Modern Art Press, 2018.

Surrealism

Big Idea Surrealism, an art movement that began in the early twentieth century, explored the unconscious mind and the nature of reality, using bizarre, strange images juxtaposed in ways that suggested unreality or dreamlike states.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Surrealism* unit. In this unit, you will guide students through the development of surrealism, analyzing how pioneers of the movement, like Spanish artist Salvador Dalí and Belgian artist René Magritte, began exploring the unconscious mind through dreamlike imagery and bizarre juxtapositions to depict the irrational inner workings of the human psyche. Surrealist artists were inspired by the ideas of André Breton, who wrote the *Surrealist Manifesto*, and Sigmund Freud, whose work became widely known in the early twentieth century.

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

Day	Lesson
1	Lesson 1 What Is Surrealism?
2	Lesson 2 Portraits*

Day	Lesson
3–4	Lesson 3 Max Ernst and Surrealist Techniques
5	Lesson 4 Unit 3 Assessment

* Looking Back

What Students Should Already Know

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

Grade 6 CKHG

- Unit 5: *The Industrial Revolution: Changes and Challenges*

Grade 5 CKHG

- Unit 4: *The Renaissance*

What Students Need to Learn

In this unit, students will:

- Learn about the main features of surrealism, why it developed, how it was a response to World War I, and Freud's work with the human psyche;
- Learn about major figures of the movement, including Salvador Dalí, René Magritte, Remedios Varo, Leonora Carrington, Frida Kahlo, and Max Ernst;
- Examine key works, describe their features, and tell why they are examples of surrealism; and
- Create their own surrealist work, including a surrealist portrait.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about surrealism and study additional works of art.

Grade 8

- Unit 1: *Twentieth-Century Painting*
- Unit 3: *Twentieth-Century Sculpture*
- Unit 4: *Contemporary Art*

Vocabulary

collage, n. an art technique where various materials are arranged together and glued to a surface **(45)**

Example: I used newspaper, ceramic pieces, and paper for my collage.

frottage, n. an art technique where paper or other material is laid over a rough surface and rubbed to create an image **(45)**

Example: You can take a piece of thin paper, place it over a gravestone, and rub it with a charcoal pencil to create a frottage.

grattage, n. a painting technique where paint is scraped away to reveal layers of texture and color **(45)**

Example: In grattage, it is important not to scrape too forcefully, or you may damage the materials underneath.

subconscious, n. the part of the mind of which we are not fully aware **(38)**

Example: His subconscious was filled with memories he didn't even know he had.

surreal, adj. having a bizarre or unreal quality **(38)**

Example: The surreal figure is half-human and half-leopard.

unconscious, n. the part of the mind that cannot be brought to awareness and can only be known through dreams or actions a person performs automatically or without thought **(38)**

Example: Dreams are thought to reveal hidden thoughts and feelings from the unconscious.

Cross-Curricular Connections

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

CK History and Geography (CKHG)

Grade 7 Volume 2: *A History of the United States*

- Chapter 4: "America from the Twenties to the New Deal"

Grade 8 Volume 2: *World History*

- Chapter 10: "Latin America in the Second Half of the Twentieth Century"

The Grade 7 and Grade 8 Core Knowledge History and Geography (CKHG) materials include in-depth units on U.S. and world history, including Latin America, each of which consist of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resource Document.

Most Important Ideas

The most important ideas in Unit 3 are as follows:

- Surrealism developed in the early twentieth century and was, like cubism, a reaction to overly realistic representation in art;
- Surrealist artists were heavily influenced by Sigmund Freud's work and his discoveries about the inner workings of the unconscious. They wanted to depict these inner workings through artistic expression and explore the hidden drives and desires fueling the human psyche.
- Surrealist artists used dreamlike compositions; strange, bizarre, and distorted figures; and techniques like collage, grattage, and frottage to create their work.
- Surrealist artists sought any "automatic creation" to accomplish their work—any technique that allowed them to create a work without interference from the rational, logical conscious mind and let the unconscious reveal itself.

What Teachers Need to Know

Surrealism is an art and literary movement that began in the early twentieth century. Its goal was to unlock the unconscious mind through dreamlike, unexpected imagery. Students should get familiar with figures like Salvador Dalí and René Magritte. Prepare students to explore imagination, symbolism, and the blending of reality with fantasy in creative ways.

Unit 3 Lesson 1

WHAT IS SURREALISM?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn about the features of surrealism and make a portrait in the surrealist style.	<ul style="list-style-type: none">• Slide Deck slide 5 and Student Activity Book page 53<ul style="list-style-type: none">• Art 5, <i>The Persistence of Memory</i>• Online Resource Document<ul style="list-style-type: none">• <i>The Treachery of Images</i>• Virtual tour of Salvador Dalí works from the Dalí Museum• Student Activity Book page 11, Draw Like a Surrealist• Pencil (1 per student)• Vinyl eraser (1 per student)• Drawing paper (1 sheet per student)• Colored pencils (1 set per student)

Lesson Objective

- Learn the features of surrealism.

What Students Have Learned

In Unit 1, students learned about expressionism, and in Unit 2, they learned about cubism.

DAY 1: WHAT IS SURREALISM?

Introduce the lesson by reviewing with students how, beginning with the impressionist movement, artists began moving away from representational art and exploring ways of depicting objects, landscapes, and portraits in more expressive, symbolic ways. Ask the following questions: Why did artists stop painting things the way they appeared in real life? (*They wanted to express the inner meaning of the world and express their own emotions.*) What were some of the techniques they used to accomplish this? (*They used unusual colors that you wouldn't see in real life; they used distorted figures; they used wavy brushstrokes.*)

SUPPORT—Return to some of the works students studied in the *Impressionism and Postimpressionism* unit (Grade 6 Unit 5), and the *Expressionism* unit (Grade 7 Unit 1). Ask them to note some of the features that make the paintings feel “strange” and the techniques the artist used to achieve them. For example, Edvard Munch’s *The Scream* shows a distorted face and an unusual blood-red sky.

Teaching Surrealism

Surrealism began in Paris in 1924 when a group of young artists began carrying out the ideas of French writer and critic André Breton, the founder and theorist of surrealism. Breton defined *surrealism* as “pure psychic automatism,” or creating without conscious thought or reason. When something is **surreal**, it has a bizarre or unreal quality. Surrealists aimed to challenge rationalism by exploring the unconscious, accessing images and symbols revealed through dreams and the **subconscious** state. The subconscious is the part of the mind that influences us but exists outside of our consciousness.

The artists were highly influenced by Sigmund Freud, a neurologist whose theories of the human subconscious and unconscious were becoming well-known at the time. The human **unconscious** is the part of the mind that can only be known through dreams or actions a person performs automatically or without thought. It is generally inaccessible to us, even less so than the subconscious.

Artists attempted to create art through unconventional methods like automatic drawing to circumvent the control of the rational mind and tap into the images of the unconscious. Automatic drawing is a spontaneous drawing style where artists try to be guided by their unconscious mind in the moment, rather than planning out anything about their drawing. They used dreamlike imagery, bizarre objects, illogical scenes, and unusual juxtapositions of objects, similar to what occurs in dreams. A painting might depict men falling from the sky or strange combinations like a rifle in the hands of a fish. The symbols were often meant to reveal the unconscious desires that humans hold.

Surrealist artists aimed to liberate the human mind from reality and to challenge the idea that there is an objective reality at all.

Art in This Lesson

The Persistence of Memory, Salvador Dalí



The Persistence of Memory was created by Spanish surrealist artist Salvador Dalí in 1931 during great instability in Spain. Only five years later, the country erupted into a civil war and experienced a period of chaos and economic challenge.



The most iconic element of the painting, the melting clocks, represents the relative nature of time and the way memory distorts events. Bizarre images like the melting clock are hallmarks of surrealist art. Other symbolic images in the painting include the leafless, dead olive tree and the distorted human face in the foreground. These images all suggest the decay of life and the passing of time. The juxtaposition of the images gives a dreamlike quality, similar to the bizarre combinations that the unconscious produces during dream states.

Background for Teacher

Dalí grew up in Catalonia, and the beach in the background of *The Persistence of Memory* is based on one of the beaches near Dalí’s hometown. Inspiration for the painting reportedly struck when Dalí observed a plate of melting cheese in a kitchen. The artist was very interested in the nature of time, which he explores in the painting. The painting declares in many ways that time passes but memory persists. Memory, however, is subjective or distortive.

Teaching Idea



Display the virtual tour of Salvador Dalí's art available through the Dalí Museum's website. Ask students to describe how each piece exemplifies the following features of surrealism: dreamlike imagery, irrational imagery, and bizarre objects.

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

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

The Treachery of Images, René Magritte



The Treachery of Images was painted by Belgian artist René Magritte in 1929 when he was thirty years old.



The painting features the words *Ceci n'est pas une pipe*, which is French for "This is not a pipe." It is an example of the word-image paintings that Magritte began producing in the late 1920s. The painting pokes at a clear, direct correspondence between words, objects, and images. The paintings become paradoxical; in this case, the painting is not a pipe but rather an image of a pipe.

Background for Teacher

Magritte's art focused on challenging the notion of a stable reality through the nature of representation in art. He claimed, "If the dream is a translation of waking life, waking life is also a translation of the dream." He saw his paintings as images that "conceal nothing" but rather "evoke mystery." Mystery, he saw, was the "unknowable" force at the center of reality. His work suggests that most things are unknowable and have fluid meanings.

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

AN ARTIST'S QUESTIONS

What strange objects appear in *The Persistence of Memory*?

- o Melting clocks and a disembodied face appear in the painting.

How would you describe *The Persistence of Memory*?

- o It is dreamy, strange, and unreal looking.

Why do you think the artist wrote "This is not a pipe" in the painting *The Treachery of Images*? How does it relate to the title of the painting?

- o The painting is not a pipe. The artist is showing how images can be deceiving.

Activity



Page 11

Tell students they will create a drawing in the surrealist style using the Draw Like a Surrealist activity on page 11 in their Student Activity Books. This exquisite corpse activity will result in an imaginative surrealist image of a human, an animal, or another creature composed from composite images of realistically rendered heads, torsos,

and lower body parts. For instance, students can draw the head of a woman, the chest area and paws of a dog, and the lower body of a cat with a tail, resulting in an exquisite corpse.

TEACHER NOTE—Art teachers often have lots of success and generate student excitement by doing activities that mimic the processes of surrealist artists. Exquisite corpse drawings can help students practice and experience the automatic, spontaneous, and quirky nature of surrealist imagery and style. Using a pencil and drawing paper folded into thirds, students can build an exquisite corpse drawing step by step with absolutely no plan beforehand, by just following their intuition and creativity. Then, they can use colored pencils to decorate their exquisite corpse drawing. Surrealist artists used such automatic techniques to let their subconscious minds guide them, drawing almost as if they were in a dream state.

Check for Understanding

Conclude the session by asking students to summarize surrealism's main artistic purpose of experimentation, quirky subject matters, realistic style, and automatic drawing techniques.

Unit 3 Lesson 2

PORTRAITS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore more examples of surrealist painting and make a portrait of their own using surrealist techniques.	<ul style="list-style-type: none">• Slide Deck slides 6–7 and Student Activity Book pages 55–57<ul style="list-style-type: none">• Art 6, <i>Creation of the Birds</i>• Art 7, <i>Self-Portrait</i>• Online Resource Document <i>The Wounded Deer</i>• Student Activity Book pages 12–13<ul style="list-style-type: none">• <i>Creation of the Birds; Self-Portrait</i>• Surrealist Portrait• Heavy paper (1 sheet per student)• Pencil (1 per student)• Colored pencils (1 set per student)• Kneaded or vinyl eraser (1 per student)• Optional: watercolor paints and paintbrush (1 per student)• Optional: water (1 per student)• Optional: bowl (1 per student)

Lesson Objective

- Continue to learn features of surrealism, including self-portraiture in the surrealist style.

What Students Have Learned

In the last lesson, students learned about surrealism’s main features and techniques.

DAY 1: PORTRAITS

Introduce the lesson by having students review what they’ve learned about surrealism in the last lesson. Ask the following questions: What is surrealism? (*It is an art movement that uses strange images and tries to depict dreamlike states and the unconscious mind.*) What are some features of Dalí’s famous painting *The Persistence of Memory*? (*a melting clock; a dying tree*) What does the painting show? (*It shows how things change over time but memory remains.*)

Explain to students that they will explore two new surrealist paintings, a portrait and a self-portrait. Surrealist portraits used the same techniques—strange, fantastical images juxtaposed in a way that makes them seem unreal or from a dream—but in this case, they more explicitly reveal a person’s inner desires or feelings.

SUPPORT—Ask student volunteers to share their thoughts about the importance of dreams. Explain that dreams are thought to be the product of the subconscious mind and reveal a person’s inner desires or fears. Have them share any dreams they may have had and what they thought they meant.

Art in This Lesson

Creation of the Birds, Remedios Varo



Creation of the Birds was created by Spanish Mexican surrealist Remedios Varo in 1957, well over two decades into her career.



Creation of the Birds features a half-human, half-owl figure. The figure is busy creating other birds in a study that includes elements of an alchemical laboratory: a magnifying glass, a workbench, and a strange machine. The figure is a life-creating god, reminiscent of creation myths, and suggests the artist’s role (as the figure is painting the birds “alive”) as a creator of life and myth.

Background for Teacher

Varo settled in Barcelona in the 1930s, which was then a rich hub of avant-garde and French and Spanish surrealist artists. While there, she began to develop her work in surrealism. Varo became famous for blending surrealism, magical realism, and occult imagery with feminist themes. Common images in her work are androgynous figures that challenge traditional notions of gender and gender roles, hybrid human-animal figures, fantasy and magic, and futuristic scenes.

Self-Portrait, Leonora Carrington



Self-Portrait was created by British Mexican surrealist painter Leonora Carrington between 1937 and 1938.



Carrington’s self-portrait shows her on the edge of a chair in a dreamlike, hypnotic state. Several real and fantastical creatures surround her: a prancing hyena, a tailless rocking horse, and a white, magical-looking horse galloping in the window behind her. The composition is reminiscent of a dream and how a dream juxtaposes several seemingly random images.

Background for Teacher

Carrington, the daughter of a wealthy English industrialist, spent much of her time outdoors on her family’s country estate. She was familiar with animals and enjoyed fairy tales and legends as a child. The images in her self-portrait draw upon these memories, suggesting they have a powerful symbolic meaning for her.

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

AN ARTIST'S QUESTIONS

What do you see that makes *Creation of the Birds* an example of surrealist art?

- o It is a half-human, half-bird creature in an architectural space with bizarre imagery.

What is the figure doing in *Creation of the Birds*?

- o The figure is painting a bird; it seems like the figure is creating birds.

How would you describe the figure in *Self-Portrait*?

- o She looks like she is not conscious; she may be dreaming.

What kinds of creatures are depicted in *Self-Portrait*?

- o Real and magical creatures are depicted, such as a hyena, and a horse that looks like a unicorn.

Activity



Tell students they are going to examine and reflect on two pieces of surrealist work, *Creation of the Birds* and *Self-Portrait*, using page 12 in their Student Activity Books.

Pages 12, 55, 57



Slides 6–7



SUPPORT—For another example of surrealist self-portraiture, show students Mexican surrealist painter Frida Kahlo's *The Wounded Deer*, painted in 1946. In the painting, Kahlo depicts herself as a deer with her head wounded by an arrow. A stormy sky threatens in the background. Kahlo had to undergo several painful surgeries over her life to correct damage to her spine. She suffered both emotional and physical pain because of her debilitated physical state for most of her life.

Activity



Tell students they will create a surrealist portrait using the Surrealist Portrait activity on page 13 in their Student Activity Books.

Page 13

Looking Back

Remind students of the Big Idea statement for this unit: *Surrealism, an art movement that began in the early twentieth century, explored the unconscious mind and the nature of reality, using bizarre, strange images juxtaposed in ways that suggested unreality or dreamlike states.* Discuss how their activities have added to their understanding of the Big Idea. Ask students to explain how creating a surrealist portrait helped them understand how surrealist artists tried to show that reality may not be what it seems.

Check for Understanding

Conclude the session by asking students to describe the features of their surrealist portrait and explain what makes it a surrealist work of art.

Unit 3 Lesson 3

MAX ERNST AND SURREALIST TECHNIQUES

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the work of surrealist artist Max Ernst and create a surrealist collage.	<ul style="list-style-type: none">• Slide Deck slide 8 and Student Activity Book page 59<ul style="list-style-type: none">• Art 8, <i>The Forest</i>• Student Activity Book page 14, Surrealist Collage• Heavy drawing paper (1 sheet per student)• Newspaper, magazines, and other media• Construction paper• Scissors (1 per student)
DAY 2	Students will continue working on their collage.	<ul style="list-style-type: none">• Student Activity Book page 14, Surrealist Collage• Student surrealist collages from Day 1 (1 per student)• Glue (1 per student)• Online Resource Document<ul style="list-style-type: none">• <i>Forest and Dove</i>• <i>Une semaine de bonté (A Week of Kindness)</i>

Lesson Objective

- Learn about the surrealist artist Max Ernst and the innovative techniques he pioneered.

What Students Have Learned

In the last lesson, students learned about surrealist portraiture.

DAY 1: SURREALIST TECHNIQUES

Introduce the lesson by working on a quick class surrealist drawing. Have students decide on a theme for the painting, such as “time,” “memory,” or another theme of their choice. Then, have students choose three objects they could use to help express this. Have students draw each of the objects in a surrealist style on a sheet of blank paper. Ask volunteers to show their drawings to the class. For each image displayed, discuss what each “distortion” of the object might mean or how it might represent the theme.

SUPPORT—Return to Leonora Carrington’s *Self-Portrait* in Lesson 2. Ask students to continue this exercise with this painting, describing what each object in the painting might mean. (*Possible response: The rocking horse might represent a pleasant childhood memory.*) Review how surrealist painters sought to uncover people’s unconscious drives, desires, and fears.

Teaching About Max Ernst and His Techniques

Introduce the German artist Max Ernst. Explain that Ernst is credited with developing several pioneering techniques in the surrealist movement, including **grattage**, **frottage**, and **collage**. Ernst began experimenting and developing these techniques after being influenced by André Breton’s *Surrealist Manifesto* in 1924. His work emphasized the surprisingly meaningful result of chance combinations of materials or techniques put together by “pure psychic automatism,” or unconscious, spontaneous creativity.

Explain that grattage involves applying multiple layers of paint to the canvas or textured objects and then scraping the top layers away to reveal the textures and layers underneath. Frottage (a “rubbing”) is a technique in which a piece of paper is placed over a textured or rough surface, and a pencil is rubbed over the paper to reveal the marks and patterns of the surface. Collage is a technique in which different materials are assembled and arranged to create a unified work. Collages are usually three-dimensional because of the materials used.

Ernst experimented with a wide range of materials using these techniques. In his frottages, he covered floorboards with paper and rubbed them with pencil and chalk to reveal wood grain patterns. In his grattages, he placed materials such as leaves, buttons, wire mesh, and twine under prepared canvases and scraped the paint to reveal the textures of the objects.

TEACHER NOTE—The term *frottage* has another meaning that is sexual in nature and will appear in online searches. Please avoid having students do online research about this lesson topic.

Art in This Lesson

The Forest, Max Ernst



The Forest was created by German artist Max Ernst between 1927 and 1928, four years after he discovered Breton and began experimenting with surrealist ideas through art.



The Forest is an example of grattage. Ernst likely placed the canvas over a rough surface like wood and scraped the oil paint back to reveal the patterns of the wood.

Background for Teacher

Expressionism, and later the Dada movement, greatly influenced the German-born Ernst. He was deeply affected by the horrors of World War I, which influenced his development as an artist. He explored the impact of the war on the human psyche and the unconscious desires and fears of the individual. Ernst spent a lot of time in forests as a child and found them to be places of deep mystery and enchantment but also of terror.

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

AN ARTIST'S QUESTIONS

What word would you use to describe this painting?

- o I might use the word *dark* or *mysterious*.

How does the painting look like a forest? How does it not look like a forest?

- o The bars look like tree trunks, and the patterns look like the patterns on wood or bark. The “trees” look harsh, though, like they are made of metal.

How can you tell the painter used grattage in this painting?

- o There are thick lines and patterns. Some of the paint looks scratched away.

Activity



Tell students they will create a surrealist collage using the Surrealist Collage activity on page 14 in their Student Activity Books.

Page 14

Check for Understanding

Conclude the session by asking students to give a short description of the techniques Max Ernst developed: grattage, frottage, and collage.

DAY 2: CONTINUE SURREALIST COLLAGE



Tell students they will continue with the Surrealist Collage activity from the previous class period and create their collage by gluing down the papers and other art materials in place.

Page 14



Before students continue working, show them two other examples of Ernst's work: *Forest and Dove* and *Une semaine de bonté (A Week of Kindness)*. Ernst painted *Forest and Dove* in 1927. It depicts a forest scene, similar to *The Forest*. Inside the center of the painting is a small dove. *A Week of Kindness* is a collage novel published in 1934. It is made up of 182 collage images constructed of cut-up pieces of Victorian novels and encyclopedias.

Check for Understanding

Conclude the session by asking students to describe any challenges they had while developing and planning their collage. Ask them to explain why they chose the pieces of media to create their collage and any meaning behind them. Invite class discussion around how these techniques help an artist achieve unconscious, automatic creation.

Unit 3 Lesson 4

UNIT 3 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will participate in a gallery walk to explain how they incorporated surrealist features and techniques in their collages.	<ul style="list-style-type: none">• Slide Deck slides 5–8 and Student Activity Book pages 53–59<ul style="list-style-type: none">• Art 5, <i>The Persistence of Memory</i>• Art 6, <i>Creation of the Birds</i>• Art 7, <i>Self-Portrait</i>• Art 8, <i>The Forest</i>• Online Resource Document<ul style="list-style-type: none">• <i>The Treachery of Images</i>• <i>The Wounded Deer</i>• <i>Forest and Dove</i>• <i>Une semaine de bonté (A Week of Kindness)</i>• Student Activity Book page 15, Gallery Walk

Lesson Objective

- Assess student mastery of content presented in Unit 3.

Preparation for Assessment

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

Review

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

- Surrealism developed in the early twentieth century and was, like cubism, a reaction to overly realistic representation in art.
- Surrealist artists were heavily influenced by Sigmund Freud’s work and his discoveries about the inner workings of the unconscious. They wanted to depict these inner workings through artistic expression and explore the hidden drives and desires fueling the human psyche.

- Surrealist artists used dreamlike compositions; strange, bizarre, and distorted figures; and techniques like collage, grattage, and frottage to create their work.
- Surrealist artists sought any “automatic creation” to accomplish their work—any technique that allowed them to create a work without interference from the rational, logical conscious mind and let the unconscious reveal itself.

Revisit the Big Idea of this unit: *Surrealism, an art movement that began in the early twentieth century, explored the unconscious mind and the nature of reality, using bizarre, strange images juxtaposed in ways that suggested unreality or dreamlike states.* Discuss with students the activities they did in this unit, such as creating a self-portrait in the surrealist style and creating a surrealist collage.

Activity



Page 15

Tell students they will now conduct a gallery walk, using the Gallery Walk activity on page 15 in their Student Activity Books to prepare. Prompt students to answer the questions independently. As students complete question 1 (write a summary of their collage), display their collages around the room, leaving an area for students to walk around. Divide the class into two groups so that Group 1 presents their portraits while Group 2 does the gallery walk, and then have them switch.

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

- Have students make a booklet to describe the artwork and artists they learned about in the unit. They can make the booklet out of several sheets of folded paper.
- Ask students to do a gallery walk of the artwork displayed during the unit. Have students recall why each piece is considered part of the surrealist movement.
- Invite student groups to provide an oral summary of the unit and the characteristics of the surrealist style.

Additional Recommended Resources

Consider using the following resources about surrealism for students:

- D’Alessandro, Stephanie. “A Virtual Tour of *Surrealism Beyond Borders*.” The Metropolitan Museum of Art. October 13, 2021. <https://www.metmuseum.org/perspectives/surrealism-beyond-borders-virtual-tour>.
- The Dalí. “Education Videos.” Accessed August 4, 2025. <https://thedali.org/activities-2-2>.
- The Dalí. “Leonora Carrington Online Exhibit.” Accessed August 4, 2025. <https://thedali.org/exhibit/leonora-carrington-online>.
- Museo Frida Kahlo. “Virtual Tour.” Accessed August 4, 2025. <https://www.museofridakahlo.org.mx/virtual/?lang=en>.

Consider using the following resources for teachers and parents:

- ArtBooks Editors. *Surrealism: First and Always*. ACC ArtBooks, 2024.
- Bischoff, Ulrich. *Max Ernst 1891–1976: Beyond Painting*. Taschen America, 2023.

Abstract Expressionism

Big Idea Abstract expressionism, an art movement that developed in post–World War II America, was characterized by nonrepresentational forms, bold colors, and active, gestural, whole-body techniques that aimed to capture the artist’s emotions and subconscious.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Abstract Expressionism* unit. In this unit, you will guide students through the development of abstract expressionism, analyzing how pioneers of the movement, like Jackson Pollock, completely broke from realistic representation to create completely abstract works that focused on the creation process rather than the subject itself. Abstract expressionist artists used innovative techniques, such as drip painting and collage, and unconventional materials, such as household paint, sticks, turkey basters, and other common everyday objects, to achieve their work. They were responding to the meaninglessness and irrationality of war in post-WWII America, searching for meaning through the act of creation and direct access to their subconscious mind.

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

Day	Lesson
1	Lesson 1 What Is Abstract Expressionism?
2	Lesson 2 Drip Painting
3	Lesson 3 A Study in Texture

Day	Lesson
4	Lesson 4 A Study in Color
5	Lesson 5 Unit 4 Assessment

What Students Should Already Know

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

Grade 6 CKHG

- Unit 5: *The Industrial Revolution: Changes and Challenges*

Grade 5 CKHG

- Unit 4: *The Renaissance*

What Students Need to Learn

In this unit, students will:

- Learn about the main features of abstract expressionism, why it developed, and how it developed from earlier art movements like postimpressionism and expressionism;
- Learn about the artists who developed the movement, including Jackson Pollock, Lee Krasner, and Mark Rothko;
- Examine key abstract expressionist works to describe their characteristics and explain why they are examples of abstract expressionism; and
- Create their own abstract expressionist work.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about abstract expressionism to explore different painting techniques and study additional works of art.

Grade 8

- Unit 1: *Twentieth-Century Painting*
- Unit 4: *Contemporary Art*

Vocabulary

color field painting, n. a painting technique where multiple layers of paint are applied to a surface and are allowed to bleed and interact with one another **(63)**

Example: Color field painting shows how there can be some surprisingly unexpected results when colors interact.

drip painting, n. a painting technique where paint is dripped, drizzled, and splashed onto a surface **(55)**

Example: With drip painting, the way the paint falls onto the canvas is part of the creation.

impasto, n. a painting technique where paint is thickly applied to a surface and then scraped away in some areas, leaving a heavily textured result **(60)**

Example: Some artists even used their fingers when pressing the paint across the surface when they used the impasto technique.

texture, n. in art, a way of creating a work so that it has a tactile quality; bumps, lumps, and curves create a rough or uneven surface **(59)**

Example: Abstract expressionists used various materials to create texture in their paintings, including gluing or painting paper, cloth, or metal to a surface.

Cross-Curricular Connections

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

CK History and Geography (CKHG)
Grade 7 Volume 2: <i>A History of the United States</i> <ul style="list-style-type: none">Chapter 6: "Postwar America: The Cold War, Vietnam, and the Age of Civil Rights (1945–1975)"
CK Language Arts (CKLA)
Grade 6 Unit 8: <i>Poetry</i> <ul style="list-style-type: none"><i>Realms of Gold</i> (Volume 1) Grade 7 Unit 5: <i>Poetry</i> <ul style="list-style-type: none"><i>Realms of Gold</i> (Volume 2)

The Grade 7 Core Knowledge History and Geography (CKHG) materials include in-depth units on U.S. history, which consist of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

The Grade 7 Core Knowledge Language Arts materials include in-depth units on poetry, which consist of a Teacher Guide, an illustrated Student Reader, and Timeline Cards.

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resource Document.

Most Important Ideas

The most important ideas in Unit 4 are as follows:

- Abstract expressionism developed in the post–World War II United States in the late 1940s and 1950s. It was the first movement to make an American city, New York City, an international art hub.
- Abstract expressionists continued in the tradition of postimpressionist and expressionist artists in trying to represent an artist's emotional expression and inner life. Where postimpressionists and expressionists used semi-representational figures and forms, abstract expressionists' work was largely abstract and completely nonrepresentational.
- Abstract expressionist artists used physical, gestural, and largely animated techniques, like drip painting, which involved the whole body. They also used thickly layered applications of paint and symbolic shapes.
- Abstract expressionists also used heavy textures and patterns and blended colors, resulting in highly luminous, suggestive work.

What Teachers Need to Know

During the early to mid-twentieth century, when abstract expressionism was developing, the world was experiencing the Great Depression, World War II, and rapid industrial change. Many artists were reacting to the chaos and uncertainty of the time, turning inward to express emotions, ideas, or universal truths rather than realistic scenes.

Unit 4 Lesson 1

WHAT IS ABSTRACT EXPRESSIONISM?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the features and techniques of abstract expressionism and examine a major work from the movement.	<ul style="list-style-type: none">• Slide Deck slide 9 and Student Activity Book page 61<ul style="list-style-type: none">• <i>Art 9, Number 28, 1950</i>• Online Resource Document “Abstract Expressionism” web page from the Solomon R. Guggenheim Foundation• Student Activity Book page 16, <i>Number 28, 1950</i>

Lesson Objective

- Learn the features of abstract expressionism.

What Students Have Learned

In Unit 1, students learned about expressionism.

DAY 1: WHAT IS ABSTRACT EXPRESSIONISM?

Introduce the lesson by reviewing what students learned about expressionism in Unit 1. Review how expressionism grew out of the postimpressionism movement, when artists were moving away from representational art (painting things as they would be seen in real life) and experimenting more and more with abstract painting (painting symbolic images that expressed an artist’s inner life and emotions). Ask students to explain why expressionists wanted to paint this way. (*Possible response: They wanted to express the disturbing aspects of modern life and the feelings it created in people.*)

SUPPORT—Review some major artwork students studied in Unit 1, including Edvard Munch’s *The Scream* and Henri Matisse’s *The Dessert: Harmony in Red*. Ask students to describe the characteristics of these paintings: bold color, thick brushstrokes, and distorted figures. Ask students to explain how these elements helped artists express their emotions.

Explain that in this lesson, students will explore a later phase of the expressionism movement, abstract expressionism. Remind students that in Unit 2, they explored the term *abstract* and how it relates to cubism. Review how the term *abstract*, in the context of art, refers to a style or approach to making art that uses colors, shapes, and lines to express ideas, rather than depicting people, objects, or scenes realistically.

Teaching Abstract Expressionism

Abstract expressionism is an art movement and painting style that developed in New York City in the late 1940s. After World War II, political and economic differences between the United States and the Soviet Union led to the Cold War. Politically, the United States and its allies supported democratically elected multiparty governments. By contrast, the Soviet Union was a totalitarian dictatorship led by a single political party. Citizens had little input in government, and dissent was harshly punished. Freedom of expression was also severely restricted. Economically, American capitalism, emphasizing limited government control and private property ownership, was opposed to the Soviet system of communism.

By 1947, U.S. president Harry S. Truman and his advisers had begun to craft a foreign policy to check Soviet expansion. U.S. diplomat George F. Kennan largely framed the U.S. containment policy. Kennan said the United States should intervene anywhere the Soviets and their allies seemed at risk of gaining influence. Containment did not involve “liberating” existing communist states but rather preventing communism from spreading elsewhere.

The term *cold war*, coined by writer George Orwell, came to describe relations between the United States and the Soviet Union after World War II. Neither side wanted to engage in a “hot war” involving atomic weapons. Instead, the two sides fought indirectly by engaging in regional conflicts called proxy wars and providing economic aid to groups with similar ideologies.

In the post-WWII United States of the 1940s and 1950s, abstract expressionism began to take shape. It grew out of New York City and is sometimes called the “New York school.” A major art center was established outside Europe for the first time in centuries. These artists were heavily influenced by the existential questions of the destruction and chaos of two world wars: They found war irrational and indicative of humankind’s madness. They created art that embodied emotional expression.

Some abstract expressionists, most notably Jackson Pollock, held communist beliefs and were at odds with the United States’ stance against the Soviet Union during the Cold War. Despite this, abstract expressionists’ works were often used as a political tool against the Soviet Union to advance the United States’ democratic ideologies and freedom of expression.

Abstract expressionists used physically oriented techniques like dripping and splattering paint and bold, spontaneous brushstrokes that used their whole body. They also used unconventional materials like household paint and everyday objects like bottles and syringes to apply paint. These artists were frustrated by the irrationality of war and the feelings of meaninglessness that the world wars brought. They turned toward finding meaning in the creative process and exploring the inner mind through artistic expression. As a result, they gravitated toward abstract forms and automatic techniques to access their subconscious as directly as possible.

Ask students why they think the movement was called “abstract expressionism.” (*The artists expressed their emotions through abstract, nonrepresentational art.*) Then ask the following question: How were these artists affected by the world wars, and how did they respond through their art? (*The wars caused them to find life irrational and potentially meaningless, so they looked to find meaning through the process of creating art and their own emotions.*)

Teaching Idea



Peggy Guggenheim was a major benefactor for many abstract expressionist artists and played a key role in establishing the movement. Many of these artists' works are in the Guggenheim Museum's collections.

Display the Guggenheim Museum's abstract expressionism web page for students. Ask students to describe how each piece exemplifies the following features of abstract expressionism: **drip painting**, bold colors, and abstract or nonrepresentational images.

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

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

Art in This Lesson

Number 28, 1950, Jackson Pollock



Number 28, 1950 is one of Jackson Pollock's later paintings. He created the artwork in 1950, six years before his death at age forty-four.



Pollock used drip painting to create the work. Although other artists used the technique before him, he was responsible for making it a major technique of abstract expressionism. Drip painting involves pouring or splashing paint over a large surface. Artists often use commercial or household paint when drip painting. Pollock earned the nickname "Jack the Dripper" for popularizing the method.

Background for Teacher

Jackson Pollock was born in Wyoming in 1912. His father was a farmer, and his mother came from a line of weavers. Pollock moved to New York City in 1930 at the age of eighteen and began studying under the painter Thomas Hart Benton. Much of Pollock's work is a reaction to Benton's representational style. One of the influences of Pollock's signature action-oriented painting, in which he used his whole body to paint, is said to be Navajo sand painting, where artists create sand art on the floor.



Display slide 9, *Number 28, 1950*, for students, and have them turn to the corresponding page in their Student Activity Books.

Pages 61



Slide 9

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

AN ARTIST'S QUESTIONS

How does the term *drip painting* seem appropriate for this painting?

- o It looks like the paint was dripped onto the canvas.

How would you describe the colors the painter used?

- o The colors are muted, and they are mainly earth tones.

How is the painting abstract?

- o It doesn't show anything that would be seen in real life.

Activity



Tell students they will now explore Jackson Pollock's painting *Number 28, 1950* using page 16 in their Student Activity Books. Prompt students to fill out the questions independently.

Pages 16, 61



Slide 9

Check for Understanding

Conclude the session by asking students to summarize the main features and techniques of abstract expressionism.

Unit 4 Lesson 2

DRIP PAINTING

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will make their own drip paintings in the style of Jackson Pollock.	<ul style="list-style-type: none">• Student Activity Book page 17, Drip Painting• Online Resource Document Jackson Pollock interactive exhibit from The Museum of Modern Art• Large roll of canvas painting paper or other heavy craft paper (cut the paper into 24-inch sheets or larger for each student)• Paintbrushes, spoons, squeeze bottles, syringes, and other tools to drip paint (pre-fill squeeze bottles and syringes with paint)• Bowls (1 set per student)• Acrylic paints (1 set per student)• Water• Newspaper (to protect floors from paint)• Paperweights (1 per student)

Advance Preparation

Prepare paint beforehand by pouring one-half cup of each paint color into separate bowls and mixing each with two tablespoons of water. The paint must be wet enough to pour and drip. If possible, find a place outdoors to do the activity. Whether the activity is done indoors or outdoors, cover the floor with newspaper beforehand to protect it from paint.

Lesson Objective

- Learn more about the technique of drip painting.

What Students Have Learned

In the last lesson, students learned about Jackson Pollock and his painting *Number 28, 1950*, an example of the drip painting technique.

DAY 1: DRIP PAINTING

Introduce the lesson by explaining to students that they will learn more about the drip painting technique Jackson Pollock used in *Number 28, 1950*.

Explain that Pollock’s use of the technique came after frustration with working on a particular painting on a traditional easel. He decided to take the painting off the easel, place it on the floor, and then pour paint over its surface to finish it. This opened a range of creative possibilities that further fueled Pollock’s work, and he continued experimenting with painting on the floor for the next several years.

One of the striking features of drip painting is that it creates a separation between the painter and the canvas. The painter is no longer in physical contact with the painting. Rather, the painter is now painting in “space” as they move the brush in the air, dripping, splashing, and drizzling paint onto the canvas on the floor below. Some called this method of painting “painting in air” or “action painting.” It required a lot of physical movement, including precise rotations of the elbows, shoulders, legs, and feet, to get the painting right.

Pollock favored using commercial enamel paints, like those used to paint a car or house, because of their fluidity. He wasn’t afraid to experiment with the materials he used to apply paint. He used objects like sticks, turkey basters, and even worn, dried paintbrushes. For this reason, his work has a common, everyday element.

Teaching Idea



Familiarize students with the expressive physicality of Pollock’s work by showing them Hans Namuth’s famous photographs of Pollock at work. These photographs helped create drama and intrigue around Pollock’s work and added to his mystique as a figure in art. Ask students to describe how Pollock’s process looks like a “performance,” like a person dancing. Discuss how this process might give artists more access to their inner emotions or subconscious.

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

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

SUPPORT—If students need more help understanding the technique, explore videos online demonstrating drip painting. Emphasize how gravity is responsible for most of the painting’s “work.”

TEACHER NOTE—Remind students that surrealist artists were also looking for “automatic” techniques of creating art to bypass their rational, logical minds and create work in a free-flowing way that accessed their subconscious minds instead. Have students compare surrealists’ work to Pollock’s work, discussing the differences in their work’s results.

Activity



Page 17

Follow the advance preparation for preparing the paint. If possible, bring students to a place outdoors where they can do the activity. Cover the ground with newspaper whether the activity is done indoors or outdoors, and caution students to work carefully with the paint to minimize messes. Tell students they will create their own painting using the drip painting technique. Have them turn to page 17 in their Student Activity Books to complete the activity.

Check for Understanding

Conclude the session by asking students to reflect on using the drip painting technique. Invite student volunteers to share their work and explain their use of the technique.

Unit 4 Lesson 3

A STUDY IN TEXTURE

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will explore texture in abstract expressionism and create textured paintings of their own using patterns and heavy applications of paint.	<ul style="list-style-type: none">• Slide Deck slide 10 and Student Activity Book page 63<ul style="list-style-type: none">• Art 10, <i>Night Light</i>• Online Resource Document Lee Krasner's "Little Image Paintings"• Student Activity Book pages 18–19<ul style="list-style-type: none">• <i>Night Light</i>• Texture and Pattern• Small, square canvases (e.g., 5" x 5") or heavy paper (1 per student)• Acrylic paints (1 set per student)• Paintbrushes (1 per student)• Optional: palette knives (1 per student)• Newspapers (to protect floor)• Water• Bowl (1 per student)

Advance Preparation

You may wish to have students do their painting activity outside to minimize cleanup and protect classroom floors. Arrange for students to clean their hands right after they have painted.

Lesson Objective

- Learn about the use of texture in abstract expressionism.

What Students Have Learned

In the last lesson, students created paintings using the drip painting technique.

DAY 1: A STUDY IN TEXTURE

Introduce the lesson by asking students to review what they learned about some characteristics and techniques used in abstract expressionism. Explain that they will explore another technique used by these artists, the use of **texture** and patterns. They will explore the work of the painter Lee Krasner in particular.

Teaching the Use of Texture in Painting

Abstract expressionists often used multiple layers of paint, objects, paper, and other materials to add richness, depth, and complexity to their work. Sometimes, they mixed paints of different qualities, like commercial household paints and standard acrylics. They applied thick layers of paint to create textured surfaces and manipulated the paint using tools like palette knives and sponges. This wasn't always done uniformly. Sometimes, they mixed thick and thin applications of paint. The result was very tactile, drawing the eye of the viewer and increasing their engagement with the work.

Teaching Idea



Display Lee Krasner's "Little Image Paintings" for students to explore more examples of Krasner's work. Krasner's "Little Image Paintings" series is her breakthrough work. She created the work in a tiny bedroom in the house she owned with Jackson Pollock. Ask students what symbols, letters, or patterns they notice in the work.

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

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

Activity



Tell students they will now reflect on Lee Krasner's painting *Night Light* using page 18 in their Student Activity Books. Prompt students to fill out the questions independently.

Page 18

Art in This Lesson

Night Light, Lee Krasner



Night Light was painted in 1948 by Lee Krasner. Krasner was the wife of Jackson Pollock. They often worked together, exchanging ideas and influencing each other's techniques and styles.



Night Light uses an **impasto** technique where paint is applied thickly to a surface. The artist uses a palette knife or thick brush, leaving the strokes largely visible. The result is a three-dimensional, textured effect where the paint looks like it appears in waves.

SUPPORT—Explain to students that postimpressionist artists relied heavily on the impasto technique. If there is time, revisit Vincent van Gogh's *The Starry Night*, which they studied in Grade 6 Unit 5, Lesson 2. Have students compare Van Gogh's work with Krasner's and note any differences in how the technique is used.

Background for Teacher

Lee Krasner was born in 1908 in Brooklyn and wanted to study painting from a young age. She is quoted as saying that when she first saw her future husband Jackson Pollock's work, "It was like a bomb that exploded . . . nothing else ever hit me that hard." She and Pollock worked closely together during their marriage and set up a house together on Long Island. Like her husband, Krasner worked with various materials, including fabric, paper, and metal, and used techniques like drip painting, impasto, and collage. She is known for creating heavily textured and patterned work and dense compositions. She describes some of her work, her "Little Image Paintings" in particular, as being a dense web of unreadable hieroglyphics, or a combination of letters, tiny pictures, and symbols.

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

AN ARTIST'S QUESTIONS

How would you describe the color palette used in the painting?

- o The palette is gray, monochrome, dull.

What areas of the painting seem to be scraped away with a knife?

- o The white parts seem to be scraped away.

How do you think the painter made this painting?

- o The painting was made with a drip painting technique, possibly standing over the painting and dripping onto it.

Activity



Page 19

Tell students they will now create their own artwork with texture and patterns using the Texture and Pattern activity on page 19 in their Student Activity Books. You may wish to bring students outdoors for the activity to minimize classroom cleanup. Prompt students to fill out the questions independently after the activity.

TEACHER NOTE—Explain that students should use large, heavy globs of paint to create texture in their paintings. Show students how to dip their brushes in the paint to allow for this. Tell students to begin by using just one or two colors. (Sometimes in activities like this, where they are mixing lots of paint around, students' impulse is to take every available color and mix it all together.) Also, show students how to create texture by applying several layers of paint and then scraping the paint away to reveal the surface underneath.

Check for Understanding

Conclude the session by asking students to summarize the effects of using texture and patterns in painting.

Unit 4 Lesson 4

A STUDY IN COLOR

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore color in abstract expressionism and create abstract paintings of their own using carefully chosen colors.	<ul style="list-style-type: none">• Slide Deck slides 11–12 and Student Activity Book pages 65–67<ul style="list-style-type: none">• Art 11, <i>No. 9</i>• Art 12, <i>John F. Kennedy</i>• Student Activity Book pages 20–21<ul style="list-style-type: none">• <i>No. 9; John F. Kennedy</i>• Color Fields• Heavy paper (1 sheet per student)• Acrylic paints (1 set per student)• Paintbrushes (1 per student)• Optional: palette knives (1 per student)

Lesson Objective

- Learn about the use of color in abstract expressionism.

What Students Have Learned

In the last lesson, students learned about pattern and texture in abstract expressionism.

DAY 1: A STUDY IN COLOR

Introduce the lesson by asking students what they recall about color mixing in Grade 6 Unit 5, Lesson 1. Review the fundamentals of color mixing (e.g., which colors are mixed to make new colors) and how shades and tones create different moods. Ask the following questions: What colors and tones typically create happy, warm, and energetic moods? (*bright colors; vivid tones*) What colors and tones typically create more serious, emotional, and somber moods? (*dark colors; dull tones*)

SUPPORT—Return to the image of the color wheel students explored in Grade 6 Unit 5, Lesson 5 (“Color Mixing”) to refresh students’ memories. Talk about how shade is a mixture of paint with black, which makes the color darker, while tone is the relative lightness or darkness of a color. The lighter colors inside the wheel have more white, and the darker colors on the outside have less.

Teaching Color in Abstract Expressionism

Abstract expressionist painter Mark Rothko pioneered a new technique called **color field painting** in the 1950s. This technique applies multiple layers of paint, allowing them to bleed and interact with each other. Some layers are translucent washes of color, creating a luminous effect. The result is a sense of depth and complexity, as well as a feeling of mystery and transcendence.

Abstract expressionists like Elaine de Kooning used bright colors, continuing in the tradition of postimpressionist and expressionist painters like Vincent van Gogh and Henri Matisse. The colors create a vivid, warm effect with plenty of dynamism and energy.

Art in This Lesson

No. 9, Mark Rothko



Rothko completed *No. 9* in 1954, during his later work period.



Rothko is known for using horizontal bands of rectangular forms in a blocking technique where the shapes are stacked vertically on one another. Sometimes, the colors are complementary, creating tension and dynamism in stark contrast. In this painting, the black stands in strong contrast to the rose and yellow colors below.

Background for Teacher

Mark Rothko's family emigrated from Latvia to the United States in 1913, settling in New York City in 1923. His early art drew on the urban scenery of the city; but by the 1940s, Rothko shifted to using surrealism and mythological themes to reflect the tragedy of World War II. In later years, he filled his canvases with large rectangles of dramatic color, with the goal of evoking strong emotions from his audience.

John F. Kennedy, Elaine de Kooning



Elaine de Kooning was commissioned in 1963 to paint a portrait of John F. Kennedy for the Harry S. Truman Library in Missouri. She painted this portrait in early 1963 while Kennedy vacationed in Palm Beach, Florida, in the winter.



This painting uses large, gestural strokes, done quickly and energetically.

Background for Teacher

Elaine de Kooning was an abstract expressionist painter known for her portraits. She was the wife of Willem de Kooning, another influential abstract expressionist painter. According to critics, Elaine de Kooning's portraits bridge the gap between representation and abstraction.



Display slide 11, *No. 9*, and slide 12, *John F. Kennedy*, for students, and have them turn to the corresponding pages in their Student Activity Books.

Pages 65, 67



Slides 11–12

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

AN ARTIST'S QUESTIONS

What colors are used in Rothko's *No. 9*?

- o The painting uses black, rose, and gold/yellows.

Why do you think the black was placed on top? What do you think this signifies?

- o Sometimes heaviness wins over lightness; life can be challenging.

What brushstrokes did De Kooning use to create her portrait of Kennedy?

- o She used long, thick brushstrokes.

Activity



Tell students they will now explore the use of color in two abstract expressionists' artworks, *No. 9* and *John F. Kennedy*, using page 20 in their Student Activity Books. Prompt students to fill out the questions independently.

Page 20, 65,
67



Slides 11–12

Activity



Tell students they will now explore using color to create an abstract work using the Color Fields activity on page 21 in their Student Activity Books.

Page 21

Check for Understanding

Conclude the session by asking students to explain why they chose the colors they did for their painting and how those colors help express the subject of their work.

Unit 4 Lesson 5

UNIT 4 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will revisit the Big Idea, review the ideas presented in Unit 4, and create abstract works using the techniques and principles they learned about in the unit.	<ul style="list-style-type: none">• Student Activity Book page 22, My Abstract Art• Heavy paper or small canvases (1 per student)• Acrylic paints (1 set per student)• Paintbrushes (1 per student)• Optional: palette knives (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 4.

Preparation for Assessment

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

Review

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

- Abstract expressionism developed in the post–World War II United States in the late 1940s and 1950s. It was the first movement to make an American city, New York City, an international art hub.
- Abstract expressionists continued in the tradition of postimpressionist and expressionist artists in trying to represent an artist’s emotional expression and inner life. Where postimpressionists and expressionists used semi-representational figures and forms, abstract expressionists’ work was largely abstract and completely nonrepresentational.
- Abstract expressionist artists used physical, gestural, and largely animated techniques, like drip painting, which involved the whole body. They also used thickly layered applications of paint and symbolic shapes.
- Abstract expressionists also used heavy textures and patterns and blended colors, resulting in highly luminous, suggestive work.

Revisit the Big Idea of this unit: *Abstract expressionism, an art movement that developed in post–World War II America, was characterized by nonrepresentational forms, bold colors, and active, gestural, whole-body techniques that aimed to capture the artist’s emotions and*

subconscious. Discuss with students the activities they did in this unit, such as making a drip painting, a texture painting, and a color field painting.

Discuss with students how the abstract expressionist artists they studied achieved their goals. Have students point out the features that demonstrate this in the art they viewed in this unit, including Jackson Pollock's *Number 28, 1950*, Lee Krasner's *Night Light*, and Mark Rothko's *No. 9*. Ask students the following questions. Several abstract expressionists stopped naming their work and numbered it instead. Why do you think this is so, based on what you know about abstract expressionism and its ideas? (*Their work was expressing ideas more than things; they wanted the viewer to focus on the art and come up with their own ideas about what it was.*)

Activity



Page 22

Tell students they will now create an abstract work using the techniques they learned about in the unit. Have them turn to page 22 in their Student Activity Books to complete the activity. Prompt students to answer the questions independently.

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

- Have students do a gallery walk of the art they created during the unit.
- Ask students to research the life and accomplishments of one of the artists they learned about in the unit, and have them write a short list of interview questions they would like to ask the artist to learn more about their style.
- Invite students to work in pairs to choose one of the works they studied in the unit and prepare a short presentation about it for the class.

Additional Recommended Resources

Consider using the following resources about abstract expressionism for students:

- Anfam, David. *Abstract Expressionism (World of Art)*. 2nd ed. Thames & Hudson, 2015.
- Emmerling, Leonhard. *Jackson Pollock: 1912–1956: At the Limit of Painting*. Taschen, 2016.
- Greenhalgh, Adam. *Mark Rothko: Paintings on Paper*. Yale University Press, 2023.
- Hess, Barbara. *Abstract Expressionism*. Taschen, 2016.
- Nairne, Eleanor. *Lee Krasner*. Thames & Hudson, 2024.
- The Phillips Collection. “The Rothko Room.” Accessed August 18, 2025. <https://www.phillipscollection.org/curation/rothko-room>.
- Stony Brook University Libraries. “Virtual Tour of the Stony Brook Foundation Pollock-Krasner House Studio with Director Helen A. Harrison.” Accessed August 18, 2025. <https://library.stonybrook.edu/southampton-library/pk-studio-virtual-tour/>.
- Stony Brook University, Pollock-Krasner House and Study Center. “Visit.” Accessed August 18, 2025. <https://www.pkhouse.org/en/visit>
- Tate Modern Museum. “Mark Rothko.” Accessed August 18, 2025. <https://www.tate.org.uk/art/artists/mark-rothko-1875..>

Consider using the following resources for teachers and parents:

- The Metropolitan Museum of Art. “Beyond the Figure.” Accessed August 4, 2025. <https://www.metmuseum.org/learn/educators/lesson-plans/beyond-the-figure>.
- Royal Academy of Arts. “Teacher Resource: Abstract Expressionism.” Accessed August 4, 2025. https://royal-academy-production-asset.s3.amazonaws.com/uploads/540720a7-cf17-4e16-97bc-5109ad1776a0/Secondary+-+Digital+Resource_final_no_images.pdf.

Abstraction

Big Idea Abstractionism can be seen as a late-stage development of abstract expressionism, in which the artist no longer tries to represent people, objects, landscapes, and other aspects of nature as they appear in real life but rather as ideas and concepts.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Abstraction* unit. In this unit, you will guide students through the development of abstraction, analyzing how major figures of the movement, like Piet Mondrian and Vasily Kandinsky, sought not only to create nonrepresentational depictions but also to move away from all traditional means of artistic expression. They aimed to express ideas and concepts instead of emotions (though their work still tried to evoke emotion in the viewer). Abstractionists applied these principles to portraiture and nature art, aiming to capture the essence or personality of the person or place through geometric and organic forms. These artists, like the abstract expressionists, responded to the meaninglessness and irrationality of war in post-WWII America by searching for meaning through the act of creation itself.

This unit contains six lessons, split across eleven class days. There will be a half-day Looking Back review on Day 4 and a unit assessment on Day 11. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 What Is Abstractionism?
2–3	Lesson 2 Create Abstract Style
4–5	Lesson 3 Abstract Portraiture*

Day	Lesson
6–7	Lesson 4 Abstraction in Nature
8–10	Lesson 5 The Gutai Group
11	Lesson 6 Unit 5 Assessment

* Looking Back

What Students Should Already Know

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

Grade 6 CKHG

- Unit 5: *The Industrial Revolution: Changes and Challenges*

Grade 5 CKHG

- Unit 4: *The Renaissance*

What Students Need to Learn

In this unit, students will:

- Learn about the main features of abstraction, why it developed, and how it developed from earlier movements such as abstract expressionism;
- Learn about the artists involved in the movement, including Piet Mondrian, Vasily Kandinsky, and Georgia O’Keeffe;
- Examine key abstractionist works to describe their features and explain why they are examples of abstraction; and
- Create their own abstractionist work.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about abstraction and study additional works of art.

Grade 8

- Unit 1: *Twentieth-Century Painting*
- Unit 4: *Contemporary Art*

Vocabulary

conceptual art, n. art in which the idea, or concept, is the primary focus rather than the finished product itself **(72)**

Example: Conceptual art of the late twentieth century sometimes didn’t involve a canvas or painting at all, focusing on the idea behind the artwork rather than how it looked.

performance art, n. artworks that are created through actions performed by artists; the performances may be spontaneous or scripted **(72)**

Example: The performance art included dance that went along with the visual display.

Cross-Curricular Connections

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

CK History and Geography (CKHG)

Grade 7 Volume 2: *A History of the United States*

- Chapter 6: “Postwar America: The Cold War, Vietnam, and the Age of Civil Rights (1945–1975)”

Grade 8 Volume 2: *World History*

- Chapter 6: “World War II and the Postwar World”

CK Language Arts (CKLA)

Grade 6 Unit 8: *Poetry*

- *Realms of Gold* (Volume 1)

Grade 7 Unit 5: *Poetry*

- *Realms of Gold* (Volume 2)

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resource Document.

Most Important Ideas

The most important ideas in Unit 5 are as follows:

- Abstraction developed in the late 1940s and 1950s in post–World War II America and extended well into the late twentieth century. It is still a major style of art today.
- Abstractionists continued in the tradition of abstract expressionist artists by trying to create nonrepresentational art. Where abstract expressionists’ work was highly emotional, abstractionists’ work was “cooler” and sought to depict ideas and concepts like awe or beauty.
- Abstractionists sometimes used physical, gestural, and largely animated techniques like action painting and performance art.
- Abstractionists used clean, precise lines and geometric shapes. Sometimes, they juxtaposed these shapes against organic ones to create tension and dynamism. They also did this with color, juxtaposing bright, intense colors against lighter or duller colors.

What Teachers Need to Know

Abstraction in art means simplifying, distorting, or exaggerating real-world objects to focus on shapes, colors, and emotions rather than realistic details. It helps students understand that art doesn’t always have to look like something recognizable. Emphasizing creativity and personal interpretation is key to engaging students with abstraction.

Unit 5 Lesson 1

WHAT IS ABSTRACTION?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the features and techniques of abstraction and examine two major works of the movement.	<ul style="list-style-type: none">• Slide Deck slides 13–14 and Student Activity Book page 69–71• Art 13, <i>Broadway Boogie Woogie</i>• Art 14, <i>Points</i>• Student Activity book page 23, <i>Broadway Boogie Woogie</i>; <i>Points</i>

Lesson Objective

- Learn the characteristics of abstraction.

What Students Have Learned

In the last unit, students learned about abstract expressionism.

DAY 1: WHAT IS ABSTRACTION

Introduce the lesson by reviewing with students what they learned about abstract expressionism in Unit 4. Review the artwork they viewed in the unit, including Jackson Pollock’s *Number 28, 1950* and Lee Krasner’s *Night Light*. Lead a class discussion on what these two paintings were actually “representing” since they do not appear to depict anything that exists in the natural world.

SUPPORT—Review the term *abstract* with students to reinforce what the term means once again. Emphasize that *abstract* can refer to nonrealistic depictions of things and the mind. Concepts and ideas are abstract because they don’t have a physical reality.

Explain that in this lesson, students will explore the next phase of abstract expressionism: abstraction.

Teaching Abstraction



Slide 13

Display slide 13, Piet Mondrian’s *Broadway Boogie Woogie*, without revealing its name, and ask students to describe the color, composition, and overall mood. Ask students what they think the artist was thinking about or trying to express. Then share the title of the work, and ask students if that changes their interpretation. Tell them that this painting is an example of abstraction.

Explain that abstraction can be seen as the end stage of the art world's movement from realistic depictions of objects in nature to a complete break from reality.

Abstraction had its roots in the works of the postimpressionist and expressionist painters of the late nineteenth and early twentieth centuries who sought to represent their own inner life through their paintings rather than the world outside them exactly as it is. Cubist painters like Pablo Picasso moved further by representing people and objects in geometric shapes. Then, surrealists thrust art back into the artist's inner world to create representations of the human subconscious and the dream world. Abstract expressionists like Jackson Pollock exploded art's relationship with representational, outwardly recognizable forms once again. Now, the art process was the focus.

With abstract expressionism, the artist aims to create art that expresses their emotions and inner world in a nonrepresentational way. Physical techniques like drip painting were advanced and developed, focusing again on accessing the subconscious and the artist's inner experiences and emotions.

With abstraction, there is virtually no representation of the real world either. However, with abstraction, the artist aims to create art that expresses concepts or ideas. Artists may use more linear, geometric shapes, like squares, rectangles, circles, or "pure" shapes. They created **conceptual art** that was purely an expression of an idea. **Performance art** also emerged, where an artist's performance or actions were the art. It often was a form of political activism, as people responded to massive changes in women's and civil rights during these decades.

In the 1960s and 1970s, artists began creating works that moved away from the art object. The conceptual art and performance art that developed in the 1960s and 1970s can be seen as a development of these physical and automatic expressions of art. In these movements, the art object itself was irrelevant; the process, movement, and expression on display were important. Performance art developed against the backdrop of the women's and civil rights movements of the 1960s and 1970s.

As the abstraction artist Piet Mondrian says of his own work, abstraction, particularly of the latter half of the twentieth century, saw a complete "destruction of natural appearance" toward finding "the plastic expression of true reality."

Ask students why they think this movement was called "abstraction." (*Artists were creating completely abstract art that expressed ideas or concepts without a focus on subject matter.*) Discuss performance art with students. Ask them why it is seen as revolutionary. (*Performance art is an art where the artist's actions are the art. It's revolutionary because the art object is not important.*)

Art in This Lesson

Broadway Boogie Woogie, Piet Mondrian



1943



Mondrian tried to represent two major aspects of New York City in the 1940s—the bustling liveliness of the Broadway theater district (“Broadway”) and the innovation of the jazz scenes (“Boogie Woogie”). The horizontal and vertical arrangements of squares and rectangles resemble the intersections of New York’s busy city streets.

Background for Teacher

Piet Mondrian was a Dutch painter born in 1872. He ended up fleeing Europe during World War II and went to New York City, where he died in 1944. He is considered one of the major leaders in developing abstract art. Trained in traditional schools and trends, like still-life and landscape painting, it wasn’t until his later works that he simplified and streamlined his style into the block shapes, primary colors, and straight lines that he is known for.

Points, Vasily Kandinsky



1920



Kandinsky’s *Points* comprises points and lines. Kandinsky believed that the essential elements of every painting are those two things—the point and the line.

Background for Teacher

Vasily Kandinsky was born in 1866 in Moscow. He is known for founding many avant-garde art groups, including The Blue Rider and The Blue Four. He was interested in developing a visual language of ideas and music using lines, shapes, and colors. He found depicting recognizable objects as “distracting” from this direct line into ideas.



Display slide 13, *Broadway Boogie Woogie*, and slide 14, *Points by Vasily Kandinsky*, for students, and have them turn to the corresponding pages in their Student Activity Books.

Pages 69, 71



Slides 13–14

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

AN ARTIST'S QUESTIONS

How do the squares and rectangles of Mondrian's *Broadway Boogie Woogie* seem to dance with or push against each other?

- o There are some areas of the painting where the squares and rectangles are close and seem jammed together. Then there are other areas where they are wider apart.

What could the squares and rectangles represent in Mondrian's painting?

- o They may represent the energy and movement of cars driving around the buildings of New York City. The geometric shapes may also relate to the rhythms and beats of music like jazz, which emerged in Europe and America during this time.

What are the main compositional features of Kandinsky's painting?

- o The main compositional features are grid lines, squares, and rectangles.

Activity



Tell students they will now explore two major works of the abstraction period, *Broadway Boogie Woogie* and *Points*, using page 23 in their Student Activity Books. Prompt students to fill out the questions independently.

Pages 23, 69,
71



Slides 13–14

Check for Understanding

Conclude the session by asking students to summarize what abstraction is and why it was developed.

Unit 5 Lesson 2

CREATE ABSTRACT STYLE

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create an abstract-style painting in the style of Piet Mondrian and/or Vasily Kandinsky.	<ul style="list-style-type: none">• Student Activity Book page 24, Abstract Style 1• Heavy paper (1 sheet per student)• Pencil (1 per student)• Colored markers (1 set per student)• Watercolor paints (1 set per student)• Paintbrushes (1 per student)• Water• Bowl (1 per student)
DAY 2	Students will create a second abstract-style painting using different materials.	<ul style="list-style-type: none">• Student Activity Book page 25, Abstract Style 2• Heavy paper (1 sheet per student)• Pencil (1 per student)• Acrylic paints (1 set per student)• Paintbrushes (1 per student)

Lesson Objective

- Create two scenes in the abstract style.

What Students Have Learned

In the last lesson, students learned about the features of abstraction.

DAY 1: ABSTRACT STYLE 1

Introduce the lesson by telling students they will create their own abstract-style artwork with watercolor and marker, similar in manner to the Piet Mondrian and Vasily Kandinsky paintings they viewed in Lesson 1.

To help support students, lead a brief discussion about the key elements of abstraction and how students can think of them as they create their own work.

First, describe how they should think of the three C's in their work: concept, composition, and color. Discuss how concept refers to ideas, like beauty or inspiration, that don't have a physical presence or reality. Ask them to think of the idea they want to represent. Then, review how composition refers to the arrangement of the elements of an artwork, like the shapes and lines. For color, review how different colors create different moods.

Mondrian and Kandinsky used neat, precisely defined geometric shapes and lines. Kandinsky juxtaposed these precise shapes with organic shapes like curvy, irregular circles and lines, making them work with and against each other. Similarly, they used colors that looked good together, but contrasted, creating tension and dynamism in their work.

SUPPORT—Review concept, composition, and color by revisiting the paintings students viewed in Lesson 1. Ask them to point out the concepts, composition, and colors of each painting and what meanings they may have.

Activity



Page 24

Tell students they will create a scene in the abstract style on heavy drawing paper with watercolors and markers using the Abstract Style 1 activity on page 24 in their Student Activity Books.

Check for Understanding

Conclude the session by asking students to share their reflections on their abstract artwork in terms of the three C's: concept, composition, and color.

DAY 2: ABSTRACT STYLE 2

Introduce this part of the lesson by leading a brief discussion about what students learned about abstraction by creating an abstract-style artwork in Day 1. Ask the following question: What did you discover about how abstract artists used concept, composition, and color along with shapes and lines to express ideas? (*I learned that abstract artwork could represent ideas like balance, order, harmony, peace, and beauty. It can also express ideas like tension, chaos, energy, change, and movement.*)

Activity



Page 25

Tell students they will create a second abstract-style artwork, this time with different materials, using the Abstract Style 2 activity on page 25 in their Student Activity Books.

Check for Understanding

Conclude the session by asking students to share their reflections on their work.

Unit 5 Lesson 3

ABSTRACT PORTRAITURE

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn about abstract portraiture.	<ul style="list-style-type: none">• Slide Deck slides 15–16 and Student Activity Book pages 73–75• Art 15, <i>Senecio</i>• Art 16, <i>Les fétiches</i>• Student Activity Book page 26, <i>Senecio; Les fétiches</i>
DAY 2	Students will create their own abstract portrait, then compare it to the surrealist collage portrait they created in Unit 3.	<ul style="list-style-type: none">• Student Activity Book pages 27–28• Abstract Portrait• Compare Art Periods

Lesson Objective

- Learn more about abstract portraiture.

What Students Have Learned

In the last unit, students learned about Elaine de Kooning’s abstract portraits of John F. Kennedy.

DAY 1: INTRODUCE ABSTRACT PORTRAITURE

Introduce the lesson by discussing the main features and characteristics of abstract portraiture.

First, review what a portrait is. Explain that, traditionally, a portrait is a representation of a person. It often focuses on their head or face. It usually aims to capture the person as they appear in real life and their personality or character. A portrait can be a photograph, painting, drawing, or sculpture.

An abstract portrait, in contrast, may not portray a face or figure at all. Its goal is not to capture the likeness of a face exactly as it appears in real life but rather to capture the idea of a face or the essence of a person. Explain how, for example, in Elaine de Kooning’s portrait of John F. Kennedy, the president is distinguishable, but there are large swashes of color, and his face seems to appear through the color. Ask students to recall what they discussed about what De Kooning’s choices of bright colors and loose, free brushstrokes may have suggested about Kennedy’s personality and what De Kooning might have been trying to express. Explain that this is a form of abstract portraiture because it’s not an exact likeness but a depiction of a person’s essence.

SUPPORT—Remind students that cubist artists like Pablo Picasso also created human figures that didn't look like human figures. He broke down faces into geometric shapes and reconstructed them in strange arrangements. Ask students why Picasso wanted to paint this way and what it says about how we see things, including people.

Art in This Lesson

Senecio, Paul Klee



Senecio was completed in 1922.



Klee's painting of a senile man demonstrates Klee's interest in cartoons and caricatures and poking fun at the seriousness of life. The face of the old man is made up of simple colors and shapes and mimics children's drawings in the way features like the eyes and mouth are simplistic. The blocking and color patterns he uses are reminiscent of a harlequin costume.

Background for Teacher

Paul Klee was a Swiss German painter born in 1879. An accomplished violinist, he considered music as a career in his youth but later switched to art. A trip to Italy turned him away from classical Roman and Renaissance art. He favored caricature, doodling, and grotesque allegories, often poking fun at social pretension. He began adopting the styles of the cubist painters and more avant-garde styles.

Les fétiches, Lois Mailou Jones



Les fétiches was completed in 1938.



Les fétiches shows African masks seeming to emerge from a dark void. The artist uses heavy shading and stark contrasts between light and dark, similar to the cubists.

Background for Teacher

Lois Mailou Jones was a Boston-born African American painter. She was trained in traditional still-life and landscape painting. When critics noted her abrupt change in style to something much more expressionist and abstract, she is quoted as saying, "I had to remind them of Modigliani and Picasso and of all the French artists using the inspiration of Africa, and that if anybody had the right to use it, I had it, it was my heritage."



Display slide 15, *Senecio*, and slide 16, *Les fétiches*, for students, and have them turn to the corresponding pages in their Student Activity Books.

Pages 73, 75



Slides 15–16

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

AN ARTIST'S QUESTIONS

What shapes is Klee's *Senecio* made up of?

- o It is made of circles, ovals, and squares.

What effect does the man's raised eyebrow have?

- o The man looks confused or wry.

What feature do you notice most in Jones's painting

- o I see thick lines, dark and light colors, contrast, and lots of shading.

Activity



Tell students they are now going to examine two abstract paintings, *Senecio* and *Les fétiches*, using page 26 in their Student Activity Books.

Pages 26, 73,
75



Slides 15–16

Check for Understanding

Conclude the session by asking students to summarize the main features of abstract portraiture and how it differs from traditional portraiture.

Looking Back

Remind students of the Big Idea statement for this unit: *Abstractionism can be seen as a late-stage development of abstract expressionism, in which the artist no longer tries to represent people, objects, landscapes, and other aspects of nature as they appear in real life but rather as ideas and concepts.* Discuss how their activities have added to their understanding of the Big Idea. Ask students to describe how the two paintings in this lesson exemplify abstractionism.

DAY 2: ABSTRACT PORTRAIT

Introduce this part of the lesson by reviewing what the students learned about abstract portraiture in Day 1. Ask students the following questions: How is abstract portraiture different from traditional portraiture? (*The portraits don't exactly look like a person sometimes; they aim to capture a personality or essence.*) What kinds of features do abstract portraits have? (*geometric shapes, bright or intense colors*)

Activity



Page 27

Tell students they will create an abstract portrait using the techniques and styles of abstraction. Have them turn to page 27 in their Student Activity Books to complete the activity..

TEACHER NOTE: In preparation for the activity, collect together students' self-portraits they created in Unit 3, Lesson 2.

Activity



Page 28

Tell students they will compare their abstract portrait to the collage they made in the *Surrealism* unit using the Compare Art Periods activity on page 28 in their Student Activity Books.

Check for Understanding

Conclude the session by asking students to share their reflections on creating an abstract portrait.

Unit 5 Lesson 4

ABSTRACTION IN NATURE

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore abstraction in landscape and nature painting and explore examples.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• <i>Red Poppy No. VI</i>• <i>White Roses Sing and Sing</i>• <i>Heavenly Bodies</i>• Student Activity Book page 29, Abstraction in Nature
DAY 2	Students will create an abstract nature scene of their own.	<ul style="list-style-type: none">• Student Activity Book page 30, Abstract Nature Scene• Heavy paper (1 sheet per student)• Pencil (1 per student)• Colored markers (1 set per student)• Watercolor paints (1 set per student)• Paintbrush (1 per student)

Lesson Objective

- Learn more about abstraction in nature.

What Students Have Learned

In the last lesson, students learned about abstraction in portrait painting.

DAY 1: INTRODUCE ABSTRACTION IN NATURE

Introduce the lesson by reviewing what students learned about how artists applied the principles and ideas of abstraction to the tradition of portraiture. Ask students the following question: How did artists try to express ideas and concepts when painting a figure or face? What did they focus on? (*They tried to express the person's personality rather than how they appeared in real life; they focused on the person's inner essence or personality.*)

Tell students that in this lesson, they'll learn how artists applied the principles and ideas of abstraction to the landscape or nature painting tradition.

SUPPORT—Review some of the previous landscapes and nature scenes students studied in previous units, like Paul Cézanne's *Pommes et oranges (Apples and Oranges)* in Grade 6 Unit 5, Lesson 2 and Claude Monet's *Bridge Over a Pond of Water Lilies* in Grade 6 Unit 5, Lesson 2. Review what these artists tried to depict in these scenes and their methods and styles.

Teaching How Nature Is Portrayed Through Abstraction

In many cases, abstraction in nature and landscape art involves simplifying and “flattening” the image. The artist will simplify landscape or natural object features into basic shapes. The composition or arrangement of the work’s shapes, colors, and other features is usually unexpected or bold and meant to evoke a strong emotion in the viewer. Like abstract portraiture, the goal is to capture the essence of the object or place. This frees the viewer to interpret the meaning of the work and their connection to it.

Georgia O’Keeffe’s poppy painting series uses bold colors and undulating shapes. Her paintings usually show the flowers close-up, staying somewhat true to their form and emphasizing their natural beauty. Her nature paintings are symbolic but also precise.

Alma Thomas’s *White Roses Sing and Sing* is a nonrepresentational depiction of white flowers. The flowers are composed of tiny white geometric shapes in a mosaiclike composition that seems to shift back and forth. Thomas said that her childhood home in the Rose Hill district of Columbus, Georgia, “was rightly named because roses bloom almost the year round.”

Rufino Tamayo was a Mexican painter born in 1899 in Oaxaca, Mexico. His *Heavenly Bodies* painting explores his pre-Columbian heritage through European art techniques and traditions like cubism and surrealism. The figure to the far right of the painting stands small in comparison to the night sky and is composed of more organic, irregular shapes. The painting suggests that the night sky and its stars mirror a more mental, abstract plane than the human, who is earthbound.

Activity



Display three examples from the Online Resource Document of abstraction in nature: *Red Poppy No. VI* by Georgia O’Keeffe, *White Roses Sing and Sing* by Alma Thomas and *Heavenly Bodies* by Rufino Tamayo. Discuss each painting, what they represent, and the elements of art used in each. Then tell students they will complete the Abstraction in Nature activity on page 29 in their Student Activity Books.



Page 29

Check for Understanding

To conclude the session, ask students to share their reflections on how artists used abstraction in their paintings of nature.

DAY 2: CREATE AN ABSTRACT NATURE SCENE

Introduce this part of the lesson by reviewing what students learned in Day 1. Ask students: How is abstraction in nature painting similar to abstraction in portraiture? (*Both try to capture the inner qualities or essence of the person or landscape rather than how they appear in real life.*)

Activity



Page 30

Tell students they will create an abstract nature scene using the techniques and styles of abstraction. Have them turn to page 30 in their Student Activity Books to complete the activity.

Check for Understanding

Conclude the session by asking students to share their reflections on representing nature using abstraction techniques.

Unit 5 Lesson 5

THE GUTAI GROUP

TIME: 3 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will explore the work and mission of the Gutai Group and answer questions about their work and how it is a form of abstraction.	<ul style="list-style-type: none">• Online Resource Document<ul style="list-style-type: none">• <i>Gutai: Splendid Playground</i> from the Solomon R. Guggenheim Foundation• “Gutai” collection from Tate Gallery• “Gutai” collection from Whitestone Gallery• Photograph of Gutai artist Shimamoto Shozo making a painting by smashing glass bottles of paint against a canvas• Student Activity Book page 31, The Gutai Group
DAY 2	Students will create their own artwork using the principles of the Gutai Group.	<ul style="list-style-type: none">• Student Activity Book page 32, Create Gutai Group Art• 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)• Bowls (1 per student), water• Acrylic paints (1 set per student)• Newspaper (to protect floors from paint)• Paperweights (to secure paper to floor)• Scissors (1 per student)• Optional: sponges (1 per student)• Optional: markers (1 per student)
DAY 3	Students will do a gallery walk of their work and discuss how it is similar in style to the work of the Gutai Group.	<ul style="list-style-type: none">• Student Activity Book page 33, Gallery Walk

Advance Preparation

You may wish to arrange a time and place for students to do their Gutai-style artwork outside to avoid the need for classroom cleanup. Whether inside or outside, use newspaper or other paper to protect the floor or ground.

Lesson Objective

- Learn about the Gutai Group.

What Students Have Learned

In previous lessons, students learned about how abstraction is used in portraiture and in nature and landscape painting.

DAY 1: INTRODUCE THE GUTAI GROUP

Introduce the lesson by discussing how Japan developed its own branch of abstraction during the post–World War II 1950s. Explain that they’ll learn about one of the leaders of abstraction in Japan, Jiro Yoshihara. He formed the avant-garde art collective Gutai Group in 1954. *Gutai* is loosely translated as “embodiment” or “concrete.”

The group has become known as one of Japan’s most important art movements of the twentieth century. Its artists combined painting with conceptual and performance art, experimenting with all aspects of creating art, from the materials used to where it was made. They often used unconventional spaces and venues like sidewalks, public parks, and theaters. Their work often required engagement from both the artists themselves and the audience. They used action painting and experimented with physically demanding and even violent movements to create work. They explored the relationship between the body, the viewer, and the material and in a more conceptual sense, the relationship between the human body, ideas, and spirit.

Teaching Idea



Explore the Guggenheim Foundation’s, Tate Gallery’s, and Whitestone Gallery’s collections of Gutai Group artworks online with students. Ask students which works grab their attention the most and why. Read the artists’ profiles to discover who they were and how they created their work.

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

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

SUPPORT—Remind students that they learned about another artist, Jackson Pollock, who also used action painting in his work. Review how drip painting is a form of action painting.

Activity



Page 31

Tell students they will read more about the Gutai Group and answer questions using page 31 in their Student Activity Books. Display the Gutai collections through the Online Resource Document.



Check for Understanding

Conclude the session by asking students to share their reflections on the Gutai Group. Ask them to explain why their work was so revolutionary.

DAY 2: CREATE A GUTAI GROUP ARTWORK

Prepare for the activity by brainstorming art ideas students can use to create art in the Gutai Group's style. Examples include making holes in paper, walking or throwing objects through paper, and performance art. Before they start, show students the collection of materials they have available to work with.

Begin by asking students for ideas on how to get marks on paper or how to change the paper without using pencil, paint, or other art supplies. Explain that they could tear holes or fold the paper. They can also make prints with ink or marker on their hands and fingers. Suggest that they can also dip other objects in paint to print on the paper, use sponges or other nonart supplies, etc. These ideas will provide lots of room for experimentation.

Activity



Page 32

If possible, bring students outside to do the activity. Tell students they will create work in the style of the Gutai Group using the Create Gutai Group Art activity on page 32 in their Student Activity Books.

TEACHER NOTE—If students want to use drip painting, prepare paint beforehand by pouring one-half cup of each paint color into a bowl and mixing each with two tablespoons of water. The paint must be wet enough to pour and drip. Cover the floor in newspaper beforehand to protect it from paint.

Check for Understanding

Conclude the session by asking students to explain the Gutai Group style and how it is a form of abstraction.

DAY 3: GALLERY WALK

Preparing for Gallery Walk

As students complete question 1 (write a summary of their artwork) on the Gallery Walk page in their Student Activity Book using a notebook, display students' art around the room, leaving an area for students to walk around. Divide the class into two groups so that Group 1 presents their work while Group 2 does the gallery walk, and then have them switch.

Activity



Page 33

Tell students they will display or perform their work and reflect on it using the Gallery Walk activity on page 33 in their Student Activity Books and their notes in their notebooks.

Check for Understanding

Engage in a short discussion summarizing the significance of Gutai Group art with students. Invite volunteers to offer their input first, and record their ideas before offering your own summary of the day's learning. Finally, lead a group discussion about what students noted about creating their own Gutai Group work and observing others' work.

Unit 5 Lesson 6

UNIT 5 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will revisit the Big Idea, review the ideas presented in Unit 5, and compare and contrast art from the unit.	<ul style="list-style-type: none">• Student Activity Book page 34, Compare and Contrast Art

Lesson Objective

- Assess student mastery of content presented in Unit 5.

Preparation for Assessment

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

Review

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

- Abstraction developed in the late 1940s and 1950s in post–World War II America and extended well into the late twentieth century. It is still a major style of art today.
- Abstractionists continued in the tradition of abstract expressionist artists by trying to create nonrepresentational art. Where abstract expressionists' work was highly emotional, abstractionists' work was “cooler” and sought to depict ideas and concepts like awe or beauty.
- Abstractionist artists sometimes used physical, gestural, and largely animated techniques like action painting and performance art.
- Abstraction artists used clean, precise lines and geometric shapes. Sometimes, they juxtaposed these shapes against organic ones to create tension and dynamism. They also did this with color, juxtaposing bright, intense colors against lighter or duller colors.

Revisit the Big Idea of this unit: *Abstractionism can be seen as a late-stage development of abstract expressionism, in which the artist no longer tries to represent people, objects, landscapes, and other aspects of nature as they appear in real life but rather as ideas and concepts.* Discuss with students the activities they did in this unit, such as creating abstract scenes in two different ways, making an abstract portrait, showing nature with abstraction, and creating their own works.

Have students point out the characteristics of abstraction in the art they viewed in this lesson, including Piet Mondrian's *Broadway Boogie Woogie*, Vasily Kandinsky's *Points*, and the abstract portraiture and nature paintings they studied. Ask students the following question: Some abstractionists took their work so far that they didn't even use paint or a canvas. Who were they, and why were they important in pushing the abstraction movement forward? (*They were the Gutai Group; they pushed the movement forward so people thought about what art was and how it could be made; there were no limits.*)

Activity



Page 34

Tell students they will compare and contrast the art they viewed in the unit using the Compare and Contrast Art activity on page 34 in their Student Activity Books. Show students different pieces from the unit. Hide the name, title, and other identifying information for the painting so students can focus simply on the art. Choose two pieces at a time, rotating through two or three combinations. Give students additional sheets of paper so they can answer the first question in the Student Activity Book more than once. For the second question, give students access to other pieces of artwork from different periods they studied in Grade 7.

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

- Have students research and report about one or more of the artists they learned about during the unit.
- Invite students to make a booklet of abstract art that they research on their own. Help students make prints of the art they want to put in their booklets, and have them write a short description of each work.

Additional Recommended Resources

Consider using the following resources about abstraction for students:

- Dabrowski, Magdalena. “Geometric Abstraction.” The Metropolitan Museum of Art. October 1, 2004.
<https://www.metmuseum.org/essays/geometric-abstraction>.
- The Metropolitan Museum of Art. “Beyond the Figure.” Accessed August 4, 2025.
<https://www.metmuseum.org/learn/educators/lesson-plans/beyond-the-figure>.

Consider using the following resources for teachers and parents:

- Hale, Nathan Cabot. *Abstraction in Art and Nature*. Dover Art Instruction. Dover Publications, 1993.
- Taylor, Michael. *Inventing Abstraction, 1910–1925*. The Museum of Modern Art, New York, 2013.
- Williams, Emyr. *Abstract Painting and Abstraction*. The Crowood Press, 2017.

Twentieth-Century Architecture

Big Idea Twentieth-century architecture combined elements of industrial and organic architecture, balancing society’s industrialization with the increasing environmental issues it caused.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Twentieth-Century Architecture* unit. In this unit, you will guide students through developing twentieth-century architecture, particularly organic architecture, a major style pioneered by Louis Sullivan and Dankmar Adler, Frank Lloyd Wright, and others. Organic architecture is a style where a structure’s design is meant to blend in with the natural environment rather than impose upon it. Buildings and structures seem to flow with the contours and features of the land where it is built and create a sense of place and connection with the environment rather than a separation from it. Many architects of the twentieth century blended features of industrial architecture like steel and iron—new materials used in construction in the industrial era—with more organic features like irregular shapes seen in nature (e.g., ovals and curving vine-like shapes) and in art nouveau design. These architectural designs were, in part, a response to environmental issues like climate change, oil spills, land degradation, and scarcity of natural resources that resulted from the industrial era.

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

Day	Lesson
1	Lesson 1 What Is Organic Architecture?*
2–3	Lesson 2 Architectural Design

Day	Lesson
4	Lesson 3 Unit 6 Assessment

* Looking Back

What Students Should Already Know

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

Grade 6 CKHG

- Unit 5: *The Industrial Revolution: Changes and Challenges*

Grade 5 CKHG

- Unit 4: *The Renaissance*

What Students Need to Learn

In this unit, students will:

- Learn about the main features of twentieth-century organic architecture and why it developed;
- Learn about the architects and designers responsible for twentieth-century organic architecture innovations, including Louis Sullivan and Dankmar Adler, Frank Lloyd Wright, and Antoni Gaudí;
- Examine key examples of twentieth-century architecture to describe their features and tell why they are examples of twentieth-century and organic architecture; and
- Create their own building plans and models using organic design principles.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about twentieth-century architecture to explore painting, photography, sculpture, and architecture and study additional works of art.

Grade 8

- Unit 1: *Twentieth-Century Painting*
- Unit 2: *Twentieth-Century Photography*
- Unit 3: *Twentieth-Century Sculpture*
- Unit 4: *Contemporary Art*
- Unit 5: *Postmodern Architecture*

Vocabulary

cantilever construction n. construction that involves using cantilevers, which are slabs or beams that overhang without support from below **(96)**

Example: The building used cantilever construction so each bedroom had a balcony.

form and function, n. (also referred to as “form follows function”) a design principle where the form of a structure mirrors or reflects its function **(94)**

Example: An aqueduct, which uses curved, sloped structures to allow water to travel downward, is an example of form and function.

organic architecture, n. a type of architecture that follows design principles found in nature and creates structures that blend with the environment **(93)**

Example: Natural materials like untreated glass and stone are prioritized in organic architecture.

Cross-Curricular Connections

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

CK Math (CKMath)
Grade 7 Unit 2: <i>Introducing Proportional Relationships</i>
Grade 7 Unit 4: <i>Proportional Relationships and Percentages</i>
Grade 7 Unit 7: <i>Angles, Triangles, and Prisms</i>

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resource Document.

Most Important Ideas

The most important ideas in Unit 6 are as follows:

- Organic architecture developed in the twentieth century. It is still a major style of architecture used today.
- Organic architecture uses a form and function, or “form follows function,” design principle, meaning that a building’s design should reflect its purpose or use.
- Organic architecture prioritizes using natural materials like stone, glass, and clay that are local to the area where the building is developed, making the building seem like it is part of the environment.
- The use of natural materials also means that the buildings are adapted to the local climate conditions.
- Organic architecture uses shapes and forms found in nature, including irregular shapes, ovals, and curving lines. It also uses large windows and open floor plans that allow for maximum light and airflow, which helps with operating costs.
- Organic architecture helps people who live in and use the buildings feel a sense of place and connection with the environment rather than a separation from it.

What Teachers Need to Know

Organic architecture was developed to find harmony between human structures and the natural world, often using natural materials and forms inspired by nature. Frank Lloyd Wright is a key figure.

Unit 6 Lesson 1

WHAT IS ORGANIC ARCHITECTURE?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will learn the features and characteristics of organic architecture and reflect on key examples of this style of architecture.	<ul style="list-style-type: none">• Slide Deck slides 17–20 and Student Activity Book pages 77–83<ul style="list-style-type: none">• Art 17, Tassel House• Art 18, Guaranty Building (Buffalo)• Art 19, Darwin Martin House• Art 20, Casa Batlló• Student Activity Book pages 35–36<ul style="list-style-type: none">• Organic Architecture• Tassel House; Guaranty Building; Darwin Martin House; Casa Batlló

Lesson Objective

- Learn the characteristics of organic architecture.

What Students Have Learned

In Grade 6 Unit 6, students learned about the architecture of the industrial age.

DAY 1: WHAT IS ORGANIC ARCHITECTURE?

Introduce the lesson by reviewing what students have learned about architectural styles at the turn of the twentieth century and beyond. Ask students the following questions: What were some things people had to build quickly when the industrial age began in the late nineteenth and early twentieth centuries? (*bridges and factories*) Why? (*More people were going to work in factories and living in cities instead of farms.*) What features did some of the buildings, bridges, and factories have? (*They were made of strong materials like stone and steel; they weren't so "pretty" but were more functional.*)

Explain to students that in this unit, they'll learn more about how architectural styles continued to develop in the twentieth century, especially in the late twentieth century, and what cultural and economic movements influenced these changes in design.

Teaching Organic Architecture

Organic architecture, in part, grew out of the environmental movements of the nineteenth and twentieth centuries. These movements were in response to several factors caused by changes brought about by the industrialization of culture and society.

Since the 1970s, the world has faced some major environmental disasters. Several have occurred at nuclear power plants. In April 1979, a nuclear reactor on Three Mile Island in Pennsylvania partially melted down. Though little radioactive gas escaped the plant and no one died in the incident, fears about nuclear waste spread across the nation.

A much more serious nuclear incident occurred in April 1986 when a reactor at the Chernobyl power plant in Ukraine exploded and sent huge amounts of radiation into the atmosphere. Fallout drifted across Russia and into Europe and has been linked to thousands of cases of illness, including cancer and radiation poisoning. An almost 1,000-square-mile area around the plant remains off-limits today.

Industrial waste has also become a major problem. In 1978, industrial waste buried underground in the 1940s and 1950s began to leak into yards and homes in the Love Canal neighborhood of Niagara Falls, New York. Most of the neighborhood was evacuated, and New York purchased the abandoned land. The incident led to the 1980 creation of the Superfund program, which helps pay for the cleanup of toxic sites.

Over the past few hundred years, deforestation and burning fossil fuels have increased greenhouse gases such as carbon dioxide (CO₂) in the atmosphere, trapping heat that would otherwise escape into space. This increases Earth's temperature, leading to the planet's unusually rapid warming.

Many plant and animal species face extinction because of rapid climate change. Scientists expect global temperatures to continue rising unless people can reduce the concentration of greenhouse gases in the atmosphere. To do so, nearly every nation on Earth has agreed to the Kyoto Protocol (named for the Japanese city where it was adopted in 1997). Signatories to the agreement pledge to reduce the emission of greenhouse gases by taking measures such as developing and using cleaner energy sources like wind and solar power and planting trees (which remove CO₂ from the air).

Besides its aesthetic aims, organic architecture's design principles aim to reduce waste and environmental impact in construction. One of its primary design principles is **form and function**, or "form follows function." A building's structure should reflect or mimic its function in this design philosophy. This allows the building to blend more seamlessly with its environment and use. For example, an office building might use an open floor plan for collaboration and communication. Open floor plans and large windows are a hallmark of organic design because they allow a building to take advantage of natural sunlight and heat and reduce heating and lighting costs.

The use of natural materials native to the area where a structure is being built also allows a building to blend with its environment. From a community perspective, buying and harvesting materials locally helps support local economies.

SUPPORT—Review some examples of the "form and function" design principle that exists in nature with students. For example, display a photo of a giraffe or a fish, and have students consider how these animals' bodies (forms) serve the ways they need to survive (function). A fish's slippery, flat body allows it to flow through water, and a giraffe's tall neck allows it to eat leaves from trees.

Activity



Page 35

Tell students they will now read about organic architecture answer the questions using page 35 in their Student Activity Books. Prompt students to fill out the questions independently.

Art in This Lesson

Tassel House, Victor Horta



Tassel House is a historic house in Belgium. Belgian architect Victor Horta designed the structure as a home for a prominent scientist and professor, Emile Tassel. It was finished in 1893. His design was considered revolutionary for the time.



Horta used an innovative mix of delicate ironwork and glass throughout the building and the front facade. This allowed for maximum support of the building's main structures and natural light to flow into the building.

Background for Teacher

When Horta's Tassel House was constructed, most homes had heavy, ornate facades. Horta's, in contrast, had large windows and undulating, vine-like structures resembling buds and plants. It marked a time when architecture shifted to lighter, more natural forms. Horta borrowed heavily from art nouveau styles but also incorporated steel and iron, the main features of industrial architecture.

Guaranty Building (Buffalo), Louis Sullivan and Dankmar Adler



Originally known as the Prudential Building, the Guaranty Building was designed by U.S. architect Louis Sullivan and Dankmar Adler in 1896 in Buffalo, New York. The building pioneered skyscraper design, a new form of building emerging from the industrial era.



The Guaranty Building features a strong steel frame, which was new for the time. The frame was balanced against large windows. The building has repetitive terra-cotta panels with organic motifs that decorate the exterior and large, colorful stained glass in the interior that allows light to flood into the lobby.

Background for Teacher

Louis Henry Sullivan was born in 1856 in Boston, Massachusetts. He became known as the "father of skyscrapers," and the phrase "form follows function" is often attributed to him. He mentored Frank Lloyd Wright, another architect known for using organic architecture in his designs. Sullivan believed a building should serve structural and practical needs and have aesthetic appeal.

Darwin Martin House, Frank Lloyd Wright



The Darwin Martin House was built between 1903 and 1905 by Frank Lloyd Wright as a home for a major Buffalo business executive, Darwin D. Martin.



The home features layers of horizontal planes and an emphasis on natural materials and colors (terra-cotta oranges and browns). It uses **cantilever construction**. Cantilevers are structural elements such as slabs or beams that are only supported on one end and hang off another end freely, without beams or supports. These can be used as balconies and overhangs that provide shade below.

Background for Teacher

Frank Lloyd Wright was born in 1867 in Wisconsin and enjoyed a long career as an architect, designer, and educator. He played an active role in promoting several innovative movements in architecture, including organic architecture. He believed in designing in harmony with nature and the environment.

Casa Batlló, Antoni Gaudí



Casa Batlló was built in 1877 by Emilio Sala Cortez, one of Gaudí's architecture professors. The building was purchased in 1903 by a prominent textile industrialist, Josep Batlló, who hired Gaudí to renovate the building in 1904. He gave Gaudí complete creative freedom.



The facade is known for its colorful ceramic mosaics; irregular, organic shapes like ovals; and wild, curving balconies, awnings, and roof. The building has a fantastical, whimsical feeling. Locals call it the "House of Bones" for its skeletal, organic style.

Background for Teacher

Antoni Gaudí was born in 1852 in Spain. He was known for being a primary forerunner of the Catalan modernism movement, or *Modernisme*. This style is known for being highly unique, whimsical, and colorful.



Display slides 17–20 to show students the following examples of organic architecture: Tassel House, the Guaranty Building, Darwin Martin House, and Casa Batlló. Have them turn to the corresponding pages in their Student Activity Books.

Slides 17–20



Pages 77–83

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

AN ARTIST'S QUESTIONS

What art style that you've learned about do the windows of Tassel House look like?

- o The windows look like art nouveau style.

How does the Guaranty Building seem both functional and beautiful?

- o The building has strong square shapes but lots of patterns and designs.

How can you tell the Darwin Martin House uses natural materials and colors?

- o It looks like it uses natural stone that isn't painted.

How would you describe the texture outside of Casa Batlló?

- o The texture is rough and uneven.

Where do you see similar forms or references to nature in each of the organic architecture examples?

- o I see similar forms in flowers, plants, trees, leaves, and the sky.

Activity



Slides 17–20

Tell students they will now reflect on major examples of organic architecture, including Tassel House, the Guaranty Building, Darwin Martin House, and Casa Batlló. Have them turn to page 36 in their Student Activity Books to complete the activity. Prompt students to fill out the questions independently.



Pages 36 36,
77–83

Looking Back

Remind students of the Big Idea statement for this unit: *Twentieth-century architecture combined elements of industrial and organic architecture, balancing society's industrialization with the increasing environmental issues it caused.* Discuss how their activities have added to their understanding of the Big Idea. Ask students how the buildings they've viewed so far blend industrial and organic architectural features.

Check for Understanding

Conclude the session by asking students to summarize organic architecture and why it developed.

Unit 6 Lesson 2

ARCHITECTURAL DESIGN

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review features of twentieth-century organic architecture and design a building or feature using what they learned.	<ul style="list-style-type: none">• Student Activity Book page 37, Design a Building Using Organic Architecture• Paper (1 sheet per student)• Optional: 1-inch graph paper (1 sheet per student)• Pencil (1 per student)• Ruler (1 per student)• Eraser (1 per student)
DAY 2	Students will build a model of the design they created on Day 1.	<ul style="list-style-type: none">• Student Activity Book page 38, Build a Model• Cardboard (1 piece per student)• Pencil (1 per student)• Colored markers (1 set per student)• Scissors (1 per student)• Colored construction paper• Optional: 1 inch graph paper• Masking tape

Advance Preparation

Ask students to bring in empty cereal boxes or other small boxes for use in the Day 2 activity.

Lesson Objective

- Learn more about design elements used in the twentieth century and design and build a model of a building using what you've learned.

What Students Have Learned

In the last lesson, students learned about the principles and features of organic architecture.

DAY 1: EXPLORE DESIGN ELEMENTS OF THE INDUSTRIAL ERA

Introduce the lesson by leading a class discussion on what students have learned about organic architecture. Create a list of twentieth-century and organic architecture features on the board, and leave it for students to view. An example list might be the following:

- Uses natural materials like stone, glass, or clay
- Uses materials local to where the building is constructed
- Uses organic, irregular shapes like ovals and curving shapes
- Blends elements of industrial architecture with organic architecture (e.g., steel or iron with glass)
- Uses large windows and open floor plans to allow for natural light and ventilation
- Curved windows or walls
- Designed to blend in with the environment

SUPPORT—Create a list of natural environments (e.g., deserts, forests, grasslands) and climates (e.g., dry, tropical) with students. Lead a discussion brainstorming ideas of certain features that might be best used for buildings and homes in these environments and climates (e.g., cantilevers for shade in hot, dry desert areas).

Teaching Planning and Modeling Building Design

Give students a brief introduction to creating a floor plan or building design.

First, describe how architects use two-dimensional drawings to plan their ideas before building a three-dimensional model of their design.

A floor plan is an example of a two-dimensional drawing. Floor plans usually use a standard set of symbols for different features:

- Walls are shown with thick, solid lines.
- Windows are shown as rectangles on the thick solid lines (walls).
- Doors are shown by a thin line extending from a wall line.
- A dotted line in a half-circle shape is used to show the direction the door swings open.

SUPPORT—Search online for “floor plan design drawings” to show students these standard floor plan features.

Floor plans also use a scale to represent a building's or room's dimensions (i.e., length × width). A scale is the ratio between a measurement in a drawing and the corresponding measure in the real-life object it represents. A scale uses proportions. A proportion is a part in relation to a whole. Explain to students that, for example, if you want to design a building that is 60 feet wide × 100 feet long, you might use a 1-inch scale to represent 20 feet. This would mean a 1-inch line would represent 20 feet. To represent 60 feet, you would need to draw a 3-inch line (60 feet = 20 feet × 3), and you would draw a 5-inch line to represent 100 feet (100 feet = 20 feet × 5).

Activity



Page 37

Tell students they will now design a building or a design feature following organic architectural design using the Design a Building Using Organic Architecture activity on page 37 in their Student Activity Books. Prompt students to fill out the questions independently.

Check for Understanding

Conclude the session by asking students to summarize how to design a floor plan.

DAY 2: BUILD A MODEL

Prepare for the activity by collecting and preparing cereal boxes or other small boxes for students' use. (You may also use any other type of thin cardboard.)

Open the flaps on both ends of the cereal box. Next, push your fingers alongside the length of the box where two flaps are glued together, gently breaking the seal. You should now be able to flatten the box completely. Next, cut the box on either side of the flap at the center of the flat box so you have two equal pieces. Keep all excess for students' use.

Lead a short demonstration for students on using the materials to construct a model. Students will need to cut pieces for the walls and roof of the building using the scale of their model. Again, if their building is 60 feet × 100 feet, they would need to create a scale appropriate to the size of cardboard they have. They will also need to consider the height of their building or object.

Activity



Page 38

Tell students they will now build a model of their design from Day 1 using the Build a Model activity on page 38 in their Student Activity Books. Prompt students to fill out the questions independently.

Check for Understanding

Conclude the session by asking students to summarize how to build a model based on a floor plan.

Unit 6 Lesson 3

UNIT 6 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will revisit the Big Idea and review the ideas presented in Unit 6.	<ul style="list-style-type: none">• Student Activity Book page 39, Unit 6 Review

Lesson Objective

- Assess student mastery of content presented in Unit 6.

Preparation for Assessment

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

Review

Review with students the main ideas from each lesson in Unit 6.

- Organic architecture developed in the twentieth century. It is still a major style of architecture used today.
- Organic architecture uses a form and function, or “form follows function,” design principle, meaning that a building’s design should reflect its purpose or use.
- Organic architecture prioritizes using natural materials like stone, glass, and clay that are local to the area where the building is developed, making the building seem like it is part of the environment.
- The use of natural materials also means that the buildings are adapted to the local climate conditions.
- Organic architecture uses shapes and forms found in nature, including irregular shapes, ovals, and curving lines. It also uses large windows and open floor plans that allow for maximum light and airflow, which helps with operating costs.
- Organic architecture helps people who live in and use the buildings feel a sense of place and connection with the environment rather than a separation from it.

Revisit the Big Idea of this unit: *Twentieth-century architecture combined elements of industrial and organic architecture, balancing society’s industrialization with the increasing environmental issues it caused.* Discuss with students the activities they did in this unit, such as comparing architecture and designing and building a model of their own.

Discuss with students how twentieth-century architecture blended industrial and organic architectural features. Have students point out the features of buildings they viewed in the lesson, including Victor Horta’s Tassel House, Frank Lloyd Wright’s Darwin Martin House, Antoni Gaudí’s Casa Batlló, and Louis Sullivan and Dankmar Adler’s Guaranty Building. Ask the following question: How does organic architecture respond to environmental concerns in the twentieth century? (*It tries to make buildings efficient and use natural materials that don’t disrupt the environment too much; it tries to create buildings where people feel connected to their environment rather than separated inside the building.*)

Activity



Page 39

Tell students they will write more about the architecture they viewed in the unit using the Unit 6 Review on page 39 in their Student Activity Books. Prompt students to answer the prompts independently.

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

- Have students research and report about one or more of the architects they learned about during the unit.
- Invite students to choose one of the architectural examples they learned about during the unit and research it further online. Students may present their findings in a short oral or written report.

Additional Recommended Resources

Consider using the following resources about twentieth-century architecture for students:

- Center for Architecture. “Self-Guided Activities.” Accessed August 4, 2025. <https://www.centerforarchitecture.org/k-12/resources>.
- Slater-Mulder, Andrea, and Jantje Blokhuis-Mulder. *Awesome Architecture Activities for Kids: 25 Exciting STEAM Projects to Design and Build*. Callisto Kids, 2023.

Consider using the following resources for teachers and parents:

- Glancey, Jonathan. *Architecture: A Visual History*. DK, 2017.
- Regas, Ricard. *Visual Guide to the Complete Work of Antoni Gaudí*. Dos de Arte Ediciones, 2009.
- Senosiain, Javier. *Javier Senosiain: Organic Architecture*. Arquine, 2018.
- Thorne-Thomsen, Kathleen. *Frank Lloyd Wright for Kids: His Life and Ideas*. 2nd ed. Chicago Review Press, 2014.

Culminating Activity

VISUAL ARTS IN GRADE 7

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will reflect on what they learned in the course, including the characteristics of each movement they learned about.	<ul style="list-style-type: none">• Slide Deck slides 1–20 and Online Resource Document• Works from Units 1–6• Student Activity Book page 40, Reflection
DAY 2	Students will create something new in one of the styles they learned about.	<ul style="list-style-type: none">• Student Activity Book page 41, Put It All Together• Large piece of paper (1 per student)• Colored construction paper• Pencil (1 per student)• Colored markers• Eraser (1 per student)• Ruler (1 per student)• Glue• Tape• Scissors• Optional: tempera or acrylic paints

Lesson Objective

- Complete year-end culminating activities.

DAY 1: CULMINATING ACTIVITY I

Review of the Year

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

Unit 1: How were the expressionists different from the impressionists? (*They wanted to create works that showed how they felt; the impressionists wanted to create works that depicted their impressions.*)

Unit 2: Why were the cubists so revolutionary? (*They broke down a picture into geometric shapes; they showed objects the way they would be perceived by the eye.*)



Slide 5

Unit 3: Who painted this famous surrealist work? Describe why it is an example of surrealism. (*Salvador Dalí painted it. The work shows melted clocks and a dreamlike landscape.*)

Unit 4: How is abstract expressionism different from expressionism? (*Artists no longer depicted anything that looked like something in real life; some paintings were drips and splats of paint.*)



Slide 13

Unit 5: Who painted this famous abstractionist work? Describe why it is an example of abstraction. (*Piet Mondrian painted it. It shows blocks and rectangles and expresses an idea or concept.*)

Unit 6: What is organic architecture, and how was it a response to the environmental crises of the twentieth century? (*It is a form of architecture that uses “form and function,” where a building’s form matches its use or function; buildings were made with natural materials local to the environment and blended with surroundings; people were more aware of environmental degradation and were looking for ways to build efficiently and in a way that made people feel connected to the environment.*)

Options for Assessing

Choose one or more of the following activities to assess your students. The main activity should be assessed using the Culminating Activity Scoring Rubric on page 114.

- Have students choose a time period/movement and describe its characteristic features.
- Have students describe one of their activities and explain why their work is an example of the period they were studying.

SUPPORT—Have art from the unit ready for review and students’ viewing.

Activity



Page 40

Tell students they will now reflect on the art they learned about in the course using the Reflection activity on page 40 in their Student Activity Books. Prompt students to answer the prompt independently.

Check Understanding

Conclude the session by inviting students to share their favorite art period or movement and why it is their favorite.

DAY 2: CULMINATING ACTIVITY II

Gather materials to prepare for the culminating activity where students will combine elements of two or more art movements. Review the art movements studied in this course, such as cubism, surrealism, and abstract art. Then, brainstorm sample combinations of situations

where students could create a new artwork. Ask what a surrealist work of organic architecture would look like. Ask how you could blend abstract expressionism with organic architecture. Then, discuss what forms, colors, and materials they could use to create their projects.

The activity asks students to begin with a sketch. Teachers should also set up other materials they used in the course to build up the sketch as they showcase the techniques they learned about (e.g., drip painting, automatic drawing, abstraction, layering colored pencil marks over watercolor, etc.). Explain to students that they can also use collage methods where they rip, tear, and blend any of their materials to make a piece.

Activity



Tell students they will now create an original artwork using the Put It All Together activity on page 41 in their Student Activity Books.

Page 41

Year-End Wrap-Up

Conclude the session by inviting students to share their culminating artworks and explain how they incorporated and/or blended artistic features of the periods covered in the unit.

Glossary for Core Knowledge Visual Arts: Grade 7

A

abstract, adj. refers to a style or approach to making art that uses colors, shapes, and lines to express ideas, rather than depicting people, objects, or scenes realistically

avant-garde, adj. new and experimental; unusual

C

cantilever construction n. construction that involves using cantilevers, which are slabs or beams that overhang without support from below

color field painting, n. a painting technique where multiple layers of paint are applied to a surface and are allowed to bleed and interact with one another

collage, n. an art technique where various materials are arranged together and glued to a surface

composition, n. the arrangement of lines, shapes, colors, and other features in an artistic work to create an engaging, unified image

conceptual art, n. art in which the idea, or concept, is the primary focus rather than the finished product itself

cubism, n. an approach to painting that aims to depict objects from many different perspectives at once

D

distorted, adj. twisted out of shape

drip painting, n. a painting technique where paint is dripped, drizzled, and splashed onto a surface

F

fauvism, n. a style of painting in which the artists painted in a wild, untamed manner; got its name from the French word *fauves*, which means “wild beasts”

form and function, n. (also referred to as “form follows function”) a design principle where the form of a structure mirrors or reflects its function

frottage, n. an art technique where paper or other material is laid over a rough surface and rubbed to create an image

G

geometric shapes, n. shapes that are formed by lines, curves, and angles and that have a precise, regular structure

grattage, n. a painting technique where paint is scraped away to reveal layers of texture and color

I

impasto, n. a painting technique where paint is thickly applied to a surface and then scraped away in some areas, leaving a heavily textured result

O

organic architecture, n. a type of architecture that follows design principles found in nature and creates structures that blend with the environment

P

performance art, n. artworks that are created through actions performed by artists; the performances may be spontaneous or scripted

perspective, n. a way of drawing something to represent its height, width, depth, and position in relation to a particular point of view

S

subconscious, n. the part of the mind of which we are not fully aware

surreal, adj. having a bizarre or unreal quality

T

texture, n. in art, a way of creating a work so that it has a tactile quality; bumps, lumps, and curves create a rough or uneven surface

two-dimensional, adj. having length and width but no depth

U

unconscious, adj. the part of the mind that cannot be brought to awareness and can only be known through dreams or actions a person performs automatically or without thought

Talking to Students About Works of Art

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

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

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

Talking to Students About Their Own Art

The aim of talking to students about their own art is to encourage reflection about the creative process and to build confidence in expressing themselves.

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

- Encourage them to use their own words and express their own opinions about what they have made and how they made it.
- Encourage reflection with supporting questions and prompts, bearing in mind students may not remember exactly what they did. Older students can be guided to recount a process in chronological steps.
- Encourage students to think about the type of art they have created.
- Provide descriptive feedback about the basic elements of art.
- Avoid making judgmental comments.

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

Answer Key: Student Activity Book Pages

Student Activity Book Answer Key

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

Unit 1 *Expressionism*

Lesson 1 What Is Expressionism?

The Scream p. 2

1. Possible response: The face is distorted; the colors are unnatural; there are lots of swirling, loose brushstrokes; it shows a lot of emotion.
2. Possible response: He depicts it in a very unnatural way. The sky is red and yellow. The water and the grass seem to merge.
3. Possible response: I think the artist was trying to represent dread or fear.

Reflection: Possible response: I feel a little fear or anxiety.

Lesson 2 Fauvism

The Dessert: Harmony in Red and Portrait of Madame Matisse. The Green Line p. 4

1. Possible response: The table seems to be lying against the wall. The chair doesn't appear three-dimensional. The woman is in profile and appears to be flat against the wall as well.
2. Possible response: A green stripe is running down the center of her face. That is not a natural color for a person's face.

Reflection: Possible response: These paintings are vibrant. They make me feel excited.

Lesson 3 Unit 1 Assessment

Indian Church p. 6

1. Possible response: It doesn't look realistic.
2. Possible response: It uses thick brushstrokes. It uses unnatural colors.
3. Possible response: The artist may have wanted to depict the power of nature since they used dark colors to represent the forest. It gives the feeling of humanity being overwhelmed by nature.

Unit 2 *Cubism*

Lesson 1 What Is Cubism?

Cubist Still Life p. 7

1. Possible response: in the center
2. Possible response: I can see the outlines of the shapes and where they begin and end.

Lesson 2 Depicting a Scene

Make It Cubist p. 9

Reflection: Possible response: It helped me understand how they broke down an image into different perspectives.

Lesson 3 Unit 2 Assessment

Nude Descending a Staircase (No. 2) p. 10

1. Possible response: because it doesn't appear realistic
2. Possible responses: It is made of several perspectives. The woman is made of geometric shapes.

Reflection: Possible response: It makes me feel free. You can see the woman moving down each stair all at once.

Unit 3 *Surrealism*

Lesson 2 Portraits

Creation of the Birds; Self-Portrait p. 12

1. Possible response: The figure is half-human, half-bird; the figure has an instrument around her neck; the room doesn't appear proportional; there is a strange machine beside the figure.

2. Possible response: The figure is sitting at a desk; the figure is using a paintbrush; the room has regular windows.

3. Possible responses: Her eyes have a dreamlike expression, and her hand is extended like she is in a trance; there is a strange combination of objects around her, including a rocking horse on the wall.

Unit 4 Abstract Expressionism

Lesson 1 What Is Abstract Expressionism?

Number 28, 1950 p. 16

1. Possible response: It doesn't represent any object or image. It is abstract.

2. Possible response: excitement but maybe also confusion or a feeling of being lost

Reflection: Possible response: I would call it *Energy*. The painting makes me feel energized.

Lesson 2 Drip Painting

Drip Painting p. 17

Reflection: Possible response: Yes, it is exciting. You get to use different tools to drip and splash the paint. It feels much freer.

Lesson 3 A Study in Texture

Night Light p. 18

1. Possible response: I notice patterns of stars, stripes, curved lines, and squares.

2. Possible response: I think it would feel bumpy. The painting appears to have many layers of paint on it.

Reflection: Possible response: I would use the word *intense*; the painting looks crowded with shapes and lines.

Lesson 4 A Study in Color

No. 9; John F. Kennedy p. 20

1. Possible response: They liked to blend colors. The colors seem to "bleed" together.

2. Possible response: I would describe it as heavy; it makes me feel somber.

3. Possible response: The bright colors suggest he may have been nice or friendly.

Unit 5 Abstractionism

Lesson 1 What Is Abstraction?

Broadway Boogie Woogie; Points p. 23

1. Possible response: The art is made of squares and rectangles. It is expressing an idea or concept.

2. Possible response: math and science ideas

Reflection: Possible response: They make me think of how life can be orderly or make sense.

Lesson 3 Abstract Portraiture

Senecio; Les fétiches p. 26

1. Possible response: It shows a head, neck, and shoulders. But the face is made of squares and ovals. The eyes are not symmetrical.

2. Possible response: lighthearted mood

3. Possible response: a darker, more intense mood

Lesson 3 Abstract Portraiture

Abstract Portrait p. 27

Reflection: Possible response: It was more difficult because I had to think about

representing the person's personality. It was less difficult because I didn't have to worry about drawing their face exactly as they look in real life.

Lesson 3 Abstract Portraiture

Compare Art Periods p. 28

Possible response: My surrealist portrait is more unusual and dreamlike. I used symbols and dark colors in my portrait. For my abstract portrait, I used more geometric shapes and brighter colors. My surrealist portrait is stranger and more unusual than my abstract portrait.

Lesson 4 Abstraction in Nature

Abstraction in Nature p. 29

1. Possible response: upbeat, happy
2. Possible response: how it is a fun, lively flower
3. Possible response: The white flowers are broken up into tiny shapes; they don't look like white flowers but are bits of shapes.
4. Possible response: The sky looks like a hexagon; the person is made up of wavy, blob shapes.
5. Possible response: The sky is more of an idea, and the human is more of a real thing; we only have ideas about space while we know a lot about ourselves.

Lesson 5 The Gutai Group

The Gutai Group p. 31

1. Possible response: The artist is wrecking the canvas; the artist is destroying glass.
2. Possible response: Action painting uses the whole body; it shows how art can be anything and doesn't need to be painted on a canvas.

Create Gutai Group Art p. 32

Possible response: Yes, it is exciting. I got to create art using my toes.

Lesson 6 Unit 5 Review

Compare and Contrast Art p. 34

1. Possible response: The two pieces use geometric shapes; they use the same colors; one is an example of portraiture, and one is an example of the use of abstraction in nature painting; they both are examples of abstraction.
2. Possible response: The *Poppies* painting is similar to Cézanne's painting of the apples in oranges in that it shows the object as it appears in nature. The *Poppies* painting, however, shows the object up close. The colors and lines are also brighter and softer.

Unit 6 Twentieth-Century Architecture

Organic Architecture p. 35

1. Possible response: nature
2. Possible response: You feel like you're outside when you're inside the building.

Lesson 1 What Is Organic Architecture?

Tassel House; Guaranty Building; Darwin Martin House; Casa Batlló p. 36

1. Possible response: curving vines
2. Possible response: leaves and flowers
3. Possible response: There are lots of windows, so it might feel relaxing and peaceful.
4. Possible response: It has a wavy roof and a rough, stony exterior; the colors seem unnatural and bold.

Lesson 2 Architectural Design

Build a Model p. 38

Reflection: Possible response: You need to make sure your plan or model shows the correct dimensions of the building in real life.

Lesson 3 Unit 6 Review

Unit 6 Review p. 39

Possible response: I liked Casa Batlló. It looks fun and unusual. It is an example of organic architecture because it uses irregular shapes like ovals. It also has curved balconies. It used natural materials, like rough stones and ceramic.

Possible response: I designed a home like the Darwin Martin House. The homes are similar because I made my home of many flat layers. I also used a cantilever. Underneath it is where the owner would park their car. I added many windows.

Culminating Activity Scoring Rubric

Note: Students should be evaluated using the rubric on whether they combine at least one feature from at least two art periods they learned about in the unit.

Exemplary	Response is accurate and detailed. Student demonstrates strong understanding of the features of the periods by including one feature from two periods, for example: <ul style="list-style-type: none">• Bold colors of expressionism in a building that uses the large windows and curved walls of organic architecture• A surrealist painting that uses distorted objects and textured features of abstraction
Accomplished	Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding by incorporating features of one period.
Developing	Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of one period.
Limited	Response is incomplete and demonstrates a minimal understanding of the content.



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