

Picasso: Artist Extraordinaire

Grade Level or Special Area: Art (Grade 7)

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Length of Unit: Twelve 45 – 50 min class periods

I. ABSTRACT

The students will develop an overview of the life and history of the artist Pablo Picasso. They will examine his early drawings and paintings, follow his involvement in cubism, and examine how his art continued to evolve and challenge the art world up until his death. Students will examine the ceramic works of his later life in light of the history of his paintings. Students will create sketches and ceramic objects that emulate Picasso's work.

II. OVERVIEW

A. Concept Objectives

1. Recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
2. Develop knowledge, understanding and application of basic components of the visual arts to solve visual problems. (JCCVAS 2)
3. Develop knowledge of materials, techniques and processes related to the visual arts. (JCCVAS 3)
4. Recognize the relationship of the visual arts to historical, cultural and personal heritage. (JCCVAS 4)
5. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art. (JCCVAS 5)
6. Transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)

B. Content from the *Core Knowledge Sequence* (p. 168)

1. *Family of Saltimbanques*, Picasso, 1905
2. *Les Femmes d'Alger (O.J.)*, Picasso, 1907
3. *Girl Before a Mirror*, Picasso
4. *Guernica*, Picasso, 1937

C. Content not from *Core Knowledge Sequence*

1. *The First Communion*, Picasso, 1896
2. *The Lovers*, Picasso
3. *La Repasseuse, (Woman Ironing)* Picasso, 1904
4. *Sketches for Femmes d'Alger*, Picasso, 1907
5. *Sketches for Guernica*, Picasso, 1937
6. *Composition studies for Guernica*, Picasso
7. *Still-life with melon on checked tablecloth, 1947-8*, Picasso
8. *Seated Flute Player, 1950*, Picasso (any or all of five versions)
9. *Still-life with two fish, 19 May 1956*, Picasso
10. *Geometrie, 20 March 1957*, Picasso (both versions)
11. *Face, 1956-7*, Picasso (both versions)
12. *Bird in flight, 21 March 1957*, Picasso
13. *Owl, 27 March 1957*, Picasso
14. *Three fish in relief, 3 April 1957*, Picasso
15. *Bullfight, 18 June 1957*, Picasso
16. *Bullfight, 19 June 1957*, Picasso

- D. Skill Objectives
1. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 2. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
 3. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
 4. Students will share and present their artwork. (JCCVAS 1.4)
 5. Students will identify and apply the elements of art in a variety of media. (JCCVAS 2.1)
 6. Students will identify and apply the principles of design in a variety of media. (JCCVAS 2.2)
 7. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 8. Students will identify and apply materials, techniques, processes and technology. (JCCVAS 3.1)
 9. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
 10. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 11. Students will create works of art that are influenced by various cultures, historical periods and person heritages. (JCCVAS 4.2)
 12. Students will identify and examine subject matter, content, technique and basic components within works of art. (JCCVAS 5.1)
 13. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria. (JCCVAS 5.2)
 14. Students will know, understand, and apply connections from one visual art experience to another. (JCCVAS 6.1)

III. BACKGROUND KNOWLEDGE

- A. For Teachers
1. Knowledge of ceramic hand building processes, slab, modeling
 2. Knowledge of ceramic surface decorative techniques such as slip, stains, sgraffito, and mishima
 3. Ability to fire kilns
 4. Bernadac, Marie-Laure and du Bouchet, Paule, *Picasso Master of the New Idea*, Harry N. Abrams, Inc., New York, 1993, ISBN 0-8109-2802-7
 5. Jaffe, Hans L.C., *Picasso*, Harry N. Abrams, Inc., New York, 1983, ISBN 0-8109-1480-8
 6. McCully, Marilyn, editor, *Picasso Painter and Sculptor in Clay*, Harry N. Abrams, Inc., New York, 1998, ISBN 0-8109-4353-0
 7. Walther, Ingo F., *Pablo Picasso*, Benedikt Taschen, Koln, Germany, 2000, ISBN 3-8228-5970-2
- B. For Students
1. Students should have an understanding of the elements of art and the principles of design.
 2. Students should understand the color wheel and basic color theory.
 3. Students should have an understanding of the impact of Impressionism on the modern art world. (7th grade)

IV. RESOURCES

- A. Posters (slides or transparencies): Picasso's:

1. *Family of Saltimbanques* (Lessons One, Two)
 2. *Les Demoiselles d'Avignon* (Lessons Two, Three)
 3. *Girl Before a Mirror* (Lesson Two)
 4. *Guernica* (Lessons Two, Four)
 5. *The Lovers* (Lesson One)
 6. *The First Communion* (Lesson One)
 7. *La Repasseuse, (Woman Ironing)* (Lesson Two)
 8. *Sketches for Desmoiselles* (Lesson Three)
 9. *Sketches for Guernica* (Lesson Four)
 10. *Composition studies for Guernica* (Lesson Four)
 11. *Still-life with melon on checked tablecloth* (Lesson Five)
 12. *Seated Flute Player, 1950*, (any or all of five versions) (Lesson Five)
 13. *Still-life with two fish, 19 May 1956* (Lesson Five)
 14. *Geometrie, 20 March 1957*, (both versions) (Lesson Five)
 15. *Face, 1956-7*, (both versions) (Lesson Five)
 16. *Bird in flight, 21 March 1957* (Lesson Five)
 17. *Owl, 27 March 1957* (Lesson Five)
 18. *Three fish in relief, 3 April 1957* (Lesson Five)
 19. *Bullfight, 18 June 1957* (Lesson Five)
 20. *Bullfight, 19 June 1957* (Lesson Five)
- B. Bernadac, Marie- Laure and du Bouchet, Paule, *Picasso Master of the New Idea*, Harry N. Abrams, Inc., New York, 1983, ISBN 0-8109-1480-8 (Lesson Five)
- C. Mallen, Enrique, *On-line Picasso Project* [On-line] [Http://www.tamu.edu/mocl/picasso](http://www.tamu.edu/mocl/picasso) Date of Access 9/28/02. (Lessons One - Four)
- D. McCully, Marilyn, editor, *Picasso Painter and Sculptor in Clay*, Harry N. Abrams, Inc., New York, 1998, ISBN 0-8109-4353-0 (Lesson Five)
- E. Walther, Ingo F., *Pablo Picasso*, Benedikt Taschen, Koln, Germany, 2000, ISBN 3-8228-5970-2 (Lessons Four, Five)
- F. Map of Spain/Europe (Lesson Four)
- G. [Http://www.art.com](http://www.art.com) (Poster resource Lessons One - Four)

V. LESSONS

Lesson One: Picasso – Introduction

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Recognize and use the visual arts as a language for communication.
 - b. Develop knowledge, understanding and application of basic components of the visual arts to solve visual problems.
 - c. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - d. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
 2. Lesson Content
 - a. *Family of Saltimbanques*, Picasso
 - b. *The First Communion*, Picasso
 - c. *The Lovers*, Picasso
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art.
 - b. Students will evaluate the effective use of the "language of art" in communication.

- c. Students will identify and apply the elements of art in a variety of media.
- d. Students will identify and apply the principles of design in a variety of media.
- e. Students will recognize that works of art have cultural and historical similarities and differences.
- f. Students will identify and examine subject matter, content, technique and basic components within works of art.
- g. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria.

B. *Materials*

- 1. Copies for each student of Vocabulary worksheet – Appendix A
- 2. Copies for each student of Daily Art Rubric - Appendix I
- 3. Sketch books
- 4. Pencils
- 5. Posters
 - a. *Family of Saltimbanques*, Picasso
 - b. *The First Communion*, Picasso
 - c. *The Lovers*, Picasso
- 6. Overhead for Transparencies or Slide Projector for Slides (if needed)
- 7. Whiteboard
- 8. Whiteboard markers

C. *Key Vocabulary*

- 1. Jury – a panel of judges who select art or artists for schools or exhibitions
- 2. Prodigy - a child who exhibits unusual talents in a given subject area such as music, art, mathematics, etcetera
- 3. Blue Period – refers to painting by Pablo Picasso during 1901- 04 and the paintings are mostly blue hues, the paintings communicate sadness and are more representational, body language of subjects tend to be withdrawn and closed
- 4. Rose Period – refers to paintings by Pablo Picasso dating 1904- 06 and is characterized by a much warmer palette and the paintings express tenderness and a pleasant sweetness, subject matter is more open and inviting

D. *Procedures/Activities*

- 1. Have the posters *Family of Saltimbanques* *The First Communion* and *The Lovers* by Picasso from the materials list posted.
- 2. Have students take out sketchbooks (or hand out a sheet of paper to each student) and choose one of the posters to sketch. The page should include the day's date, title of the art work, the artist's name, a brief description of the art work using a minimum of two complete sentences and a quick sketch of the art work approximately 4"x 4." Identify the strongest element of art or principle of design in the work they chose to sketch. This is a daily art activity. (Appendix I)
- 3. Analyze and discuss Picasso's *The First Communion*, *Family of Saltimbanques* and *The Lovers*. Keep questions open.
 - a. What is your first impression of this painting?
 - b. How are these paintings the same or different from Impressionist paintings...from other works of art they have seen or are familiar with?
 - c. What would you say the strongest element of art and or principle of design is in each of the paintings.
 - d. What are some of the emotions that you would say these different paintings communicate
 - e. Ask students to justify their answers based on prior knowledge of the elements and principles.

4. Write vocabulary words on board. Hand out vocabulary work sheet (Appendix A) and assign for homework.
- E. *Assessment/Evaluation*
1. Classroom discussion participation
 2. Daily Art in sketch book or sketch paper

Lesson Two: Early Years

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - b. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
2. Lesson Content
 - a. *Family of Saltimbanques*, Picasso
 - b. *La Repasseuse (Woman Ironing)* Picasso
 - c. *Les Desmoiselles d'Avignon*, Picasso
 - d. *Girl Before a Mirror*, Picasso
 - e. *Guernica*, Picasso
3. Skill Objective(s)
 - a. Students will recognize that works of art have cultural and historical similarities and differences.
 - b. Students will identify and examine subject matter, content, technique and basic components within works of art.
 - c. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria.

B. *Materials*

1. Vocabulary Worksheet – Appendix A (handed out to students in Lesson One)
2. Copies for each student of Picasso Worksheet – Appendix B
3. Picasso Worksheet Key– Appendix C
4. Posters/Slides/Transparencies
 - a. *Family of Saltimbanques*, Picasso
 - b. *La Repasseuse (Woman Ironing)* Picasso
 - c. *Les Desmoiselles d'Avignon*, Picasso
 - d. *Girl Before a Mirror*, Picasso
 - e. *Guernica*, Picasso

C. *Key Vocabulary*

1. Cubism – an artistic movement in the early Twentieth century that sought to represent subject matter in more geometric manner often to the point of abstraction; the movement explored depicting more than one plane of the subject at the same time on a two dimensional surface; Pablo Picasso, Marcel Duchamp, and Georges Braque are some of the artists associated with the movement

D. *Procedures/Activities*

1. Have students exchange vocabulary worksheets assigned as homework from previous lesson – Appendix A.
2. Go over the correct definitions for the vocabulary, have students correct on the exchanged paper.
3. Collect corrected Vocabulary Worksheets.
4. Hand out Picasso work sheets – Appendix B.

5. Discuss with the students Picasso's early life history. The students should be completing the worksheet on Picasso. Write key facts and information on the white board.
 - a. Born on October 25th, 1881 in Malaga, Spain.
 - b. Named Pablo Ruiz y Picasso (or give all of his names – Appendix C).
 - c. His father was an artist, museum curator and art teacher.
 - d. He had two sisters.
 - e. Stories are told that Picasso was drawing before he could walk and one of his earliest paintings was done when he was eight years old.
 - f. Picasso was not very good at regular subjects like spelling and math in school, but he attended the art school where his father taught in La Coruna on the coast of Northern Spain.
 - g. Later when his family moved again to Barcelona where his father was to teach at the School of Fine Arts, Picasso was allowed to take the entrance exam.
 - h. He astounded the members of the entrance jury by completing the drawings in one day with great expertise that usually required a month for older students to complete. He was considered a prodigy.
 - i. When he was fifteen in 1896 his first “academic” painting appeared in an exhibition. His father and sister were his models.
 - j. Friends he meets while in Barcelona influence him.
 - k. In February 1900, his first exhibition of 150 drawings takes place at the Els Quatre Gats, a literary tavern frequented by Picasso and his friends.
 - l. Picasso moves to Paris later the same year, he was almost 19.
 - m. For a number of years Picasso moves back and forth between Paris and Spain.
 - n. Picasso's Blue Period begins in 1901.
 - o. He uses a predominantly blue palette; the paintings communicate sadness and isolation. They are representational and reflect Picasso's grief at his friend's Carlos Casagemas suicide.
 - p. His Rose Period date from 1904 to 1906 the paintings are characterized by a much warmer palette, tenderness and a pleasant sweetness.
 - q. In his personal life, he has love. Fernande Olivier, his model and mistress from 1905 –12, has moved in with Picasso.
 6. Define Cubism for the students.
 7. Have the students look at the posters *Family of Saltimbanques*, *La Repasseuse (Woman Ironing)*, *Les Desmoiselles d'Avignon*, *Girl Before a Mirror*, and *Guernica* by Picasso. Ask them to attempt to identify which painting would be considered Cubism, Blue period, Rose period have the students explain their reasoning based on the definitions given. (*Girl Before a Mirror*, and *Guernica* by Picasso are post – cubism.)
 8. If time allow ask the students to discuss any thing they feel connects the paintings. Have students evaluate any transitions or differences between the paintings.
- E. *Assessment/Evaluation*
1. Completion of vocabulary worksheet on Picasso at 80% or better – Appendix A
 2. Student participation observed during classroom discussion.
 3. Completion of Picasso worksheet at 80% or better – Appendices B and C

Lesson Three: Exercising Cubism

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop knowledge, understanding and application of basic components of the visual arts to solve visual problems.
 - b. Develop knowledge of materials, techniques and processes related to the visual arts.
 - c. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 2. Lesson Content
 - a. *Les Desmoiselles d'Avignon*
 - b. *Sketches for Desmoiselles*, Picasso, 1907
 3. Skill Objective(s)
 - a. Students will identify and apply the elements of art in a variety of media.
 - b. Students will identify and apply the principles of design in a variety of media.
 - c. Students will identify and apply materials, techniques, processes and technology.
 - d. Students will demonstrate craftsmanship and safety practices.
 - e. Students will create works of art that are influenced by various cultures, historical periods and person heritages.
- B. *Materials*
1. Drawing pencils
 2. Colored pencils (optional)
 3. Sketch books
 4. Sketch paper 9" x 12" minimum
 5. Posters/Slides/Transparencies
 - a. *Les Desmoiselles d'Avignon*
 - b. *Sketches for Desmoiselles*, Picasso, 1907
 6. Still life set up (bottles, fruit, vegetables, bowls, etc. simple but interesting)
 7. Spotlight if available
 8. Whiteboard
 9. Whiteboard markers
 10. Appendix D - cubism sketches (sample for teacher)
- C. *Key Vocabulary*
1. Geometric – basic shapes such as cubes, cylinders, spheres, pyramids, cones
- D. *Procedures/Activities*
1. Set up an interesting still life with a strong directional light.
 2. Demonstrate on the white board using an item not in the still life the geometric shapes in that item and draw them on to the board. Then show the students how to continue drawing more than one plane at a time. This will probably be a hard concept and may need to be demonstrated with more than one object. See Appendix D.
 3. Write the following criteria on the white board before the students start:
 - a. Drawing should fill the paper to all four sides.
 - b. Geometric shapes should be clearly used.
 - c. Student should attempt to show at least six different viewpoints on the one piece of paper.
 - d. A wide range of value and shading should be used.
 - e. Legible name, date and class on paper
 4. Have the students arrange themselves around the still life in the classroom.
 5. Explain to the students that they will be moving several times around the still life setup in order to observe and draw the still life from more than one side or plane

in order to try to communicate and explore the three-dimensionality of the still life on a two dimensional piece of paper as the cubist artist. They will be using the same piece of paper the whole class period.

6. The students should attempt to draw and restate lines without using erasers.
 7. Have the students lightly sketch as much information onto their piece of paper utilizing the paper out to the edges. Remind the students to start off by breaking the still life down into as many different geometric shapes as possible.
 8. Have the students move about every five minutes to the next student's space.
 9. Once the students have moved, have them restate the still life's shapes again right over the top/along side of the first drawing. At any time they may add shading and value with their pencils or with colored pencils.
 10. Have the students move and change their perspective of the still life at least six times.
 11. Teacher should move around the classroom observing and providing help for the students as they are drawing.
 12. Have student check the criteria on the board as they are working. Remind the student that the drawings are going to look different than anything they have every tried before and that it is **okay** if the drawings become abstract looking. That is the result that the student is looking for.
 13. Collect the drawings at the end of the class period.
- E. *Assessment/Evaluation*
1. Cubist drawings of the still life

Lesson Four: Communicating a Protest - Guernica

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Recognize and use the visual arts as a language for communication.
 - b. Develop knowledge, understanding and application of basic components of the visual arts to solve visual problems.
 - c. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - d. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
2. Lesson Content
 - a. *Guernica*, Picasso, 1937
 - b. *Sketches for Guernica*, Picasso, 1937
3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art.
 - b. Students will evaluate the effective use of the "language of art" in communication.
 - c. Students will identify and apply the elements of art in a variety of media.
 - d. Students will identify and apply the principles of design in a variety of media.
 - e. Students will recognize that works of art have cultural and historical similarities and differences.
 - f. Students will identify and examine subject matter, content, technique and basic components within works of art.
 - g. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria.
 - h. Students will identify and explore meaning in works of art.

- B. *Materials*
1. Poster/slide/transparency - *Guernica* Picasso, 1937
 2. Book - Walther, Ingo F., *Pablo Picasso*, Benedikt Taschen, Koln, Germany, 2000, ISBN 3-8228-5970-2
 3. Pencils
 4. Sketch books or sketch paper
 5. Map of Spain/Europe
- C. *Key Vocabulary*
- None
- D. *Procedures/Activities*
1. Have students get out their sketchbooks and look at Picasso's *Guernica* from 1937. Have the students complete a quick sketch of the painting and then answer the following questions in complete sentences:
 - a. What is the subject matter in *Guernica*?
 - b. What is the artist trying to communicate?
 - c. Is *Guernica* painted in color or grayscale?
 - d. Why do you think the artist use this palette for this particular painting?
 - e. What do you think the title *Guernica* means?
 2. Taking volunteers have the students share their answers with the class.
 3. Have students set their sketchbooks aside.
 4. Read aloud the first two paragraphs from Walther, Ingo F., *Pablo Picasso*, Benedikt Taschen, Koln, Germany, 2000, ISBN 3-8228-5970-2 page 67.
 5. Have the students re-answer questions a. -e. in light of the information read aloud and again have the student share their answers and how or why they might have changed.
 6. Now read aloud paragraphs three and four from the same book, page 67 and the side bar quote by Picasso on page 70.
 7. Have the students share their reactions.
 8. Ask the students to re examine the painting *Guernica*.
 9. Is this how other artists in the past might have painted war?
 - a. How is *Guernica* different/same?
 - b. What emotion does Picasso communicate?
 - c. Are there any compositional themes that they can identify?
 10. Have students volunteer to point out areas in the painting that strongly communicate to them.
 11. Show students a map of Spain/Europe. Have them find Guernica. Explain to the students that Picasso was commissioned to paint a large painting for the Spanish government to be displayed as a monument in their national pavilion at the 1937 World Exhibition in Paris during the summer. Picasso was originally planning to use the theme of the Artist and his Studio depicting the concept of creative development. However when the Germans used the village of Guernica as target practice and as an example of fascist power, Picasso could no longer keep silent about the civil war in Spain between the Republicans and the Fascists and he changed his theme for the exhibition to *Guernica*. In 1981 after the end fascist regime the painting was transferred from New York to the Prado Museum in Madrid, where it is considered a national treasure. Picasso was very successful at using his art to communicate nonverbally against the horrors of war.
- E. *Assessment/Evaluation*
1. Notes in Sketchbooks
 2. Observation of student participation in classroom discussions.

Lesson Five: Picasso Discovers Clay

A. Daily Objectives

1. Concept Objective(s)
 - a. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - b. Transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.
2. Lesson Content
 - a. *Still-life with melon on checked tablecloth, 1947-8*, Picasso
 - b. *Seated Flute Player, 1950*, Picasso (any or all of five versions)
 - c. *Still-life with two fish, 19 May 1956*, Picasso
 - d. *Geometrie, 20 March 1957*, Picasso (both versions)
 - e. *Face, 1956-7*, Picasso (both versions)
 - f. *Bird in flight, 21 March 1957*, Picasso
 - g. *Owl, 27 March 1957*, Picasso
 - h. *Three fish in relief, 3 April 1957*, Picasso
 - i. *Bullfight, 18 June 1957*, Picasso
 - j. *Bullfight, 19 June 1957*, Picasso
3. Skill Objective(s)
 - a. Students will recognize that works of art have cultural and historical similarities and differences.
 - b. Students will know, understand, and apply connections from one visual art experience to another.

B. Materials

1. Bernadac, Marie-Laure and du Bouchet, Paule, *Picasso Master of the New Idea*, Harry N. Abrams, Inc., New York, 1993, ISBN 0-8109-2802-7
2. McCully, Marilyn, editor, *Picasso Painter and Sculptor in Clay*, Harry N. Abrams, Inc., New York, 1998, ISBN 0-8109-4353-0
3. Walther, Ingo F., *Pablo Picasso*, Benedikt Taschen, Koln, Germany, 2000, ISBN 3-8228-5970-2
4. Posters/slides/transparencies of Picasso's ceramics plates
 - a. *Still-life with melon on checked tablecloth, 1947-8*
 - b. *Seated Flute Player, 1950* (any or all of five versions)
 - c. *Still-life with two fish, 19 May 1956*
 - d. *Geometrie, 20 March 1957* (both versions)
 - e. *Face, 1956-7* (both versions)
 - f. *Bird in flight, 21 March 1957*
 - g. *Owl, 27 March 1957*
 - h. *Three fish in relief, 3 April 1957*
 - i. *Bullfight, 18 June 1957*
 - j. *Bullfight, 19 June 1957*
5. Sketchbooks
6. Pencils
7. Copies for each student of Worksheet "Picasso and Clay" – Appendix E
8. Answer key for Worksheet "Picasso and Clay" – Appendix F

C. Key Vocabulary

1. Engobes/Slips- watery clay usually made from the same clay body you are using but can be made from other clay bodies (red clay/ brown clay); it needs to be screened to break down any lumps and remove any foreign objects; a white slip can then be the base for adding colorants such as mason stains or oxides to get

different colors; it can be used thick as melted ice cream or thin like milk, but a consistency in the middle yields the best success rate

2. Stains/oxides – these are colorants that can be added to slip or used alone with water; cobalt oxide will yield brilliant royal blues (a little goes a long way); red – iron oxide makes reddish brown to black; mason stains are specifically formulated to produce a wide range of colors and should be available through the local clay supplier
3. Mishima – a technique of carving into the clay then painting a contrasting slip in to the carved lines and scraping away the excess slip inlaying the slip into the lines
4. Sgraffito – a decorative technique where a contrasting slip is painted on to the clay body, then it is carved into revealing the original clay color

D. *Procedures/Activities*

1. Display posters, slides or transparencies of Picasso’s clay plates:
 - a. *Still-life with melon on checked tablecloth, 1947-8*
 - b. *Seated Flute Player, 1950* (any or all of five versions)
 - c. *Still-life with two fish, 19 May 1956*
 - d. *Geometrie, 20 March 1957* (both versions)
 - e. *Face, 1956-7* (both versions)
 - f. *Bird in flight, 21 March 1957*
 - g. *Owl, 27 March 1957*
 - h. *Three fish in relief, 3 April 1957*
 - i. *Bullfight, 18 June 1957*
 - j. *Bullfight, 19 June 1957*
2. Hand out Picasso and Clay Worksheet - Appendix E.
3. Go over any vocabulary words and define, and have the students write the definitions into their sketchbooks.
4. Discuss with the students Picasso’s ceramic works. The students should be completing the worksheet on Picasso and Clay. Write the following key facts and information on the white board.
 - a. Picasso’s earliest works in clay were small sculptures are from his years in Paris during the early 1900’s (some of which he sold to his dealer, Vollard who in turn had the sculptures cast in bronze, one is dated 1906) and small pre-made earthenware pieces which Picasso tried his hand at painting.
 - b. In July of 1946, the owners George and Suzanne Ramie invited Picasso to Vallauris in the south of France to their studio “Atelier Madoura.”
 - c. It was beginning of a period of intense investigation in clay and the ceramic decorative processes.
 - d. Throughout his life Picasso produced at least 3,500 ceramic pieces and 163 were cast in bronze.
 - e. Picasso is one of the few modern artists to be recognized for his major contributions to ceramic art.
 - f. The other modern artists who are also acknowledged for their interest in ceramics are Matisse, Chagall and Miro.
 - g. In Picasso’s explorations of clay, he would mold and model pieces thrown by the Madoura potter Jules Agard sometime right off the potter’s wheel.
 - h. He would shape the pots into figures, animals and birds.
 - i. He would sketch his design ideas for the potter to throw, then construct and decorate the pieces.

- j. Picasso would engrave and carve into the clay, cut out shapes and appliqué them on plates.
 - k. He would play with painting a pot of a different shape on a pot and having the negative space then define the new shape.
 - l. Picasso rediscovered decorating pottery using the method of sgraffito where a slip is painted on to the surface and then scratched or drawn into to reveal the clay color beneath.
 - m. He used about four different colors of oxides and usually glazed his pieces with a clear glaze.
 - n. Picasso basically painted and sculpted in the clay and ceramic medium.
 - o. His desire was for the process of discovery, exploration of what the clay medium could offer. Picasso would never consider himself a potter.
 - p. Picasso continued to work in clay until he died on April 8, 1973 at age 91.
- 5. Have students complete the worksheet and turn in to the teacher.
 - 6. Instruct the students to choose two of Picasso's ceramic plates to sketch in their sketchbooks with a written description and an explanation of their choices.
- E. *Assessment/Evaluation*
- 1. Notes in Sketchbooks
 - 2. Observation of student participation in classroom discussions.
 - 3. Completion of Picasso and Clay Worksheet at 80% or better – Appendices E

Lesson Six: Clay Plates to Serve Picasso

A. *Daily Objectives*

- 1. Concept Objective(s)
 - a. Recognize and use the visual arts as a language for communication.
 - b. Develop knowledge, understanding and application of basic components of the visual arts to solve visual problems.
 - c. Develop knowledge of materials, techniques and processes related to the visual arts.
 - d. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - e. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
 - f. Transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.
- 2. Lesson Content
 - a. *Still-life with melon on checked tablecloth, 1947-8, Picasso*
 - b. *Seated Flute Player, 1950, Picasso* (any or all of five versions)
 - c. *Still-life with two fish, 19 May 1956, Picasso*
 - d. *Geometrie, 20 March 1957, Picasso* (both versions)
 - e. *Face, 1956-7, Picasso* (both versions)
 - f. *Bird in flight, 21 March 1957, Picasso*
 - g. *Owl, 27 March 1957, Picasso*
 - h. *Three fish in relief, 3 April 1957, Picasso*
 - i. *Bullfight, 18 June 1957, Picasso*
 - j. *Bullfight, 19 June 1957, Picasso*
- 3. Skill Objective(s)
 - a. Students will communicate and express themes and ideas through the use of visual images.

- b. Students will evaluate the effective use of the "language of art" in communication.
- c. Students will share and present their artwork.
- d. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art.
- e. Students will identify and apply materials, techniques, processes and technology.
- f. Students will demonstrate craftsmanship and safety practices.
- g. Students will create works of art that are influenced by various cultures, historical periods and person heritages.
- h. Students will identify and examine subject matter, content, technique and basic components within works of art.
- i. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria.
- j. Students will know, understand, and apply connections from one visual art experience to another.

B. *Materials*

- 1. White clay – enough for each student to have 5 – 10 pounds (low fire clay cone 04 and less will be more porous and more suitable for decorative purposes while a medium high fire clay will produce a more vitreous and functional piece – talk to your local clay supplier)
- 2. Colored slips/engobes
- 3. Stains/oxides
- 4. Wax Resist
- 5. Clear glaze (make sure it is compatible with the clay i.e. use cone 5/6 glaze with a (cone 5-7) medium high fire clay or cone 04/05/06 glaze with a (cone 04 or less) low- fire clay) - avoid any glaze that is not rated food safe
- 6. Glaze tongs (optional)
- 7. Clay tools: needles, wires, loops, wooden modeling knives, metal ribs, etc.
- 8. Slab roller or rolling pins/pvc pipe tubes and wooden shims (paint stirrers are a good thickness)
- 9. Newspaper
- 10. Boards – plywood 10” x 12” approximately
- 11. Study paper plates or plastic plates for molds at least 9” in diameter
- 12. Masking tape
- 13. Waterproof markers
- 14. Sponges, large and small
- 15. Paper cups or small containers for slip and oxides
- 16. Brushes all shapes and sizes
- 17. Blow dryer or small fan
- 18. Kiln
- 19. Cones
- 20. Plastic – dry-cleaning bags, light weight thrash bags
- 21. Copies for each student of “Rubric for Ceramic plates” – Appendix G
- 22. Copies for each student of “Final Exam” – Appendix H

C. *Key Vocabulary*

- 1. Drape mold – a hand building method where a slab of clay is rolled out to an even thickness and then draped in or over a mold to produce a ceramic piece
- 2. Cone(s) – a system of formulated clay cones, which melt at specific temperatures in a kiln when firing ceramic pieces; different clay bodies mature at different

temperatures in the kiln using cones helps to regulate and ensure that the kiln is being fired to the clay body's maturity

3. Glaze – a chemical formulation that forms a glass like surface on the clay when fired to the proper temperature

D. *Procedures/Activities*

Day One

1. Hand out Rubric for Ceramic plates Assignment (Appendix G). Have the students tape into their sketchbooks so that the rubric can be referred to throughout the assignment.
2. Explain to the students that the clay they are using is processed from the ground. Once it is completely dry it will be fired in a kiln (show the kiln to the students if time and space allows) for a first firing. During the firing the clay undergoes a chemical change and becomes ceramic and it cannot be changed back to clay. After it had been through the first firing it is called bisque ware and can be glazed, then it will be fired again to the clay's maturity to create a finished piece.
3. Demonstrate to the students the use of the slab roller. If one is not available, show the students how to use the shims on either side of a clay ball that has been flattened and a rolling pin/tube to roll out an even thickness of about $\frac{1}{4}$ - $\frac{1}{2}$ inches. Rolling the clay on newspaper will prevent it from sticking to the tables and make clean up easier. Explain that clay has a memory and it will remember if it has been folded, so try to keep the slabs as flat as possible.
4. Teacher should make several sample plates by draping the clay on to paper plates and trimming the excess clay. Show students how to smooth the edges with their fingers. The sample plates will be used in the following days demonstration.
5. Hand out 5-10 pounds of clay to each student.
6. Have the students drape the clay carefully onto or over a paper plate. The students should use a wooden knife to trim off the excess. If using plastic plates, the students should cover the plate with a layer of plastic or newspaper to keep the clay from sticking to the plastic plate.
7. Have students take turns making plates if necessary until each one has four plates and have the student write their name with a waterproof marker on the paper plates or on masking tape attached to their plate. All the plates will look similar at this stage.
8. When the students have made their plates have them cover carefully with plastic and place on a board to be stored over night.
9. If time allows have the students sculpt small figures or animals with any left over clay by molding and pinching it in their hands. If pieces are more than an inch thick have the students poke holes with a needle tool from the under side to facilitate faster and more consistent drying. Have the students to keep at least one for firing. Students should write their names on the bottoms with a pencil or needle tool. (Fire the sculptures as soon as they are dry enough to go into the kiln.)
10. Any left over clay needs to be put back into the plastic bags it came in to prevent it from drying out and for use the next day.
11. Direct students to proper storage area. Boards should not be stacked. Placement should be in an area away from drafts or direct sun in order to allow consistent drying.
12. Have students clean any tools used and replace them in the proper storage areas.
13. Wipe down tables with sponges to prevent dust from dry clay.
14. Dismiss the students when clean up is complete.

Days Two- Three

15. Remind students of the rubric (Appendix G).
16. Have various colored slips and oxides available in paper cups labeled with the colors.
17. Have students take notes on the various techniques demonstrated in their sketchbooks.
18. Demonstrate appliquéing some modeled shapes to a sample plate. Attach a shape by scratching and scoring the clay on the plate and the shape, add some water or slip the same color as the clay. Fasten the shape to the plate, smooth out the edges by compressing them into the plate with a finger or wooden knife and wipe off any unwanted slip with a small sponge.
19. Demonstrate on a sample plate sgraffito by painting a layer of slip onto the plate then use any tool that will carve through the slip to draw on to the plate. Drawings should be large and fill the surface of the plate. Show the students that if they do not like their drawing they can start over again by painting a new coat of slip onto the plate.
20. Demonstrate painting onto the plate with oxides/stains. This can be done over a layer of slip that has dried (it will no longer look shiny) or straight on to the plate with paintbrushes.
21. Demonstrate mishima by carving lines into the pale then covering the lines with slip this sample plate will need to be put aside to dry before the excess slip is scraped off with a metal rib. The slip will smear into the clay if the scraping is done while still wet.
22. Demonstrate painting the wax resist on to the surface; allow drying until no longer milky then paint over the wax resist with a stain or slip. The area under the wax resist will remain the color of the clay. The wax resist can also be carved back into and painted over again to layer more color.
23. Use a blow dryer set on low or small fan to dry areas that are too wet.
24. Have students get their plates. Have them be careful to support the paper plate with one hand underneath it.
25. Pass out brushes and tools.
26. Place slips and oxides/stains at various tables.
27. Allow students to work freely and expressively to explore the various demonstrated methods of decorating the plates.
28. At the end of the class period have students cover their plates with plastic again and place back on the storage boards.
29. Clean up materials and room.
30. Have the students complete their decoration processes the next class period.
31. Students should sign the front of their plates using stain or writing into the clay or slip.

Day Four

32. Pass out the student plates.
33. Demonstrate on one of the sample plates how to remove it from the paper plate. The clay plate should no longer be floppy. It should be stiff enough to handle. (If still too wet set the plates in front of a fan or use a blow dryer to help stiffen the plate up.) Gently smooth out the rims from the underside of the plate. Emphasize that smooth edges are part of the craftsmanship of making a plate and it also lessen the risk of the edges chipping later. Have the students print their name, date and class on the back of the plate for grading purposes.
34. Allow the plates to continue air-drying on boards. Fire as soon as dry enough to go into the kiln.

35. If the mishima sample plate is dry enough, scrape off the excess slip to reveal the inlaid lines of slip in the clay body of the plate.

Days Five and Six

36. Pass out the fired sculptures from the first day.
37. Demonstrate painting wax resist on to the bottom of the sculpture and ¼” up the sides to prevent the glaze from sticking to these areas.
38. Stir the glaze thoroughly to mix in the heavier chemical particles that may have settled to the bottom.
39. If using a dipping glaze, then dip the sculpture into the glaze and out, about five seconds. Set aside until glaze is powdery looking, then pick up carefully and wipe off any glaze that may have adhered to the wax resist. Touch up fingerprints with a brush or glaze tong marks by rubbing gently with a finger once dry. Place on board for glaze firing.
40. If using paint on glaze, then paint on three consistent coats, allow drying in between coats.
41. Repeat this process once the plates have been bisque fired.
42. Glaze fire sculptures and plates (24- 48 hours).

Day Seven

43. When the plates and sculptures are completed, return to the students.
44. Have each student write a self critique of their plates in their sketchbooks which includes the following; a sketch of each piece, complete sentences explain what the student thinks was most successful about it and what they would do differently. Choose which one is their favorite and explain why they chose it to prepare the students to share in the classroom critique.
45. Take time to allow each student to share his or her favorite piece. Point out any strength that they may have missed. Allow for other students to comment. Give participation points to ensure active participation by all the students.
46. Hand out Final Exam (Appendix H)
47. Invite another class in to see the work.
48. Arrange for the plates, sculptures and cubist drawings to be on display in the school for Back to School Night or parent – teacher conferences.

E. *Assessment/Evaluation*

1. Four completed ceramic plates consistent with the Rubric (Appendix G)
2. Notes in sketchbooks on demonstrations
3. Written self critique in sketchbooks

VI. CULMINATING ACTIVITY

- A. Display of cubist drawings and completed ceramic plates and sculptures
- B. Final Exam – Appendix H

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Vocabulary Worksheet
- B. Appendix B: Picasso Worksheet
- C. Appendix C: Picasso Worksheet Answer Key
- D. Appendix D: Cubism Sketches
- E. Appendix E: Picasso and Clay Worksheet
- F. Appendix F: Picasso and Clay Worksheet Answer Key
- G. Appendix G: Rubric - Ceramic Plates
- H. Appendix H: Final Exam
- I. Appendix I: Rubric for Daily Art

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Appendix A

Vocabulary - Picasso

Name _____

Date _____

Class _____

Jury

Prodigy

Picasso's "Blue Period"

Picasso's "Rose Period"

Appendix B

Name _____
Date _____
Class _____

Picasso

1. What was Picasso’s full name?

2. Where was Picasso born and what was his birthday?

3. What was his father’s occupation?

4. When does Picasso begin to draw?

5. Where did Picasso attend school?

6. What was so extraordinary about Picasso’s entrance exam for the School of Fine Arts in Barcelona?

7. When does his first “academic” painting appear in an exhibition, and what was this painting called?

8. When does Picasso move to Paris, and how old was he?

9. When does the “ Blue Period” begin and why are the paintings from this time referred as such?

10. When does the “Rose Period” begin and how is it different from the “Blue Period”?

Appendix C

Answer Key:

1. What was Picasso's full name?

Pablo Ruiz y Picasso, (or Pablo Diego Jose Francisco de Paula Juan Nepomuceno Maria de los Remedios cipriano de la Santisima Trinidad Ruiz y Picasso).

2. Where was Picasso born and what was his birthday?

Picasso was born in Malaga, Spain on October 25 1881.

3. What was his father's occupation?

Picasso's father, Don Jose, was a painter, museum curator and art teacher.

4. When does Picasso begin to draw?

Legend has it that he began to draw before he could walk, one of his earliest paintings was done when he was eight years old.

5. Where did Picasso attend school?

He attended school in La Coruna on the coast of Northern Spain, at the school that his father was a teacher.

6. What was so extraordinary about Picasso's entrance exam for the School of Fine Arts in Barcelona?

In one day, Picasso completed the drawings for the examination that normally required a month for the older students to complete and he completed the drawing with such expertise that the members of the entrance jury declared Picasso a prodigy.

7. When does his first "academic" painting appear in an exhibition, and what was this painting called?

His first academic painting was "The First Communion" which appeared in an exhibition in 1896.

8. When does Picasso move to Paris, and how old was he?

Picasso moved to Paris for the first time in 1900, he was in his nineteenth year.

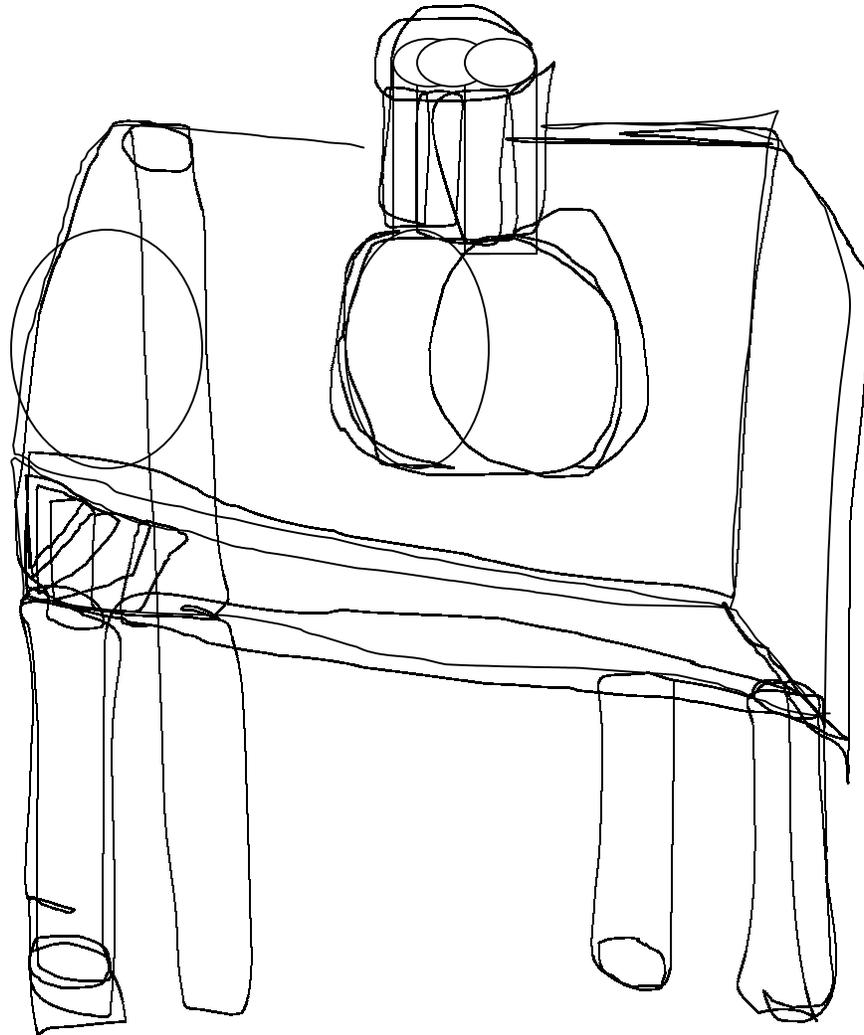
9. When does the "Blue Period" begin and why are the paintings from this time referred as such?

Picasso's "Blue Period" began in 1901- 04 and the paintings are mostly blue hues, the paintings communicate sadness and are more representational.

10. When does the "Rose Period" begin and how is it different from the "Blue Period"?

Picasso's "Rose Period" dates 1904- 06 and is characterized by a much warmer palette and the paintings express tenderness and a pleasant sweetness.

Appendix D
Cubism Sketch



Appendix E
Picasso And Clay

Name _____

Date _____

Class _____

1. When did Picasso start working in clay?

2. What was the name of the village in France where Picasso did most of his work in clay? _____

3. What is the approximate number of ceramic object produced by Picasso during the years he worked with clay? _____

4. How many pieces were later cast into bronze? _____

5. What was the name of the studio (atelier) where Picasso worked?

6. What were the studio owners' names?

7. There are other modern artists who have also made great contributions to the field of ceramics, name at least three.

8. List five of the ways that Picasso worked with clay.

9. What is sgraffito?

10. If Picasso never considered himself a potter, why was he so interested in creating objects out of clay?

Appendix F
Picasso And Clay –Answer Key

1. When did Picasso start working in clay?
Picasso actually started working with clay as early as 1906 in Paris, but the majority of his ceramic works date starting in 1946 after World War II.
2. What was the name of the village in France where Picasso did most of his work in clay?
The name of the village was Vallauris in the south of France.
3. What is the approximate number of ceramic object produced by Picasso during the years he worked with clay?
Picasso created approximately 3,500 plus objects in clay, which range from plates to sculptures to tiles and decorated bottles.
4. How many pieces were later cast into bronze?
163 of those pieces were cast in to bronze.
5. What was the name of the studio (atelier) where Picasso worked?
The name of the studio in Vallauris was Atelier Madoura.
6. What were the studio owners' names?
George and Suzanne Ramie owned the studio.
7. There are other modern artists who have also made great contributions to the field of ceramics, name at least three.
The three other modern artists to make significant contributions to ceramics were Matisse, Chagall and Miro.
8. List five of the ways that Picasso worked with clay.
Picasso modeled, shaped, designed, decorated engraved, carved and appliquéd clay.
9. What is sgraffito?
Sgraffito is a decorative technique where a contrasting slip is painted on to the clay body, and then it is carved into revealing the original clay color.
10. If Picasso never considered himself a potter, why was he so interested in creating objects out of clay?
Although Picasso never considered himself a potter he was interested in the process of discovering what the medium of clay could offer.

Appendix G
(Two pages)
Rubric for Ceramic Plates

Students will create four ceramic plates that emulate Picasso's exploration of clay and surface decoration.

The plates should demonstrate knowledge of the following techniques either on individual plates or in combination on the plates:

Sgraffito
Mishima
Wax-resist
Slips/engobes
Stains/oxides
Appliqué
Modeling

The plates should be finished with clear glaze

The plates will demonstrate craftsmanship through the following:

Smooth edges
Appliqué edges compressed to the plate
Consistent slabs to make the plates
Clean unglazed bottoms

Name, date and class are clearly written on the bottom of the plate.

Appendix G
Page 2

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Demonstrates techniques:				
Sgraffito				
Mishima				
Wax-resist				
Stains/oxides				
Modeling/Appliqué				
Demonstrates Craftsmanship				
Smooth edges				
Appliqué edges compressed to the plate				
Consistent slabs				
Clear glazed with clean unglazed bottoms				
Clear name, date and class on plate back				
Total Points				/40

Appendix H

Final Exam – Picasso

Answer the following in complete sentences. Each question = 25points.

1. List and discuss the characteristics of three of Picasso's periods.

2. What is the historical significance of Picasso's Painting Guernica?

3. Describe how Picasso made a contribution to the ceramic arts?

4. Describe your favorite Picasso artwork, give the title and as much detail as possible. Explain why it is your favorite.

Appendix I
Rubric for Daily Art in Sketchbook

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Today's Date				
Title of Artwork				
Artist's name				
Two complete sentences that describe the artwork				
A sketch of the artwork minimum 4 x 4"				
Total Points				/20