

# SPANISH ROMANTICISM AND GOYA

**Grade Level:** 6

**Presented by:** Blanche Nettles, Oglethorpe Academy, Savannah, GA

**Length of Unit:** Three Lessons

## I. ABSTRACT

This unit takes a close look at the works of Francisco Goya (1746-1828), a Spanish artist, from the eighteenth century Romantic period. Goya is well known for his depictions of bullfights and political scenes. Lesson one explores eighteenth century Spain and the Romantic art of the time. Lesson two focuses on Goya's emotional, expressive paintings and includes a painting activity. Lesson three focuses on the etchings and lithographs by Goya depicting bullfights and includes a printmaking activity. Each lesson introduces new Spanish vocabulary.

## II. OVERVIEW

- A.
  - 1. Note how Romantic art is in part a reaction against Neoclassicism.
  - 2. Understand that Romantic art has a bold expressive, emotional style.
  - 3. Become familiar with *The Bullfight*, Francisco Goya.
  - 4. Understand that Goya was greatly influenced by Diego Velasquez.
- B. Romantic (ca. late 18th-19th century)
- C.
  - 1. Identify specific works by Goya.
  - 2. Identify Madrid as the capitol of Spain.
  - 3. Translate Spanish vocabulary words.
  - 4. Create a painting in the Romantic style.
  - 5. Create a dry-point print of a Spanish scene.

## III. BACKGROUND KNOWLEDGE

- A.
  - 1. *What Makes a Goya a Goya?* Richard Muhlberger, The Metropolitan Museum of Art, copyright 1994.
  - 2. *Spain*. Catherine Chambers and Rachel Wright, Franklin Watts, copyright 1993.
  - 3. *Basic Printmaking Techniques*. Bernard Toale, Davis Publications, Inc., copyright 1992.
- B. See World History 6, Romanticism, re Romantic art.

## IV. RESOURCES

Slides, or large reproductions of Goya's paintings; *Bullfight in a Village*, *The Burial of the Sardine*, and *The Colossus*, and etchings of bullfights; a slide projector; Spanish-English Dictionary.

## V. LESSONS

### Lesson One: Who Is Goya?

- A. Daily objectives:
  - 1. Romantic art (ca. late 18th-19th century)
  - 2. a. Note how Romantic art is in part a reaction against Neoclassicism.
  - b. Understand Romantic art has a bold, expressive, emotional style.
  - 3. a. Identify *The Bullfight in a Village*, *The Burial of the Sardine*, *The Colossus*.
  - b. Translate Spanish vocabulary words.
- B. Materials:
  - 1. Slides of the paintings listed above
  - 2. World map
  - 3. Spanish-English dictionaries (one for every two students)
  - 4. Appendix A
  - 5. Slide projector
- C. Prepare background notes
- D. Key vocabulary:  
Neoclassicism, Romanticism, Madrid, maja, el artista, la pintura, la guitarra, el bailador, etching, lithograph
- E. Procedures/Activities:
  - 1. Introduce unit.
  - 2. Discuss life in eighteenth century Spain.
  - 3. Show works of Goya.
  - 4. Discuss brushstrokes, use of color, subject matter, treatment of background.
  - 5. Describe *The Bullfight in a Village* using Spanish vocabulary.
- F. Evaluation/Assessment:
  - 1. Observe for understanding.
  - 2. Student activity sheet (Appendix A)

### Lesson Two: Create a Romantic Painting

- A. Daily objectives:
  - 1. Lesson Content: Romantic art
  - 2. Concept Objective: See Lesson One.
  - 3. Skill Objective: Create an expressive, emotional painting.
- B. Materials:
  - 1. 9x12" Illustration board, one sheet per student
  - 2. Tempura paint
  - 3. Paint palettes
  - 4. Visual references of late eighteenth century Spain.
  - 5. Water cups
  - 6. Brushes
  - 7. Paper towels
  - 8. Teacher made example

- C. Background notes
- D. Key Vocabulary: Same as Lesson One plus any related words in Spanish, such as the names of colors. (See Appendix B.)
- E.
  1. Review Lesson One, briefly.
  2. Show students visual references.
  3. Show teacher-made example.
  4. Distribute illustration board and pencils, and reference material.
  5. Students sketch scene on board, using the photos as a reference.
  6. Demonstrate application of paint. Encourage dark colors with burst of bright reds and yellows as in Goya's paintings.
  7. Distribute paints, brushes, water, paper towels.
  8. Guide students as they work individually.
  9. Clean up.
- F. Evaluation:
  1. Display paintings.
  2. Guide a student-teacher critique using some Spanish vocabulary.
  3. Observe for understanding.

### **Lesson Three: Goya and Printmaking**

- A. Daily objectives:
  1. Lesson Content: Romantic art
  2. Concept Objective: Note how Romantic art has a characteristic interest in the exotic, powerful forces of nature.
  3. Skill Objective: Create a dry-point print depicting powerful forces of nature, in animals.
- B. Materials:
  1. Plexi-glass sheets, approx. 9x12", one per student
  2. Drawing paper, 9x12"
  3. Pencils
  4. Photo references of animals
  5. Sharp tools to scratch the plexi-glass surface, such as nails, dental tools, etc. Classroom SAFTEY rules must be established by the teacher.
  6. Oil-based printing ink
  7. Printing press
  8. Reproductions of Goya's prints
  9. Teacher-made or student-made example
- C. Prepare background notes
- D. Key vocabulary: See Lesson One
- E. Procedures/Activities:
  1. Review Lessons One and Two briefly.
  2. Shows students reproductions of Goya's prints.
  3. Discuss the importance of bullfights in Spain. See pages 25-27 in What Makes a Goya A Goya? Briefly discuss history of printmaking. Discuss the printmaking processes. The three general steps are:
    - a) Making the printing plate.
    - b) Inking the printing plate.

- c) Transferring the image to paper
- 4. Distribute photo references of animals.
- 5. Ask students to choose an animal to draw. Notice texture of fur or skin of the animal. Consider the texture of the fur or skin.
- 6. Draw the animal, keeping in mind the wild, exotic Romantic art.
- 7. Place a sheet of plexi-glass over the drawing, so the drawing can be viewed through the plexus.
- 8. Using the sharp tools, scratch the lines of the drawing into the surface of the plexi-glass. Once a line is scratched into the plexi it cannot be removed.
- 9. Once the image has been scratched into the plexi, the plate is ready to be inked. Rub the printing ink over the surface of the plate. Then, use a piece of cheesecloth to rub the ink off of the plate, leaving the ink in the scratched lines.
- 10. To transfer the image to paper, place a dampened piece of printing paper on the inked plate. Roll the paper and plate through the printing press. (If a press is not available, try using a baren. See Basic Printmaking Techniques.)
- 11. Slowly pull the paper from the plate. Check the transferred image to decide how to adjust the inking. This print is the Artist's Proof. Make several prints, and number the edition. (See Basic Printmaking Techniques for proper numbering of an edition.)
- 12. Hang wet prints on a clothesline, or place on a drying rack.
- 13. Clean up.
- F. Evaluation/Assessment:
  - 1. Exhibit one print from each student. Guide a class critique.
  - 2. Observe for understanding.
- G. Standardized Test/ State Test Connections: Refer to state guidelines.

## **VI. CULMINATING ACTIVITY**

Exhibit paintings and prints in a student art show. Have students make labels for artwork in Spanish. Hold a Spanish fiesta reception.

## **VII. HANDOUTS/WORKSHEETS**

See Appendices.

## **VIII. BIBLIOGRAPHY**

Toale, Bernard. Basic Printmaking Techniques. Davis Publications, Inc, Worcester, Massachusetts, 1192, ISBN 87192-237-1

Muhlberger, Richard. What Makes a Goya a Goya? The Metropolitan Museum of Art, Viking, New York, 1994, ISBN 0-670-85743-2

Chambers, Catherine and Wright, Rachel. Spain. Franklin, Watts, 1993, ISBN 0-531-14257-4