



# *Picasso: Eyes on the World*

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Picture from <http://www.nga.gov/press/exh/208/index.shtm>; National Gallery of Art. For educational purposes only

## **A Resource Packet for Educators**

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**WORLD AFFAIRS COUNCIL**

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## USING THIS RESOURCE GUIDE

Please note: many descriptions were excerpted directly from the websites.  
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Lesson Plans/ Educational Resources



Educational Games



Recommended Resources



Video/Powerpoint



Audio



Science, Technology, Engineering  
and Math (STEM) Lesson Plans

## PICASSO IN SEATTLE: AN INTRODUCTION



**Picasso, Masterpieces from the Musée National Picasso, Paris**

October 8, 2010 – January 17, 2011

Seattle Art Museum

<http://www.seattleartmuseum.org>

<http://www.picassoinseattle.org/>

© 2010 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

The Seattle Art Museum is excited to present a landmark exhibition of the work of Pablo Picasso (1881–1973), arguably the most radical and influential artist of the 20th century. The exhibition presents iconic works from virtually every phase of Picasso’s legendary career, documenting the full range of his unceasing inventiveness and prodigious creative process.

Drawn from the collection of the Musée National Picasso in Paris—the largest and most important repository of the artist’s work in the world—the exhibition features more than 150 extraordinary paintings, sculptures, drawings, prints and photographs. This unprecedented opportunity is possible at this time because the Musée Picasso has recently closed for renovations, allowing a global tour of this full-scale survey to travel for the first and, very likely, the only time.

The Musée Picasso’s holdings stand apart from any other collections of Picasso because they represent the artist’s personal collection—works that the highly self-aware artist kept for himself with the intent of shaping his own artistic legacy.

Every major period from the artist’s prolific output over eight decades is represented, including the Blue Period *La Celestina* (1904), Rose Period *The Two Brothers* (1906), African art-inspired *Three Figures Under a Tree* (1907), Cubist *Man with a Guitar* (1911), and the classicizing *Two Women Running on the Beach (The Race)* (1922), to speak of only the first quarter of his career. Highlights from the period associated with his mistress Marie-Thérèse Walter and his provocative dissolution of the human form include a quintet of *Head of a Woman* bronzes from 1931 and the portrait *Reading* from 1932, while another muse, Dora Maar, is represented in many guises, from stately beauty in *Portrait of Dora Maar* (1937) to emotional wreck in *Weeping Woman* from the same year.

Picasso’s lengthy career spanned both world wars, the Spanish civil war and the Korean War, and each conflict exerted a presence in his work. The impending chaos of World War II, for instance, is reflected in such canvases as *Man with a Straw Hat* and *Ice Cream Cone* (1938) and *Cat Seizing a Bird* (1939), while his consistent challenges to sculptural tradition are traced with such icons as *Head of a Bull* (1942), *The Goat* (1950) and the grand figurative group *The Bathers* (1956).

Renewed interest in his late period is also amply sated by the exhibition, with numerous paintings from the 1960s and early 1970s, including the sly self-portrait *The Matador* (1970). This is the first major survey of the long and productive career of Pablo Picasso ever to be seen in the Northwest.

—Chiyo Ishikawa, Susan Brotman Deputy Director for Art and Curator of European Painting & Sculpture, Seattle curator for Picasso (*Seattle Art Museum*, <http://www.seattleartmuseum.org>)

## BIOGRAPHY OF PABLO PICASSO

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### Childhood

Pablo Ruiz Picasso was born in Málaga, Spain on October 25, 1881. His father, Don José Ruiz Blasco, taught drawing at the local school of Fine Arts and Crafts. Pablo spent the first ten years of his life here. He began formally studying art at the age of eleven. In 1892, Pablo entered the School of Fine Arts in La Coruna. In 1896 Pablo's first large "academic" oil painting, *First Communion*, was featured in an exhibition in Barcelona. The next year, his second large oil painting, *Science and Charity*, received honorable mention in the national exhibition of fine art in Madrid and was awarded a gold medal in a competition in Málaga. His father groomed the young prodigy to be a great artist by getting Picasso the best education the family could afford, visiting Madrid to see works by Spanish old masters. Picasso continued his art education when his family moved to Barcelona for his father's job.

### Early Training

It was in Barcelona that Picasso first matured as a painter. He came to be familiar with Art Nouveau and Symbolism, and artists such as Edvard Munch and Henri Toulouse-Lautrec. This was his introduction to a cultural avant-garde, in which young artists were encouraged to express themselves.

During the years from 1900 to 1904 Picasso travelled frequently, spending time in Madrid and Paris, in addition to spells in Barcelona. During his time in Madrid, Pablo worked as an art editor for a new journal, *Arte Joven*. Although he also began making sculpture during this time, critics characterize this time as his Blue Period, after the blue/grey palette that dominated his paintings. The mood of the work was also insistently melancholic. It is thought that the emotion of this phase stemmed from the suicide of Pablo's best friend, Carlos Casegemas. However, the subjects of much of the Blue Period work were drawn from the beggars and prostitutes he encountered in city streets. *The Old Guitarist* (1903) is a typical example of both the subject matter and the technique of this period.

In 1904 Picasso's palette began to brighten, and for a year or more he painted in a style that has been characterized as his Rose Period. He focused on performers and circus figures, switching his palette to various shades of more uplifting reds and pinks. Around 1906, soon after he had met Georges Braque, his palette darkened, his forms became heavier and more solid in aspect, and he began to find his way towards Cubism.

### Mature Period

In the past critics dated the beginnings of Cubism to his early masterpiece *Les Femmes d'Alger (O.J.)* (1907). Although that work is now seen as transitional (lacking the radical distortions of his later experiments), it was clearly crucial in his development since it was heavily influenced by African sculpture and ancient Iberian art. It is said to have inspired Braque to paint his own first series of Cubist paintings, and in subsequent years the two would mount one of the most remarkable collaborations in modern painting, sometimes eagerly learning from each other, at other times trying to outdo one another in their fast-paced and competitive race to innovate. They visited each other daily during their formulation of this radical technique, and Picasso described himself and Braque as "two mountaineers, roped together." In their shared vision, multiple perspectives on an object are depicted simultaneously by being fragmented and

## BIOGRAPHY OF PABLO PICASSO

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rearranged in splintered configurations. Form and space became the most crucial elements, and so both artists restricted their palettes to earth tones, in stark contrast with the bright colors used by the Fauves that had preceded them.

Picasso rejected the label "Cubism," especially when critics began to differentiate between the two key approaches he pursued - Analytic and Synthetic. He saw his body of work as a continuum. But it is beyond doubt that there was a change in his work around 1912. He became less concerned with representing the placement of objects in space than in using shapes and motifs as signs to playfully allude to their presence. He developed the technique of collage, and from Braque he learned the related method of *papiers collés*, which used cut-out pieces of paper in addition to fragments of existing materials. This phase has since come to be known as the "Synthetic" phase of Cubism, due to its reliance on various allusions to an object in order to create the description of it. This approach opened up the possibilities of more decorative and playful compositions, and its versatility encouraged Picasso to continue to utilize it well in the 1920s.

His encounter with Surrealism in the mid 1920s again prompted a change of direction. His work became more expressive, and often violent or erotic. This phase in his work can also be correlated with the period in his personal life when his marriage to dancer Olga Koklova began to break down and he began a new relationship with Marie-Therese Walter. Indeed, critics have often noted how changes in style in Picasso's work often go hand in hand with changes in his romantic relationships: his partnership with Koklova spanned the years of his interest in dance and, later, his time with Jacqueline Roque is associated with his late phase in which he became preoccupied with his legacy alongside the old masters. Picasso frequently painted the women he was in love with, and as a result his tumultuous personal life is well represented on canvas.

As the 1930s wore on, political concerns began to cloud Picasso's view, and these would continue to preoccupy him for some time. His disgust at the bombing of civilians in the Basque town of Guernica, during the Spanish Civil War, prompted to create the painting *Guernica*, in 1937. During WWII he stayed in Paris, and the German authorities left him sufficiently unmolested to allow him to continue work. However, the war did have a huge impact on Picasso, with his Paris painting collection confiscated by Nazis and some of his closest Jewish friends killed. Picasso made works commemorating them - sculptures employing hard, cold materials such as metal, and a particularly violent follow up to *Guernica*, entitled *The Charnel House* (1945). Following the war he was also closely involved with the Communist Party, and several major pictures from this period, such as *War in Korea* (1951), make that new allegiance clear.

### Later Years and Death

Throughout the 1950s and 1960s, Picasso worked on his own versions of canonical masterpieces by artists such as Nicolas Poussin, Lucas Cranach, Diego Velazquez, and El Greco. In the latter years of his life, Picasso sought solace from his celebrity, marrying Jacqueline Roque in 1961. His later paintings were heavily portrait-based and their palettes nearly garish in hue. Critics have generally considered them inferior to his earlier work, though in recent years

## BIOGRAPHY OF PABLO PICASSO

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they have been more enthusiastically received. He also created many ceramic and bronze sculptures during this later period. He died in the south of France in 1973.

### **Legacy**

Picasso's influence was profound and far-reaching for most of his life. His work in pioneering Cubism established a set of pictorial problems, devices and approaches, which remained important well into the 1950s. And at each stage of his career, from the classical works of the 1920s to the works produced in occupied Paris during the 1940s, his example was important. Even after the war, even though the energy in avant-garde art shifted to New York, Picasso remained a titanic figure, and one who could never be ignored. He was also a part of Alfred Barr's highly influential survey shows, *Cubism and Abstract Art* and *Fantastic Art, Dada, Surrealism*. Although his influence undoubtedly waned in the 1960s, he had by that time become a Pop icon, and the public's fascination with his life story continues to fuel interest in his work.

Source: <http://www.theartstory.org/artist-picasso-pablo.htm>

### **Additional Biographical Resources**

<http://www.nga.gov/exhibitions/picbro.htm>

<http://www.biography.com/articles/Pablo-Picasso-9440021?part=1>

<http://www.lilithgallery.com/arhistory/cubism/Pablo-Picasso.html>

[http://www.artinthepicture.com/artists/Pablo\\_Picasso/Biography/](http://www.artinthepicture.com/artists/Pablo_Picasso/Biography/)

<http://www.artchive.com/artchive/P/picasso.html>

[http://www.all-art.org/art\\_20th\\_century/picasso1.html](http://www.all-art.org/art_20th_century/picasso1.html)

<http://pablo-picasso.paintings.name/biography/>

<http://www.5min.com/Video/Pablo-Picasso-Biography-120007127>

## SELECTED PICASSO ART INFLUENCED BY MAJOR WORLD EVENTS

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### Guernica (1937)



[http://www.pbs.org/treasuresoftheworld/a\\_nav/guernica\\_nav/main\\_guerfrm.html](http://www.pbs.org/treasuresoftheworld/a_nav/guernica_nav/main_guerfrm.html)

The Spanish Civil War erupted in 1936 when the Fascist General Franco took up arms against the democratically elected Republican government. In January 1937 Picasso, a supporter of the Republic, was asked to paint a mural for the Spanish Government pavilion at the Paris World's Fair that year. The artist agreed, but it wasn't until April that he started work on the piece, two days after German bombers, sent by Hitler on behalf of Franco, attacked and devastated the Basque town of Guernica. Sparked by this event, Picasso's mural, *Guernica*, was a canvas twenty feet wide picturing a scene of massacre and suffering in which women and children were the principal victims.

Source: <http://www.tate.org.uk/modern/exhibitions/livinghistory/html/picasso.shtm>

### The Charnel House (1945)



© Succession Picasso/DACS 2010

© 2010 Digital image, The Museum of Modern Art New York/Scala, Florence

*The Charnel House* 1945 is Picasso's most overtly political painting since *Guernica* of 1937. It was based on a short documentary film about a Spanish Republican family who were killed in their kitchen. Picasso, who had lost many friends and associates during the war, was mourning his family, the Spanish people. The painting and also *Monument to the Spaniards who Died for France* 1945-47 are memorials to Spanish Republicans killed in France during the Occupation.

Source: <http://www.tate.org.uk/liverpool/exhibitions/Picasso/room1.shtm>

### The Dove of Peace (1950)



*The Dove of Peace* 1950 and *Dove with Olive Branch* 1961

© Succession Picasso/DACS 2009 Courtesy Saint-Denis - Musée d'art et d'histoire and Irène Andréani

With the *Dove of Peace* Picasso created an extraordinarily powerful and lasting political symbol, adopted by campaigners for peace, liberation and equality around the globe. Doves also had a highly personal significance for Picasso, going back to childhood memories of his father painting the doves that were kept in the family home. Doves were a frequent presence in Picasso's homes and studios in Paris and in the south of France. In 1949, the poet and editor Louis Aragon visited Picasso's studio to choose an image for the poster for the inaugural World Peace Congress in Paris.

Source: <http://www.tate.org.uk/liverpool/exhibitions/Picasso/room3.shtm>

## SELECTED PICASSO ART INFLUENCED BY MAJOR WORLD EVENTS

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### War and Peace (1951-1952)



*Tête de Faune Gris*

© Succession Picasso/DACS 2010

© Musée Picasso, Antibes, photo by Claude Guimain

Picasso worked on his *War and Peace* murals for the deconsecrated chapel in the Communist-governed village of Vallauris, Southern France in 1951 and 1952....Picasso's *War* mural was widely thought to refer to allegations that the United States used germ warfare during the Korean War. These allegations were strenuously denied by America, Britain and France throughout the 1950s and 60s as a Communist lie.

Source: <http://www.tate.org.uk/liverpool/exhibitions/Picasso/room4.shtm>

### The Women of Algiers



© Succession Picasso/DACS 2010

Courtesy Nahmad Collection, Switzerland

Picasso's series *The Women of Algiers* was started within a month of the Nationalist uprising in Algeria in 1954 which led to the eight-year long Algerian War of Independence. France's history and politics in the post-war period was closely tied up with its relationship with its colonies and their bid for independence. In the midst of these events Picasso made the link with Eugène Delacroix's *The Women of Algiers* 1834.

Source: <http://www.tate.org.uk/liverpool/exhibitions/Picasso/room5.shtm>

### Las Meninas



© Succession Picasso/DACS 2010

Courtesy Museu Picasso de Barcelona

In 1957, Picasso started an extended series of variations on Diego Velázquez's *Las Meninas* 1656. The series is both a confrontation with one of the most important works in the history of Spanish painting as well as a commentary on contemporary events in Spain, observed by Picasso from his exile in France. It was painted twenty years after *Guernica* and continues the political protest of this earlier painting against the treatment of Spanish Republicans in Spain. At the time he began the series, Picasso was involved in the Amnesty for Spain campaign to free Spanish Republicans still imprisoned eighteen years after the end of the Spanish Civil War.

Source: <http://www.tate.org.uk/liverpool/exhibitions/Picasso/room6.shtm>



## SELECTED PICASSO ART INFLUENCED BY MAJOR WORLD EVENTS

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### The Rape of the Sabines



© Succession Picasso/DACS 2010

© Courtesy Collection Centre Pompidou, Dist. RMN / Christian Bahier / Philippe Migeat

Picasso's series *The Rape of the Sabines* was executed at the height of the Cuban Missile Crisis in the autumn of 1962. The works capture the showdown between East and West and the very real threat of the annihilation of humanity in a Third World War and nuclear Armageddon.

The first painting in the series *The Rape of the Sabines* is dated 24 October 1962. It was painted ten days after American reconnaissance planes first recorded the construction of Soviet missile bases in Cuba. In Picasso's history paintings contemporary events are reflected through the filter of classical mythology and a dialogue with Old Masters. Picasso borrowed the composition and figures for this series from Nicolas Poussin's *Rape of the Sabine Women* 1637–8 and Jacques-Louis David's *The Intervention of the Sabine Women* 1799. The Roman Empire in his variations represents all empires, the Napoleonic, the Nazi, and the contemporary Russian and the American empires of the Cold War, and is depicted as grotesque and barbaric.

Source: <http://www.tate.org.uk/liverpool/exhibitions/Picasso/room8.shtm>

*Art is not made to decorate rooms. It is an offensive weapon in the defense against the enemy.*

Pablo Picasso

*Les lettres françaises* (1943-03-24)

## ONLINE RESOURCES

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### Websites



#### **The Seattle Art Museum**

<http://www.seattleartmuseum.org/>

SAM currently has over 150 Picasso paintings, sculptures, and other pieces of art on loan.

#### **All Things Art**

<http://www.all-art.org/contents.html>

Database of "all things art," including a Top 100 Artists list, stylistic eras, art by geographical region, and dictionary of art and artists. A broad resource for research on any type of art.

#### **Dissecting Picasso's Political Identity: Three Nude Paintings**

<http://journal.utaris.com/articles.php?id=16&type=paper>

An article from the *Journal of Art History* at The University of Tampa examining Picasso and his discussion of his political outlook through his masterpieces. The piece explores Picasso's perception of the socio-political climate of early-20<sup>th</sup> century Spain through a careful examination of his nude paintings with political content, specifically *Guernica* (1937), *Le Charnier* (*The Charnel House*, 1945), and *Massacre in Korea* (1951).

#### **Guernica — An Online Magazine of Art and Politics**

<http://www.guernicamag.com/>

*Guernica* is a magazine of art and ideas that author Howard Zinn called "an extraordinary bouquet of stories, poems, social commentary, and art." In its short time online, it has grown from one of the web's best-kept secrets to one of its most acclaimed new magazines.

#### **Artists on Picasso: Then and Now**

<http://blogs.walkerart.org/visualarts/2007/07/19/artists-picasso/>

A blog by the Walker Art Center. It features an article of quotes and thoughts of many famous artists over the years commenting on Picasso and his work.

#### **The Metropolitan Museum of Art**

<http://www.metmuseum.org/>

The Met Online features a full online database of the museum's Picasso collection.

#### **Musee National Picasso Paris**

<http://www.musee-picasso.fr/> (Webpage in French)

<http://picasso-paris.videomuseum.fr/Navigart/index.php?db=picasso&q=1>

The museum features an extensive collection of Picasso's work, including images of over 200 paintings.

#### **Museu Picasso de Barcelona**

<http://www.museupicasso.bcn.es/en/>

The Picasso Museum features a full collection database and history of the artist and his work.

## ONLINE RESOURCES

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### The Museum of Modern Art

<http://www.moma.org/>

The site contains a highlight of MoMA's featured Picasso collection, *Picasso: Themes and Variations*. It also features art-related lesson plans from works from 1882-present, including Picasso.



### On-line Picasso Project

<http://picasso.shsu.edu/>

A comprehensive database of Picasso made by the Department of Art History at Texas A&M University. The site includes over 18,000 catalogued artworks, 3,300 artwork commentaries, 10,000 biographical entries, and 8,000 archived articles.

### The Picasso Administration

[http://www.picasso.fr/us/picasso\\_page\\_index.php](http://www.picasso.fr/us/picasso_page_index.php)

Features compiled works, updated events, and an online blog of all things Picasso.



### Picasso's Artist Process for *Guernica*

[http://www.pbs.org/treasuresoftheworld/a\\_nav/guernica\\_nav/gnav\\_level\\_1/2process\\_guerfrm.html](http://www.pbs.org/treasuresoftheworld/a_nav/guernica_nav/gnav_level_1/2process_guerfrm.html)

PBS details a background and history on the creation of *Guernica* as well as the historical events that inspired it. The site also details the motifs, archetypes, and styles found in *Guernica* that appear consistently in Picasso's other works.



### Picasso's *Guernica* — The Horror Behind the Painting

<http://www.spanish-fiestas.com/art/picasso-guernica.htm>

An eye-witness account of the attack on *Guernica* that inspired Picasso's series of masterpieces.



### Tate Museums

<http://www.tate.org.uk/liverpool/exhibitions/Picasso/default.shtm>

The Tate Museums recently hosted a display entitled *Peace + Freedom*, featuring some of Picasso's most famous wartime art.



### Panwapa — Teacher's Guide

[http://panwapa.com/deploy\\_en/teachers\\_guide.php](http://panwapa.com/deploy_en/teachers_guide.php)

Panwapa, created by the educational experts behind Sesame Street, is a multimedia, global initiative that is designed to inspire and empower a new generation of children, ages four to seven, to be responsible global citizens. On this page, you will find lesson plans to enhance children's experience of Panwapa.

### One World Classrooms

<http://www.oneworldclassrooms.org/globalconnections.html>

OneWorld Classrooms' *Global Connections* are fast and convenient ways for your classes/school to share with classes from around the world. There are three options: International Art Exchange, Electronic Interchange, and Student Language Lab. There are fees associated with the International Art Exchange and the Student Language Lab.

## ONLINE RESOURCES

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### Film Clips



#### A 3D Exploration of Picasso's *Guernica*

[http://www.youtube.com/watch?v=xQ\\_uGbQanNw](http://www.youtube.com/watch?v=xQ_uGbQanNw)

A 3D visual breakdown of *Guernica*. Runtime: 3:29 minutes.

#### Picasso Biography Video

<http://www.5min.com/Video/Pablo-Picasso-Biography-120007127>

A short biographical clip of Picasso. Runtime: 5 minutes



#### Picasso Painting on Glass

<http://www.youtube.com/watch?v=CkRS3wDg1xU>

Excerpt from the documentary "Visit to Picasso," by Paul Haesaert. Runtime: 2:35 minutes

*We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies. If he only shows in his work that he has searched, and re-searched, for the way to pull over lies, he would never accomplish anything.*

Pablo Picasso

(Clark, Hiro. *Picasso: In His Own Words*. San Francisco. 1993)

## PICASSO AND GENERAL ART LESSON PLANS

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### Picasso Lesson Plans



#### **Art Teacher Toolbox – Pablo Picasso**

[http://classes.seattleu.edu/masters\\_in\\_teaching/teed521/professor/Art/Lessons/History/picasso.html](http://classes.seattleu.edu/masters_in_teaching/teed521/professor/Art/Lessons/History/picasso.html)

High school to college-level general lesson plan on Picasso's paintings

#### **Kerpoof Lesson Plan: Picasso and Cubism**

<http://www.kerpoof.com/edu/plans/Picasso/PicassoREVISED9-09.pdf>

Students will learn about Pablo Picasso and Cubist art, with an optional Spanish vocabulary tie in. Students will create their own Picasso-like picture on Kerpoof and (optionally) identify various objects in the picture in Spanish.



#### **Lesson Ideas: Pablo Picasso**

<http://www.princetonol.com/groups/iad/Files/picasso.htm>

Features Picasso-based lesson plans submitted by teachers.

#### **Museum of Modern Art**

<http://www.moma.org/modernteachers/lessons.php?categoryID=guides&subcategoryID=7>

Features several Picasso-related lesson plans ranging from self-portraits to the use of political imagery in art.

#### **Picasso: The Early Years, 1892-1906: Teachers' Guide**

<http://www.nga.gov/exhibitions/picteach.htm>

Background on the artist, class activities, and three lesson plans for middle and high school grades.



#### **Picasso Head Lesson Plan**

In this activity students can create fun Picasso-inspired faces. All ages.

Source: <http://www.picassohead.com/create.html>

#### **Picasso Self-Portrait Lesson Plan**

<http://www.brighthub.com/education/k-12/articles/50321.aspx>

Designed for 4<sup>th</sup> or 5<sup>th</sup> graders, but could easily be adapted for older or younger students. Students view the work of Picasso and learn about abstract art. The teacher demonstrates how they will turn self-portraits into abstract works of art by changing the size of various facial features and using lines to separate sections of the face.

#### **And Picasso Painted Guernica – Alain Serres (2010)**

[http://www.amazon.com/Picasso-Painted-Guernica-Alain-Serres/dp/1741759943/ref=sr\\_1\\_1?ie=UTF8&s=books&qid=1281376202&sr=8-1-spell](http://www.amazon.com/Picasso-Painted-Guernica-Alain-Serres/dp/1741759943/ref=sr_1_1?ie=UTF8&s=books&qid=1281376202&sr=8-1-spell)

Reading level ages 9-13. This book begins with the doves young Pablo painted with his father when he was only seven, then highlights his later passions for harlequins and street people, bulls and minotaurs, new ways of seeing, and new ways of rendering life. All of these contributed to the massive work 1937 *Guernica*, painted as a protest against the bombing of defenseless civilians and against the brutality of war everywhere.

Lesson plan for *And Picasso Painted Guernica*:

<http://www.allenandunwin.com/uploads/BookPdf/TeachersNotes/9781741759945.pdf>



## PICASSO AND GENERAL ART LESSON PLANS



### INTEGRATING STEM TOPICS INTO YOUR TEACHING



Global Classroom supports the Washington STEM Initiative which seeks to improve student achievement and opportunity in areas critical to our state's economic prosperity: Science, Technology, Engineering, and Mathematics (STEM). The Initiative aims to catalyze innovation in the state's K-12 education system, increase teacher effectiveness and student learning, and dramatically raise the number of Washington students graduating ready for college and work and succeeding in STEM degree programs. These efforts are intended to benefit every student in the state, with a particular emphasis on accelerating the achievement of low-income and minority students.

Below are resources that might help you integrate STEM into your into your humanities/social studies classroom. We encourage you to pass these suggestions on to your colleagues in other subject areas.

### **Lesson Plans Integrating STEM**

#### **Arts Edge Lesson Plans**

<http://artsedge.kennedy-center.org/teach/les.cfm>

The Kennedy Center lesson finder lists thousands of lesson plans linking arts topics and other subjects including science, math, social studies, and foreign language. Search for grades K-12.

#### **The Art Institute of Chicago Lesson Plans**

<http://www.artic.edu/aic/education/trc/lessonplans.html>

List of classroom lesson plans for all ages. Includes world art, medieval art, Picasso's *Portrait of Sylvette David*, and Science, Art and Technology.

#### **Art Lesson Plans (Grades 2-3)**

<http://www.lessonplanspage.com/Art23.htm>

Art lesson plans including art history, collage-making, 3-Dimensional art, world art, math connections, science connections, and more.

#### **Art Lesson Plans (Grades 4-5)**

<http://www.lessonplanspage.com/Art45.htm>

Art lesson plans including art history, collage-making, 3-Dimensional art, world art, math connections, science connections, and more.

#### **Art Lesson Plans (Grades 6-7)**

<http://www.lessonplanspage.com/Art67.htm>

Art lesson plans including art history, collage-making, 3-Dimensional art, world art, math connections, science connections, and more.

#### **Art Lesson Plans (Grades 6-12)**

<http://www.lessonplanspage.com/ArtJH.htm>

Art lesson plans including art history, collage-making, 3-Dimensional art, world art, math connections, science connections, and more.

## PICASSO AND GENERAL ART LESSON PLANS

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### **Crayola Lesson Plans**

<http://www.crayola.com/lesson-plans/>

Find hundreds of hands-on, standards-based lesson plan ideas ranging from ages pre-Kindergarten to Grade 12. Search by idea, age group, theme, and subjects including math, science, and technology.

### **Cubism Lesson Plan**

[http://www.whsd.org/users/mcb/WEB\\_PAGES/lessons/cubism.htm](http://www.whsd.org/users/mcb/WEB_PAGES/lessons/cubism.htm)

Designed for Grade 8. Three-day lesson designed to develop an understanding of Cubism and its impact on the art of the twentieth century.

### **Cubism Lesson Plans**

[http://www.hotalingart.com/Lesson\\_Plans.html](http://www.hotalingart.com/Lesson_Plans.html)

Mixed ages, ranging K-12. Includes an Egyptian cartouche, protesting through art, printmaking, and more.

### **Exploring Artistic Influence**

<http://www.haringkids.com/lessons/envs/live/htdocs/lesson136.htm>

Students explore their own personal artistic influences and make a work that is inspired by this connection. Grades 7-12.

### **Math in the World: Cubist Art**

<http://www.teachersnetwork.org/lessonplans/curriculumgrant/Paine/Lesson6.htm>

Grades 2-6. Students will discover how math is used in art. They will create their own versions of cubism as they use math in their own artwork.

### **Middle Eastern Geometric Art Lesson Plans**

<http://ethemes.missouri.edu/themes/1049>

Learn how Islamic artists represented their beliefs in logic and order through the geometric patterns in their art works. Find out what star patterns mean in intricate Middle Eastern designs. Learn how to create geometric patterns using geometrical shapes. Grades 7-10

### **Philadelphia Museum of Art Lesson Plans**

[http://www.philamuseum.org/education/lesson\\_plans.html](http://www.philamuseum.org/education/lesson_plans.html)

Includes a variety of art lesson plans tied to geometry, U.S. history, art in nature, and symmetry.

### **Teachers Network: Lesson Plan Database**

[http://teachersnetwork.org/lessonplans/?gclid=CK\\_zvqiRsqMCFQpzigwodLjrg5g](http://teachersnetwork.org/lessonplans/?gclid=CK_zvqiRsqMCFQpzigwodLjrg5g)

These comprehensive lesson plans have been designed by teachers, for teachers in order to improve student achievement in classrooms across the nation and abroad. Search by subject and age range.

## PICASSO AND GENERAL ART LESSON PLANS

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### University of Houston Visual Arts Lesson Plans

<http://www.fm.coe.uh.edu/resources/lessonplans.htm>

Focused on grades 1-8. Some lessons include curriculum connections to Math and Social Studies.

### Utah Museum of Fine Arts Lesson Plans for Teachers

<http://umfa.dev.verite.com/?id=MTAw>

Art lesson plans organized by topic. Lessons cover such topics as modern art, African art, and ancient Egyptian art.

### Yale-New Haven Teacher Institute Resources

<http://www.cis.yale.edu/ynhti/curriculum/indexes/a.x.html>

Index of all curriculum units, 1978-2009. Includes broad subjects of visual art, art and material culture, and art history, with sub categories of science, American art, and art from around the world.

*Forcing yourself to use restricted means is the sort of restraint that liberates invention. It obliges you to make a kind of progress that you can't even imagine in advance.*

Pablo Picasso

(Clark, Hiro. *Picasso: In His Own Words*. San Francisco. 1993)



## GLOBAL SANDBOX: HELPING ELEMENTARY STUDENTS DIG DEEPER INTO THE WORLD OF ART

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Contributed by: Eileen Hynes\*

Are you wondering how to take what you have learned about Picasso and make it relevant to the 5 – 10-year-olds in your classroom? Why not consider an integrated curriculum that includes a study of Picasso. For the last fifteen years I have used the heading “The Role of the Artist in the Community” as the title of a six to eight week integrated study, with a focus on visual art. It is never the same year to year. As the students change, the local art exhibits change and the school community changes, so does a responsive curriculum. What is consistent is the students’ ownership of their work, their motivation to learn and master new skills, and their increased self-esteem as they take risks and problem-solve within a safe community of learners.

When you keep a few essential ideas in mind, your students can be on the road to global competency, while practicing skills and learning new concepts in reading, writing and math. Encourage curiosity; help students to investigate the world beyond their immediate environment. Show an interest in multiple perspectives, model asking the question “whose perspective is that?” Create a classroom environment where students have the opportunity to communicate their ideas effectively with diverse audiences. Where students discover the need for change, help them take action.

Begin this study with a discussion about art. What is art? Who makes art? Is art important? Why or why not? Most young students will have had some first hand experiences creating art, and I try to follow up a discussion with an opportunity to make art.

Follow up the art project with a writing activity where students can write about the art they created. As the weeks go on students can have a chance to write about each other’s artwork. Practice communication skills by pairing students and asking the first one to make a drawing and then describe the drawing to the partner, using only words to suggest shapes and lines or even colors, but not content. The listener will attempt to make the same drawing from the directions.

This is a great time to do some measurement and geometry during math time. Picasso’s art and Cubism use geometry to transform reality. The exploration of color and color mixing are science topics to include.

Begin to keep a portfolio of each student’s work. As the month goes on students will want to exhibit their work and the prospect of a culminating art show for the families and school community will be on its way. Research will be needed, perhaps a trip to a local gallery. If you plan ahead the artist currently showing work may be able to meet you at the gallery and answer questions students prepared in advance. If not, invite an artist into your classroom and conduct the interview there. Many artists deal with complex world issues such as environmental sustainability, global conflict and cooperation, human rights, and cultural identity and diversity. Picasso certainly did. Your next outing may be to the Seattle Art Museum to see the Picasso exhibit. You may introduce other artists who also dealt with complex world issues, such as

## GLOBAL SANDBOX: HELPING ELEMENTARY STUDENTS DIG DEEPER INTO THE WORLD

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Jacob Lawrence, Kara Walker or Diego Rivera. Include artists who inspire you. (See pages 19-20 for websites focusing on these and other artists whose work reflects the world in which it was created.)

Ask your school librarian for help and visit your local public library to create a special resource section in your classroom for books about artists and making art. Small reading groups can become class experts on different artists and make a presentation about them. Be sure to include your school art teacher as well.

Portraits and self-portraits are sure to become an important part of your class exhibit. Students can write a personal narrative to accompany their work as an artist's statement so they can share the importance of art to them and show what they have learned. On the day your exhibit opens you may decide to include a slide show, providing each student artist with the opportunity to select one art piece to highlight. Given the opportunity to share with an audience the important message contained in their work and the reason they value art in their community, you may be surprised by their answers.

Please share your classroom experiences by visiting and commenting on the blog, Global Sandbox: Helping Elementary Students Dig Deeper into the World at [globalsandbox.blogspot.com](http://globalsandbox.blogspot.com).

You are also invited to participate in an exciting new project to transform the teaching and assessing of key skills in students of all ages. EdSteps is collecting samples of work that demonstrate global competence as part of a ground breaking effort to assess student performance using real examples of work done by students and professionals from across the nation and throughout the world. This site also provides a Global Competence Matrix to measure the global competency of students. (See back of packet. We have included the "Main Global Competence Matrix" and the "Global Competence Matrix for the Arts.")  
[http://www.edsteps.org/CCSSO/ManageContent.aspx?system\\_name=15nka44NofDD3lY38QB0nx+Crwfdw+uF&selected\\_system\\_name=DRkDdjiObdU](http://www.edsteps.org/CCSSO/ManageContent.aspx?system_name=15nka44NofDD3lY38QB0nx+Crwfdw+uF&selected_system_name=DRkDdjiObdU)

\* Global Classroom is happy to welcome **Eileen Hynes** to our team. Eileen will be working part-time as Global Classroom's 2010-11 Teacher in Residence, with a focus on elementary curriculum. Besides Eileen's blog, Global Sandbox, keep your eyes out for more features in GC resource packets focusing on globalizing your K-6 materials. For now, enjoy Eileen's debut Global Sandbox entry encouraging you to think outside the box regarding global education.

Global Sandbox Blog: <http://globalsandbox.blogspot.com/>

## ART REFLECTING OUR TIMES

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The following is a list of additional artists whose work reflects the world in which it was created:

### **Romare Bearden: Let's Walk the Block**

<http://www.metmuseum.org/explore/artists.asp>

See Harlem street life through the eyes and imagination of Romare Bearden. This exploration of his famous collage, *The Block*, includes a guided tour, music by the Branford Marsalis Quartet, and activities designed for kids, parents, and teachers.

### **Do-Ho Suh**

[www.pbs.org/art21/artists/suh/index.html](http://www.pbs.org/art21/artists/suh/index.html)

[www.artcyclopedia.com/artists/suh\\_do-ho.html](http://www.artcyclopedia.com/artists/suh_do-ho.html)

Do-Ho Suh was born in Seoul, Korea in 1962. After earning his BFA and MFA in Oriental Painting from Seoul National University, and fulfilling his term of mandatory service in the South Korean military, Suh relocated to the United States to continue his studies at the Rhode Island School of Design and Yale University. In "Some/One," the floor of the gallery is blanketed with a sea of polished military dog tags. A retrospective of the artist's work was held jointly at the Seattle Art Museum and the Seattle Asian Art Museum in 2002.

### **Cai Guo-Qiang**

[www.seattleartmuseum.org/visit/inopportune.asp](http://www.seattleartmuseum.org/visit/inopportune.asp)

[www.artzinechina.com/display\\_vol\\_aid85\\_en.html](http://www.artzinechina.com/display_vol_aid85_en.html)

One of the most important and acclaimed artists to have emerged internationally from China, Cai Guo-Qiang was born in Quanzhou in 1957 and later lived in Tokyo, before moving to New York in 1995. The artist initially attracted attention for large-scale gunpowder projects, realized at outdoor sites and urban settings worldwide, and for drawings and sculptures inspired by the ancient myths and aesthetic traditions of China, as well as Western technology, science, and art.

### **Lapiztola – Oaxaca Street Art Collective**

<http://lapiztola.blogspot.com/>

[www.curbsandstoops.com/blog/?p=179](http://www.curbsandstoops.com/blog/?p=179)

Lapiztola is a Oaxaca based art collective that mixes brightly colored screen printed patterns with masterful monochromatic stencils. Their name, a play on words combining the Spanish word for pencil (lapiz) with the word for pistol (pistola), demonstrates their guerilla approach to spreading their art work. The collective's logo is an amorphous pencil- handgun, an icon that they often use to sign their large scale urban insertions.

### **Jacob Lawrence: The Jacob Lawrence Virtual Archive & Education Center.**

[www.jacoblawrence.org/](http://www.jacoblawrence.org/)

[www.pbs.org/wnet/aaworld/arts/lawrence.html](http://www.pbs.org/wnet/aaworld/arts/lawrence.html)

<http://whitney.org/Collection/JacobLawrence>

[www.artcyclopedia.com/artists/lawrence\\_jacob.html](http://www.artcyclopedia.com/artists/lawrence_jacob.html)

Jacob Lawrence, one of the most important artists of the 20th century, was born in 1917 and is best known for his series of narrative paintings depicting important moments in African American history.

## ART REFLECTING OUR TIMES

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### **Ben Shahn**

[www.artcyclopedia.com/artists/shahn\\_ben.htm](http://www.artcyclopedia.com/artists/shahn_ben.htm)

*Ben Shahn* [Lithuanian-born American Social Realist Painter and Photographer, 1898-1969]  
Guide to pictures of works by *Ben Shahn* in art museum sites and galleries.

### **Kara Walker**

<http://learn.walkerart.org/karawalker>

[www.artcyclopedia.com/artists/walker\\_kara.html](http://www.artcyclopedia.com/artists/walker_kara.html)

*Kara Walker* [African-American, born in 1969]. The first website is an educational resource developed in conjunction with the Walker Art Center exhibition *Kara Walker*. The second website is Guide to pictures of works by *Kara Walker* in art museum sites and image archives worldwide.

### **Elizabeth Catlett**

[www.artcyclopedia.com/artists/catlett\\_elizabeth.html](http://www.artcyclopedia.com/artists/catlett_elizabeth.html)

[www.pbs.org/wnet/aaworld/arts/catlett.html](http://www.pbs.org/wnet/aaworld/arts/catlett.html)

<http://yalepress.yale.edu/yupbooks/book.asp?isbn=9780300116120>

*Elizabeth Catlett* [African-American-born Mexican Sculptor and Printmaker, born ca.1919]  
Guide to pictures of works by *Elizabeth Catlett* in art museum sites. *Catlett* is best known for her work during the 1960s and 70s, when she created politically charged, black expressionistic sculptures and prints. Painter, sculptor, and printmaker *Elizabeth Catlett* (b. 1915) played an influential role in America's African American and Mexico's revolutionary art communities in the mid-twentieth century.

## QUESTIONS FOR DISCUSSION BASED ON WASHINGTON STATE'S K-12 SOCIAL STUDIES LEARNING STANDARDS

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### **Grades K-2**

Subjects: Families in our community and other places

Questions:

1. How do you and your family experience or appreciate art in your community?
2. What art is important to you or your community?
3. How do you think other families in other places make or appreciate art?

### **Grades 3-5**

Subjects: Cultures in our community and throughout the United States

Questions:

1. How does art reflect different cultures?
2. What role does art play in your community?
3. What role do you think art plays in different places in the United States?

### **Grades 6-8**

Subjects: World geography and immigration and migration

Questions:

1. Can you determine the geographical location in Picasso's work?
2. Can you identify different types or styles of art immigrants have brought to your community?
3. What role does art play outside the U.S.? Discuss specific examples.

### **Grades 9-10**

Subjects: International conflicts, emergence of new nations, and challenges to human rights and democracy

Questions:

1. How did Picasso depict international conflicts in his work?
2. How have threats to world peace, human rights, or democracy influenced art?
3. Can art influence international events or conflicts?

### **Grades 11-12**

Subjects: WWII, The Cold War, and contemporary global problems

Questions:

1. How did events during WWII influence Picasso?
2. Can art influence or help resolve international problems or conflicts?
3. Should artists address contemporary global problems?

## ADDITIONAL RESOURCES

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### **Full-length Films and Documentaries**



#### **A&E's Biography - Pablo Picasso: A Primitive Soul (2000)**

<http://www.amazon.com/Biography-Pablo-Picasso-Primitive-Soul/dp/0767024389>

This two-hour program in A&E's *Biography* series thoroughly documents the life and work of Picasso. Subtitled *A Primitive Soul*, Picasso's Spanish roots are depicted in detail through the images that reoccur in his work as a painter. Major biographers of Picasso, including John Richardson, comment on the complexities of his life and creativity, his passions for women, his overriding ambition, his competitive nature, as well as his remarkable talent at creating new styles of painting by taking from other artists. As one commentator states, "He was always a thief." This program is extraordinarily well researched and serves as an eloquent testimony to Picasso's creativity and influence on developments in modern art. Runtime: 100 minutes



#### **Picasso and Braque Go to the Movies (2008)**

<http://movies.nytimes.com/2010/05/28/movies/28picasso.html>

Arne Glimcher's discursive documentary, "*Picasso and Braque Go to the Movies*," argues that films, from the earliest days of Thomas Edison and the Lumière Brothers, were a crucial formative influence on Modern painting, especially Cubism. Using prolific visual comparisons, it tries to show how Cubism, founded by Picasso and Braque in 1907, supposedly translated the movies' revolutionary portrayal of time, space and motion into fine art. Runtime: 98 minutes .

#### **The Power of Art: Picasso (2007)**

<http://videosift.com/video/The-Power-of-Art-Picasso>

Simon Schama's PBS broadcasting series features eight influential artists and their masterpieces that changed the way the world looks at art. The series, a highlight of PBS's summer 2007 schedule, affords a television history of the creative moment, depicting embattled heroes confronting disaster and triumph while making art that continues to resonate. Schama features Picasso's *Guernica* (1937), which was created during Picasso's Surrealist period and captures the horror of the bombing of the Basque town of Guernica during the Spanish Civil War. Runtime: 60 minutes.

#### **Picasso: War, Peace, Love (1970)**

<http://movies.nytimes.com/movie/215053/Picasso-War-Peace-Love/overview>

"*Picasso: War, Peace, Love*" examines the master's works from his famous *Guernica* mural, dated 1937, to the pieces he produced in his latter years. An in-depth profile of the artist, it provides historical background explaining how world events affected Picasso's ideas on war and peace. The variety of mediums the artist employed to express his ideas is also emphasized through many examples of his work from museums, galleries, and private collections, including both familiar and unfamiliar pieces. Video highlights include a tour of the master's studio, located near Cannes, France. Runtime: 50 minutes.

## ADDITIONAL RESOURCES

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### ***Books*** (ordered by date of publication)

#### **And Picasso Painted Guernica – Alain Serres (2010)**

[http://www.amazon.com/Picasso-Painted-Guernica-Alain-Serres/dp/1741759943/ref=sr\\_1\\_1?ie=UTF8&s=books&qid=1281376202&sr=8-1-spell](http://www.amazon.com/Picasso-Painted-Guernica-Alain-Serres/dp/1741759943/ref=sr_1_1?ie=UTF8&s=books&qid=1281376202&sr=8-1-spell)

Reading level ages 9-13. This book begins with the doves young Pablo painted with his father when he was only seven, then highlights his later passions for harlequins and street people, bulls and minotaurs, new ways of seeing, and new ways of rendering life. All of these contributed to the massive work 1937 *Guernica*, painted as a protest against the bombing of defenseless civilians and against the brutality of war everywhere.

Lesson plan for *And Picasso Painted Guernica*:

<http://www.allenandunwin.com/uploads/BookPdf/TeachersNotes/9781741759945.pdf>



#### **Barcelona and Modernity: Picasso, Gaudi, Miro, Dali – William H. Robinson (2006)**

[http://www.amazon.com/Barcelona-Modernity-Picasso-Gaudi-Miro/dp/0300121067/ref=sr\\_1\\_1?ie=UTF8&s=books&qid=1281373182&sr=8-1](http://www.amazon.com/Barcelona-Modernity-Picasso-Gaudi-Miro/dp/0300121067/ref=sr_1_1?ie=UTF8&s=books&qid=1281373182&sr=8-1)

*Barcelona and Modernity* examines this remarkable seventy-one-year period, when Barcelona also reigned as one of the most dynamic centers of modernist art and architecture in Europe. Focusing on avant-garde movements of the 20<sup>th</sup> century and artistic reactions to the Spanish Civil War, essays by an extraordinary international team of scholars offer new insights into the work of such Catalan artists.

#### **Picasso and American Art – Michael FitzGerald, Julia May Boddewyn (2006)**

[http://www.amazon.com/Picasso-American-Art-Michael-FitzGerald/dp/0300114524/ref=tag\\_dpp\\_lp\\_edpp\\_ttl\\_in](http://www.amazon.com/Picasso-American-Art-Michael-FitzGerald/dp/0300114524/ref=tag_dpp_lp_edpp_ttl_in)

Although "Pablo Picasso never set foot in America," the protean artist had a profound impact on American art. In this groundbreaking and exhaustively researched study, FitzGerald takes measure of Picasso's influence, serving up art-world tales of fervent advocacy and outright hostility. As the prolific Picasso changed styles as readily as the mythological beings that inspired him changed shapes, American critics and artists scrambled to keep pace. From the small Picasso still life Max Weber brought to New York in 1909 to Picasso's first exhibit two years later in Alfred Stieglitz's now legendary gallery to major museum exhibitions, the story of Picasso's art in America sheds new light on the evolution of modern American art.

#### **Surrealism and the Spanish Civil War – Robin Adele Greeley (2006)**

[http://www.amazon.com/Surrealism-Spanish-Civil-Robin-Greeley/dp/0300112955/ref=sr\\_1\\_1?ie=UTF8&s=books&qid=1281375886&sr=8-1](http://www.amazon.com/Surrealism-Spanish-Civil-Robin-Greeley/dp/0300112955/ref=sr_1_1?ie=UTF8&s=books&qid=1281375886&sr=8-1)

Robin Adèle Greeley examines central works in the context of contemporary works and historical events. She also examines such topics as Surrealism's flirtations with fascism, the movement's relations with the Communist Party and the Popular Front, and the distinct development of Spanish versus French Surrealism. She concludes with an in-depth discussion of Picasso's *Guernica*.

## ADDITIONAL RESOURCES

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### **Picasso's War – Russell Martin (2002)**

<http://www.amazon.com/Picassos-War-Russell-Martin/dp/0525946802>

The Luftwaffe destroyed the town and killed most of the inhabitants and the event became a cause celebrity throughout the civilized world. Picasso, sympathetic to Spain's republican government, began his enormous canvas (11'6" by 25'5") fifteen days after the event. This is the story of the destruction of Guernica and of how Picasso painted the massive work that would hang in the Spanish pavilion at the 1937 World's Fair. He describes the painting's history and its eventual return to Spain after the restoration of the Monarchy. It is also the story of how art 'sometimes can transfigure catastrophe'. The author incorporates the story of a much beloved teacher of Spanish who was himself born in the Basque region, thereby making this more a personal tribute than a straightforward history.

### **Einstein, Picasso: Space, Time, and the Beauty That Causes Havoc – Arthur I. Miller (2002)**

<http://www.amazon.com/Einstein-Picasso-Space-Beauty-Causes/dp/0465018602>

Chapter 1 online: <http://www.nytimes.com/books/first/m/miller-01einstein.html>

Intellectual historians widely acknowledge that Einstein's theory of relativity and Picasso's cubist paintings launched modernity. Although the physicist and painter never met, their creative geniuses developed simultaneously under similar social circumstances and during an unrivaled period of cultural ferment. Both Einstein and Picasso borrowed from Henri Poincaré, the idea of a temporal and spatial dimension beyond our own that could be captured in art and physics. Miller traces in great detail the influences of photography, geometry and X-ray technology on Picasso's art as well as the influence of aesthetic theory on Einstein's science. Through close readings of the theory of relativity and Picasso's groundbreaking *Les Femmes d'Alger*, Miller argues that these two men were working on the same problem: "how to represent space and time at just the moment in history when it became apparent that these entities are not what we intuitively perceive them to be."

### **Pablo Picasso: The Communist Years – Gertje Utley (2000)**

[http://www.amazon.com/Pablo-Picasso-Ms-Gertje-Utley/dp/0300082517/ref=sr\\_1\\_31?s=STORE&ie=UTF8&qid=1280177436&sr=1-31](http://www.amazon.com/Pablo-Picasso-Ms-Gertje-Utley/dp/0300082517/ref=sr_1_31?s=STORE&ie=UTF8&qid=1280177436&sr=1-31)

Art history meets political history in this detailed examination of Pablo Picasso's membership in the French Communist Party. Picasso joined the party relatively late: in 1944. Utley traces the artist's activities during the German occupation, discusses friends who may have influenced his decision to become a Communist, and explores the inevitable tensions between a political movement that promoted socialist realism and a painter whose work never quite fit the bill. The volume, which is lavishly illustrated with reproductions of Picasso's postwar work, does point out numerous examples where the artist used Communist iconography and themes.

### **Picasso and the War Years: 1937-1945 – Steven Nash, Robert Rosenblum, Brigitte Baer, and the Fine Arts Museum of San Francisco (1998)**

[http://www.amazon.com/Picasso-War-Years-1937-1945-Pablo/dp/0500092745/ref=sr\\_1\\_17?s=STORE&ie=UTF8&qid=1280167570&sr=1-17](http://www.amazon.com/Picasso-War-Years-1937-1945-Pablo/dp/0500092745/ref=sr_1_17?s=STORE&ie=UTF8&qid=1280167570&sr=1-17)

*Picasso and the War Years* brings together 83 fine reproductions of works from a show that just moved from San Francisco to New York and seven wonderfully readable essays examining the style and content of works from these years. Curator and editor Nash has wisely surveyed work



## ADDITIONAL RESOURCES

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from the time of the Spanish Civil War as well as World War II, as it was Spain's involvement that made Picasso feel politics more acutely than ever before. It is key to understanding his work in this period to know that Picasso was already a world-renowned painter at that point; this fame allowed him to remain in occupied France despite Nazi surveillance and denunciation as a "degenerate artist."

### **Places of Picasso: A Biographical Guide to Spain and France – Marilyn Zolton and Raymond Zolton (1998)**

[http://www.amazon.com/Places-Picasso-biographical-France-Biographical/dp/0966302109/ref=sr\\_1\\_14?s=books&ie=UTF8&qid=1280167408&sr=1-14](http://www.amazon.com/Places-Picasso-biographical-France-Biographical/dp/0966302109/ref=sr_1_14?s=books&ie=UTF8&qid=1280167408&sr=1-14)

*Places of Picasso* is a guide to almost 300 sites in over forty cities and towns in Spain and France that are related to the life and work of one of the most celebrated artists of the 20th century. These range from the house of his birth in Malaga to the site of his grave in the garden of a 16th-century Provençal château. Along the way are descriptions of childhood homes; artistic gathering places of his youth; studios in Barcelona, Paris and many locations in southern France; a series of residences ranging from humble to affluent; and a number of museums devoted solely to Picasso including an unusual one containing objects and gifts collected by his personal barber. For those interested in Picasso's life the book can serve as an informative reference source even without traveling to see the places firsthand.

### **Red City, Blue Period: Social Movements in Picasso's Barcelona – Temma Kaplan (1993)**

[http://www.amazon.com/Red-City-Blue-Period-Movements/dp/0520084403/ref=sr\\_1\\_20?s=STORE&ie=UTF8&qid=1280167115&sr=1-20](http://www.amazon.com/Red-City-Blue-Period-Movements/dp/0520084403/ref=sr_1_20?s=STORE&ie=UTF8&qid=1280167115&sr=1-20)

In *Red City, Blue Period*, Kaplan combines the methods of anthropology and the new cultural history to examine the civic culture of Barcelona between 1888 and 1939. She analyzes the peculiar sense of solidarity the citizens forged and explains why shared experiences of civic culture and pageantry sometimes galvanized resistance to authoritarian national governments but could not always overcome local class and gender struggles. She sheds light on the process by which principles of regional freedom and economic equity developed and changed in a city long known for its commitment to human dignity and artistic achievement. Kaplan shows how artists like Picasso both shaped and was influenced by the artistic and political culture of Barcelona.

### **Picasso – Gertrude Stein (1984)**

[http://www.amazon.com/Picasso-Gertrude-Stein/dp/0486247155/ref=pd\\_sim\\_b\\_4](http://www.amazon.com/Picasso-Gertrude-Stein/dp/0486247155/ref=pd_sim_b_4)

An expansive biography of Picasso and his artistic highlights. Stein analyzes his upbringing, private life, and historical context as influences of his greatest works.

## ADDITIONAL RESOURCES

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### Books for Youth on Picasso

#### **And Picasso Painted Guernica – Alain Serres (2010)**

[http://www.amazon.com/Picasso-Painted-Guernica-Alain-Serres/dp/1741759943/ref=sr\\_1\\_1?ie=UTF8&s=books&qid=1281376202&sr=8-1-spell](http://www.amazon.com/Picasso-Painted-Guernica-Alain-Serres/dp/1741759943/ref=sr_1_1?ie=UTF8&s=books&qid=1281376202&sr=8-1-spell)

Reading level ages 9-13. This book begins with the doves young Pablo painted with his father when he was only seven, then highlights his later passions for harlequins and street people, bulls and minotaurs, new ways of seeing, and new ways of rendering life. All of these contributed to the massive work 1937 *Guernica*, painted as a protest against the bombing of defenseless civilians and against the brutality of war everywhere.

Lesson plan for *And Picasso Painted Guernica*:

[http://www.allenandunwin.com/\\_uploads/BookPdf/TeachersNotes/9781741759945.pdf](http://www.allenandunwin.com/_uploads/BookPdf/TeachersNotes/9781741759945.pdf)



#### **A Day With Picasso (Adventures in Art) – Susanne Pfleger (1999)**

<http://www.amazon.com/exec/obidos/ASIN/379132165X/leninimports>

Ages 9-12. In a charming text, Pfleger illuminates the artist's genius, eccentricities, and creativity. Picasso's habits such as sleeping late in the morning, painting in his boxer shorts, and keeping a menagerie of animals are mentioned along with his vast creative imagination. Picasso's habit of recycling toys and junk to make sculptures, his work as a theatrical designer, and his importance in the cubist movement are all briefly noted. The author gives us the chance to spend a day with this famous artist looking at his paintings and sculptures. We find out about his everyday life and his art, we meet his wife, Francoise, and their children, Claude and Paloma, the dogs, cats, birds, and the goat Esmeralda who live with him. The day ends with a big fancy dress party with Picasso dressing up as a bull animal which frequently found in his paintings.

*The important thing is to do, and nothing else; be what it may.*

Pablo Picasso  
(Clark, Hiro. *Picasso: In His Own Words*. San Francisco. 1993)

## LOCAL ART MUSEUMS AND ART GROUPS

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### Seattle Art Museum

<http://www.seattleartmuseum.org/>

Each year more than 20,000 students and educators engage in art and creative learning experiences through the Seattle Art Museum. Both at the museum and in the classroom, SAM's programs provide opportunities for students *and* educators to ignite their curiosity, expand their thinking, and create learning environments that foster inclusion and collaboration.

### One Reel

<http://onereel.org/>

A not-for-profit arts, cultural, and special events producer specializing in events that inform as well as entertain. One of the oldest and most unusual Northwest arts organizations, One Reel's presentations of music, dance, theater, visual arts, literature and cinema draw from a global pool of artists, often crossing geographic and cultural lines to connect artist and audience.

### The VERA Project

<http://theveraproject.org/home/>

Vera is an all-ages volunteer fueled music and arts venue. By engaging participants at all levels of music production and community organizing, Vera strives to fulfill its mission to foster a participatory creative culture through popular music concerts, arts programs, experiential learning and volunteer opportunities for all ages, especially young people. Vera's programs are always all ages, with a focus on young people ages 14 to 24. Most Vera programs are at the Seattle Center venue.

### SEEDArts

<http://www.seedseattle.org/artsindex.html>

SEED Arts believes in the power of art in community building by nurturing inspiration, sparking new ideas, celebrating connections & engaging people. Founded in Seattle, this program hosts events at the Rainer Valley Cultural Center and Columbia City Gallery.

### Pratt Fine Arts Center

<http://www.pratt.org/about/overview.html>

Pratt Fine Arts Center is a South Seattle arts education and resource center dedicated to promoting creative development and artistic engagement to the local and global community. Since 1976 the center has provided art classes for everyone and professional-level equipment for artists at every level.

### Freemont Abbey Arts Center

<http://www.freemontabbey.org/>

The Abbey is a vibrant community venue for people of all ages and incomes to be supported in their artistic & social development through new collaborative arts experiences. It focuses on music, dance, visual, literary and culinary arts in formats including multi-arts performances, group classes & workshops, individual lessons, new exhibits and artistic life celebrations.

## LOCAL ART MUSEUMS AND ART GROUPS

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### Central District Forum for Arts & Ideas

<http://www.cdforum.org/>

CD Forum is Seattle's leading Black arts and culture presenter. It specializes in performing arts events, readings and discussions, and art-based youth and outreach programs.

### Seattle Arts and Lectures

<http://www.lectures.org/>

Seattle Arts and Lectures' mission is to spark the imagination through programs that connect people and ideas. In addition to presenting leading fiction and nonfiction writers, Seattle Arts & Lectures' events and courses illuminate arts, culture, and a world of ideas including programs such as Literary Arts Series, Special Events: American Voices Series, Poetry Series, Wednesday University, and Writers in the Schools (WITS).

### Seattle Paint Dancing

<http://www.meetup.com/paint-dancing-seattle/>

Paint Dancing is a revolutionary activity of abstract painter Matt Jones from Gasworks Gallery. It is a new venue created solely for the purpose of openly expressing yourself for fun in 2 different mediums. Best of all, Paint Dancing supports MashedPotatoes.org's efforts to deliver mass quantities of spuds to Northwest Harvest!

### Seattle Art Galleries

[http://art-collecting.com/galleries\\_seattle.htm](http://art-collecting.com/galleries_seattle.htm)

A guide to fine art galleries, artists, art consultants, and other art services located in Seattle, Washington. The galleries feature contemporary art as well as traditional fine art, paintings, prints, sculpture, fine art photography, glass and other types of visual art. If you're interested in collecting art or just viewing art while in Seattle, these are some of the art galleries and art resources that you should know.

### Seattle Arts & Cultural Groups

<http://www.iloveseattle.org/categories.asp?CATEGORYID=2>

Find upcoming events and group meeting on the 'I Love Seattle' Networking Guide. The group offers worthwhile opportunities for professional and social networking, community service, learning, volunteering and corporate sponsorship in the greater Seattle region. Featured listings are updated monthly.

### ArtsEd Washington

[http://www.artsedwashington.org/Frame\\_AboutUS.html](http://www.artsedwashington.org/Frame_AboutUS.html)

ArtsEd Washington is a 501(c)(3) non-profit organization that works to address the inequities in arts education within Washington's schools. We want to see that every child in Washington State has access to the best possible education, one in which the arts are fully integrated into the regular curriculum.

## LOCAL ART MUSEUMS AND ART GROUPS

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### **Tacoma Art Museum**

<http://www.tacomaartmuseum.org/>

Tacoma Art Museum was founded by a group of volunteers in 1935 and has since grown to become a national model for regional, mid-sized museums. The museum is dedicated to exhibiting and collecting Northwest art, with the mission of connecting people through art. The museum's permanent collection includes the premier collection of Dale Chihuly's glass artwork on permanent public display.

### **Coyote Central: Creativity in Action for Adolescents**

[www.coyotecentral.org/](http://www.coyotecentral.org/)

Coyote Central recruits professionals from creative fields to share their talents and workplaces with adolescents.

### **Gage Academy of Art**

<http://www.gageacademy.org/youth/>

Youth Programs including free Teen Art Studios at two locations.

### **Teen Tix**

[www.seattlecenter.com/teentix/](http://www.seattlecenter.com/teentix/)

Teen Tix is a free arts-access pass that allows teenagers to purchase \$5 rush tickets to theatre, dance, music, film and visual art.

### **Artist Trust**

Artist Trust is a not-for-profit organization dedicated to supporting Washington State artists working in all creative disciplines.

[www.artisttrust.org/](http://www.artisttrust.org/)

### **Frye Art Museum**

[http://fryemuseum.org/programs\\_education/](http://fryemuseum.org/programs_education/)

From school tours to studio workshops to art history lectures to films, the Frye presents a wide range of educational programs for young children to life-long learners.

### **Shoreline-Lake Forest Park Arts Council**

<http://www.shorelinearts.net/>

A community-based arts organization whose mission is to nurture and support the arts in Shoreline and Lake Forest Park.

### **Wing Luke Museum**

<http://wingluke.org/home.htm>

The Wing Luke Museum of the Asian Pacific American Experience is dedicated to immersing people in uniquely-American stories of survival, success, struggle, conflict, compassion and hope. The Museum is in the heart of Seattle's vibrant Chinatown-International District, and includes the very hotel where countless immigrants first found a home, a meal and refuge. As our nation's only museum devoted to the Asian Pacific American experience, it's one of the few

## LOCAL ART MUSEUMS AND ART GROUPS

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places that can truly give you a new perspective on what it means to be American. The Wing is a Smithsonian Affiliate, a partnership with the Smithsonian Institution.

### **Bellevue Art Museum**

[www.bellevuearts.org](http://www.bellevuearts.org)

Bellevue Arts Museum is the Pacific Northwest's center for the exploration of art, craft and design through exhibitions, educational programs and partnerships, emphasizing the work of regional artists.

### **Arts Fund**

[www.artsfund.org/About-ArtsFund](http://www.artsfund.org/About-ArtsFund)

Composed of over 70 local performing arts groups - *ArtsFund* provides culturally relevant, stimulating, and enlightening arts to the Seattle area community.

### **Online Art Resource:**

#### **Curbs and Stoops**

<http://www.curbsandstoops.com/blog/>

Curbs and Stoops is an art blog and publication that is working towards increasing the accessibility of art across a diverse range of socioeconomic and cultural communities. Like our name suggests, we believe art should be everywhere including the thresholds that define our cities; our curbs and our stoops. This way, art is not a destination, like going to a museum. Instead, it is a part of our everyday journey.

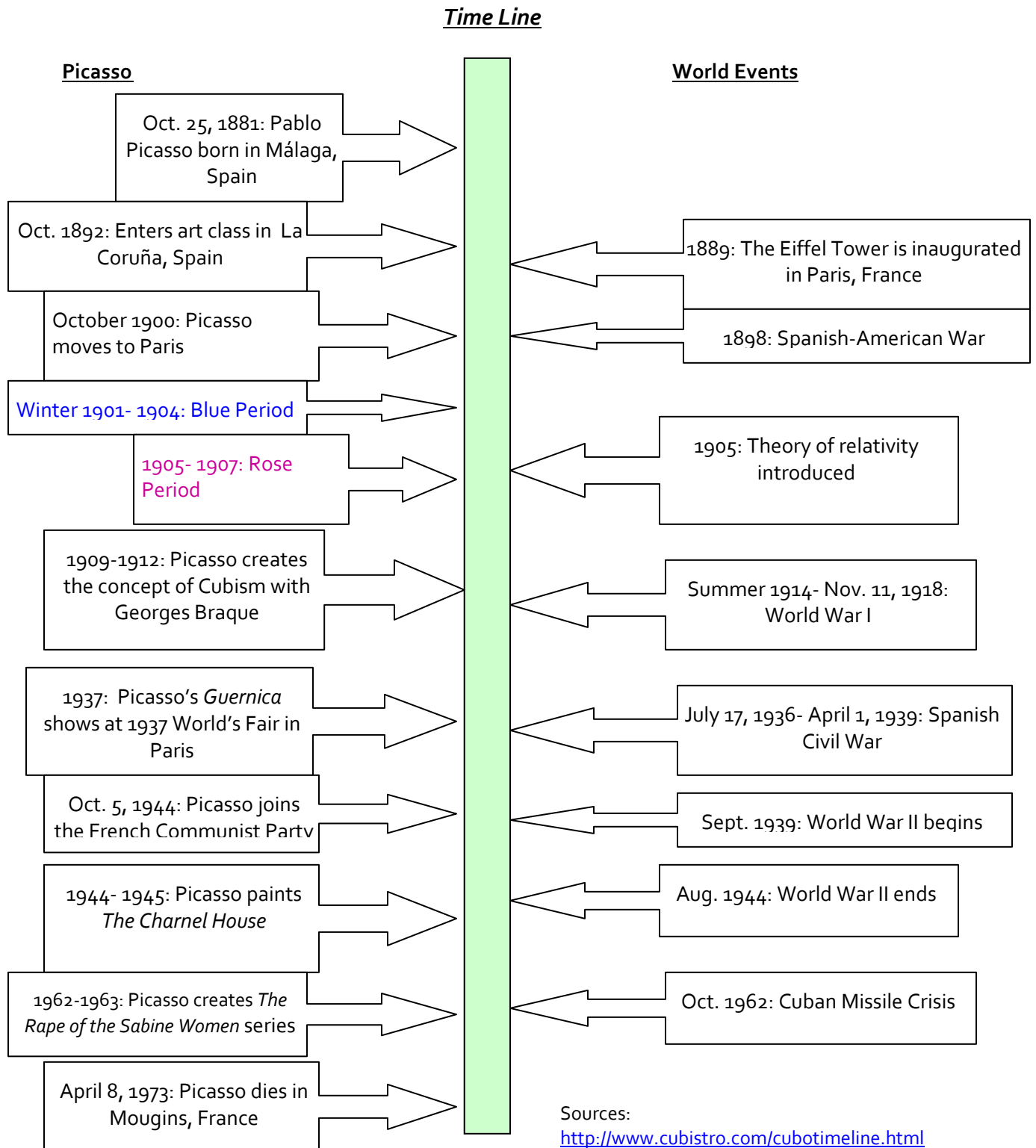
*Painting isn't an aesthetic operation; it's a form of magic designed as a mediator between this strange, hostile world and us, a way of seizing the power by giving form to our terrors as well as our desires.*

*When I came to this realization, I knew I had found my way.*

Pablo Picasso

(Clark, Hiro. *Picasso: In His Own Words*. San Francisco. 1993)

## WORLD EVENTS IN PICASSO'S LIFE



Sources:

<http://www.cubistro.com/cubotimeline.html>

[http://www.metmuseum.org/toah/hd/pica/hd\\_pica.htm](http://www.metmuseum.org/toah/hd/pica/hd_pica.htm)

<http://www.matisse-picasso.org/artists/pictimeline.lasso>

## THE SPANISH-AMERICAN WAR

### The Spanish-American War



**The Battleship *Maine***

(Photographic History of the Spanish American War, New York: Pearson Pub. Co., 1898. p. 36.)

On April 25, 1898, the United States declared war on Spain following the sinking of the Battleship *Maine* in Havana harbor on February 15, 1898. The war ended with the signing of the Treaty of Paris on December 10, 1898. As a result Spain lost its control over the remains of its overseas empire – Cuba, Puerto Rico, the Philippine islands, Guam, and other islands....

Following its declaration of war against Spain issued on April 25, 1898, the United States added the Teller Amendment asserting that it would not attempt to exercise hegemony over Cuba. Fighting began in the Philippine islands at the Battle of Manila Bay on May 1. At the end of July, cruiser *Charleston* stopped at Guam and accepted its surrender from its Spanish governor who was unaware his nation was at war. Although a peace protocol was signed by the two belligerents on August 12, Commodore Dewey and Maj. Gen. Wesley Merritt, leader of the army troops, assaulted Manila the very next day, unaware that peace had broken out....

War actually began for the U.S. in Cuba in June when the Marines captured Guantánamo Bay and 17,000 troops landed at Siboney and Daiquirí, east of Santiago de Cuba, the second largest city on the island. At that time Spanish troops stationed on the island included 150,000 regulars and 40,000 irregulars and volunteers while rebels inside Cuba numbered as many as 50,000. On June 22, U.S. troops landed at Daiquiri where they were joined by Calixto García and about 5,000 revolutionaries.

U.S. troops attacked the San Juan heights on July 1, 1898. Dismounted troopers, including the African-American Ninth and Tenth cavalries and the Rough Riders commanded by Lt. Col. Theodore Roosevelt went up against Kettle Hill while the forces led by Brigadier General Jacob Kent charged up San Juan Hill and pushed Spanish troops further inland while inflicting 1,700 casualties. On July 16, the Spaniards agreed to the unconditional surrender of the 23,500 troops around the city.

Representatives of Spain and the United States signed a peace treaty in Paris on December 10, 1898. This established the independence of Cuba, ceded Puerto Rico and Guam to the United States, and allowed the victorious power to purchase the Philippines Islands from Spain for \$20 million. The war had cost the United States \$250 million and 3,000 lives, of whom 90% had perished from infectious diseases.

(Library of Congress: <http://www.loc.gov/rr/hispanic/1898/intro.html> )



## THE SPANISH-AMERICAN WAR

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### *The Spanish-American War Lesson Plans and Resources*



#### **Library of Congress: Spanish-American War Motion Pictures**

<http://lcweb2.loc.gov/ammem/sawhtml/sawsp1.html>

Database of short videos from the beginning of the war to the homecoming of U.S. soldiers.



#### **Crucible of Empire: The Spanish American War (1999)**

<http://www.amazon.com/Crucible-Empire-Spanish-American-War/dp/B00003ETN6>

This film examines the colorful characters and historic events surrounding this 100-year-old war and its relevance to the twentieth century. When a declining Spain, beset by rebellion abroad, fell to American expansionism, the United States inherited her colonies and suddenly emerged as a world power. The experience and questions that the Spanish-American War raised about foreign intervention echo throughout the 20<sup>th</sup> century—as recent events in Kosovo show. Even in its own time, the war with Spain was understood as a turning point in American history. Crucible of Empire explores the role sensationalist journalism played in the war and pays particular attention to William Randolph Hearst.



#### **US History: Teddy Roosevelt Lesson Plans**

<http://ushistorysite.com/teddy.php>

Includes sound recordings, almanac, and lesson plans of the President and his involvement in the Spanish-American War.



#### **US Imperialism and Expansion Lesson Plan**

<http://www.cyberlearning-world.com/lessons/ushistory/lpimperialism1.htm>

Review the geography of the Caribbean and Pacific regions at the turn of the 19th and 20th Centuries and identify territories acquired by the US during the Spanish-American War.



#### **The History Channel: Spanish-American War Resources**

<http://www.history.com/topics/spanish-american-war>

Includes information on the people, events, and historical influences of the Spanish-American War. Also features short video clips on a variety of subjects including President Teddy Roosevelt, guerrilla warfare, and destruction of the USS Maine.

*No, painting is not done to decorate apartments. It is an instrument of war.*

Pablo Picasso

(Clark, Hiro. *Picasso: In His Own Words*. San Francisco. 1993)

## WORLD WAR I

### World War I (The Great War)



A ration party of the Royal Irish Rifles in a communication trench during the Battle of the Somme., Public Domain

The World War of 1914-18 - The Great War, as contemporaries called it -- was the first man-made catastrophe of the 20th century. Historians can easily identify the literal "smoking gun" that set the War in motion: a revolver used by a Serbian nationalist to assassinate Archduke Franz Ferdinand (heir apparent to the Austro-Hungarian throne) in Sarajevo on June 28, 1914.

True to the military alliances, Europe's powers quickly drew up sides after the assassination. The allies -- chiefly Russia, France and Britain -- were pitted against the Central Powers -- primarily Germany, Austria-Hungary and Turkey. Eventually, the War spread beyond Europe as the warring continent turned to its colonies and friends for help. This included the United States, which joined the War in 1917 when President Woodrow Wilson called on Americans to "make the world safe for democracy."

Many believed the War would be over by Christmas 1914. But by the end of the first year, a new kind of war emerged on the battlefield that had never been seen before -- or repeated since: total war-producing stalemate, the result of a war that went on for 1,500 days. Before the official Armistice was declared on November 11, 1918, nine million people had died on the battlefield and the world was forever changed.

With the armistice of November 11, 1918, the war was over, however, the world could not return to the way it was - to what was 'normal.' Four empires had disappeared, a new menace labeled "Bolshevism" arose, and millions of people tasted the ideas and feelings associated with nationalism, national self-determination and democracy. The peace that followed the war was not one that was likely to last. The efforts to adjust to the war and what people experienced during and after World War I would dominate decisions in every area for the rest of the century. For millions, the war would continue for months, years and even decades after November 11th.

The Great War had been the worst disaster in history. Nine million soldiers were killed. Four empires had collapsed and large parts of France, Belgium and Russia lay devastated. The old order had been decimated and a new one was taking shape -- and this struggle would prove even bloodier than the war itself.

Millions of people - military and civilian - in every combatant nation had to cope with the war experience and its aftermath. Some people tried not to remember the war, while others built monuments to those who had died.

(PBS: The Great War, <http://www.pbs.org/greatwar/chapters/index.html>)

## WORLD WAR I

### *World War I Lesson Plans and Resources*



#### **PBS: The Great War Lesson Plans**

<http://www.pbs.org/greatwar/resources/lesson.html>

(Grades 6-12) Each lesson includes learning objectives, related national content standards, a list of tools and materials needed, the time necessary to complete each lesson, extensions and adaptations, assessment recommendations, additional online resources and the teaching strategy.



#### **Library of Congress Lesson Plans: Progressive Era to New Era**

<http://memory.loc.gov/learn/lessons/theme.html>

List of 30 lesson plans, grades 4-12, discussing immigration, trade, recreation, and more during the World War I era.

#### **WWI and Art**

<http://www.art-ww1.com/gb/visite.html>

100 paintings from international collections inspired by the Great War.



#### **US History World War I**

[http://www.besthistorysites.net/USHistory\\_WWI.shtml#lesson](http://www.besthistorysites.net/USHistory_WWI.shtml#lesson)

A list of lesson plans including war geography, evaluation of the Treaty of Versailles, and American war policy.



#### **Postwar Disillusionment and the Quest for Peace, 1921-1929**

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=754](http://edsitement.neh.gov/view_lesson_plan.asp?id=754)

(Grades 9-12). This lesson plan discusses anti-war sentiment and foreign policy initiatives aimed towards the prevention of war. It works towards assessing the strengths and weaknesses of the Five-Power Treaty and the Kellogg-Briand Pact as a means of preventing war.



#### **From Neutrality to War: The United States and Europe, 1921-1941**

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=753](http://edsitement.neh.gov/view_lesson_plan.asp?id=753)

(Grades 9-12). This lesson plan discusses neutrality laws and U.S. foreign policy in the 1920s and Post World War I. It includes activities such as analyzing primary sources and group-work both in writing and orally.

*Freedom is something you have to be very careful about. Whatever you do you find yourself in chains. The freedom not to do something means that you're absolutely bound to something else.*

*And there are your chains.*

Pablo Picasso

(Clark, Hiro. *Picasso: In His Own Words*. San Francisco. 1993)

## THE SPANISH CIVIL WAR

### The Spanish Civil War



The Ruins of Guernica, Public Domain

The Spanish Civil War was waged between the Republicans and the Nationalists from July 1936 to April 1939.... Deaths in battle amounted to 145,000 over the whole of the war. Rather more than half of these were Republicans. Thousands of non-combatants lost their lives in political executions carried out during the war, mostly by the Nationalists. Taking all causes of death into account, the Spanish Civil War claimed, at the very least, 250,000 lives.

In July 1936 a group of dissatisfied right-wing generals proclaimed themselves the new authority in Spain. The large landowners of Spain, the hierarchy of the Catholic church, and some, though not all, of Spain's financiers and industrialists, gave instinctive support to the military uprising. Like the generals, they felt threatened by the elected government's plans for reform. The fascist Falange movement and the ultra-religious Carlist monarchists also joined in with the military rebels. The rebel generals controlled the Army of Africa. This contained the most effective units of the Spanish army. The rebel officers and their sympathisers had been plotting for months and knew they could count on support from Nazi Germany, Fascist Italy and the dictator Salazar of Portugal....

By August 1936, the country was divided into distinct zones, some controlled by forces loyal to the government, some not. The rebels were defeated in Madrid and in Barcelona. The Basque country and neighbouring territories of the northern coast also resisted the rising. Much of northern Spain, however, declared for the Nationalists, who also controlled the southernmost part of the country, around Seville....

...In 1932, Guernica had been in the forefront of the agitation for an independent Basque state. Hitler now saw Spain as a testing-ground for Germany's newest weapons and tactics, and in April 1937 Guernica was heavily bombed, supposedly by German planes. The bombing of Guernica caused far fewer deaths than legend would have us believe, but the incident became an icon of anti-Fascism through Pablo Picasso's famous painting, *Guernica*....

Appeasement of Nazi Germany was once more the dominant concern of Britain and France. The French frontier was closed. The Republican forces in Catalonia, demoralised and unsupplied, simply collapsed....

Barcelona fell to the Nationalists in January 1939. In Madrid some Republicans were determined to fight on. Others, led by Colonel Casado, were intent on negotiating an end to the war. The Casado faction prevailed, and was compelled by Franco to accept the only terms available: unconditional surrender. In March 1939, Nationalist forces occupied Madrid and the war was over.

(BBC News: <http://www.bbc.co.uk/dna/h2g2/A882902> )

## THE SPANISH CIVIL WAR

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### *Spanish Civil War Lesson Plans and Resources*



#### **The Culture of War: Spanish Civil War Lesson Plan**

<http://dnet01.ode.state.oh.us/ims.itemdetails/lessondetail.aspx?id=0907f84c80530c68>

(Grade 12) An extensive lesson plan for intermediate-level Spanish classes. Features student-presentations, reports, and class-discussions.

#### **For Whom the Bell Tolls (1943)**

[http://www.amazon.com/Whom-Bell-Tolls-Gary-Cooper/dp/0783229488/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1282159753&sr=1-1](http://www.amazon.com/Whom-Bell-Tolls-Gary-Cooper/dp/0783229488/ref=sr_1_1?s=dvd&ie=UTF8&qid=1282159753&sr=1-1)

Adapted from the novel by Ernest Hemingway. An American fighting in the Spanish Civil War on the side of the anti-fascists falls in love with an innocent young partisan.



#### **Guernica: Testimony of War Lesson Plan**

[http://www.pbs.org/treasuresoftheworld/a\\_nav/ed\\_nav/level\\_1/ed\\_guernica\\_frm.html](http://www.pbs.org/treasuresoftheworld/a_nav/ed_nav/level_1/ed_guernica_frm.html)

(Grades 9-12) In this lesson, students explore both the passion that inspired Picasso to take political action and the thought process behind the work. Students will reflect on their own decision making process when they feel compelled to take public action.



#### **Propaganda in the Spanish Civil War Lesson Plan**

<https://seguecommunity.middlebury.edu/view/html/site/jmkimbal/node/2676274>

(Grades 9-11) While the specific focus of this lesson is propaganda, the overall goal of this lesson is for students to understand that history is made up of contrasting perspectives and that what is presented to them in their textbook can not be accepted as the sole “truth”. They will learn that, as historians, it is their job to critically analyze the various interpretations to determine what they believe to be most credible and thereby gain a deeper understanding of the topic.



#### **The Rise of Fascism and the Spanish Civil War Lesson Plan**

<http://www.scribd.com/doc/20502004/The-Rise-of-Fascism-and-the-Spanish-Civil-War-Lesson-Plan>

This lesson explores the effects of the Spanish Civil War as a start to the rise of Fascism. It also covers the rebellion against Fascism in Europe and the effects felt in America both politically and socially.

*Whatever the source of the emotion that drives me to create, I want to give it a form which has some connection with the visible world, even if it is only to wage war on that world.*

Pablo Picasso

(Clark, Hiro. Picasso: In His Own Words. San Francisco. 1993)

## WORLD WAR II

### World War II



Supreme Allied Commanders, June 1945, Public Domain

Three years of mounting international tension - encompassing the Spanish Civil War, the Anschluss (union) of Germany and Austria, Hitler's occupation of the Sudetenland and the invasion of Czechoslovakia - culminated in the German invasion of Poland on 1 September. Britain and France declared war on Germany two days later. While the USA proclaimed neutrality, it continued to supply Britain with essential supplies, and the critical Battle of the Atlantic between German U-Boats and British naval convoys commenced.

This ensured that global conflict commenced, with Germany declaring war on the US, a few days later. Within a week of Pearl Harbor, Japan had invaded the Philippines, Burma and Hong Kong. The Pacific war was on.

The Allied advance in Italy continued with landings at Anzio, in central Italy, in January. It was a static campaign. The Germans counter-attacked in February and the fighting saw the destruction of the medieval monastery at Monte Cassino after Allied bombing. Only at the end of May did the Germans retreat from Anzio. Rome was liberated in June, the day before the Allies' 'Operation Overlord', now known as the D-Day landings.

Meantime, the Western Allies raced the Russians to be the first into Berlin. The Russians won, reaching the capital on 21 April. Hitler killed himself on the 30th, two days after Mussolini had been captured and hanged by Italian partisans. Germany surrendered unconditionally on 7 May, and the following day was celebrated as VE (Victory in Europe) day. The war in Europe was over.

Plans were being prepared for an Allied invasion of Japan, but fears of fierce resistance and massive casualties prompted Harry Truman - the new American president following Roosevelt's death in April - to sanction the use of an atomic bomb against Japan. Such bombs had been in development since 1942, and on 6 August one of them was dropped on the Japanese city of Hiroshima. Three days later another was dropped on Nagasaki. No country could withstand such attacks, and the Japanese surrendered on 14 August.

The biggest conflict in history had lasted almost six years. Some 100 million people had been militarised, and 50 million had been killed. Of those who had died, 15 million were soldiers, 20 million were Russian civilians, six million were Jews and over four million were Poles.

(BBC News: [http://www.bbc.co.uk/history/worldwars/wwtwo/ww2\\_summary\\_01.shtml](http://www.bbc.co.uk/history/worldwars/wwtwo/ww2_summary_01.shtml))

## WORLD WAR II

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### *World War II Lesson Plans and Resources*



#### **Legislating Neutrality, 1934-1939**

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=755](http://edsitement.neh.gov/view_lesson_plan.asp?id=755)

In this lesson students examine a series of primary source documents that will help them understand why these neutrality laws were passed and how they were applied in the pre-WWII era.



#### **Battle of the Bulge — A PBS Film**

<http://www.pbs.org/wgbh/amex/bulge/filmmore/fd.html>

*Battle of the Bulge* looks at the battle through the eyes of the U.S. soldiers and combat officers in the field- the young men charged with holding the line and closing the bulge. In their own words, they describe the events leading up to the attack; unpreparedness and surprise of the Allied forces; and the grueling physical and psychological conditions under which they fought.

**Lesson Plan for the Film:** <http://www.pbs.org/wgbh/amex/bulge/tguide/index.html>

Includes discussion questions on the film regarding geography, economics, history, and civics.



#### **Fly Girls — A PBS Film**

<http://www.pbs.org/wgbh/amex/flygirls/tguide/index.html>

*Fly Girls* Discusses women and their role in WWII. The site features discussion questions, a timeline, maps, and primary WWII sources.



#### **History Channel — World War II Video Clips**

<http://www.history.com/topics/world-war-ii/videos>

Features 40 video clips ranging from 60 seconds-5 minutes on various topics of World War II including: D-Day, the attack on Pearl Harbor, war posters, concentration camps, and more.

*It is my wish at this time to remind you that I have always believed, and still believe, that artists who live and work with spiritual values cannot and should not remain indifferent to a conflict in which the highest values of humanity and civilization are at stake.*

Pablo Picasso

(Clark, Hiro. *Picasso: In His Own Words*. San Francisco. 1993)

## MAIN GLOBAL COMPETENCE MATRIX

Global Competence is the knowledge, skills, and dispositions to understand and act creatively and innovatively on issues of global significance.

INVESTIGATE THE WORLD	RECOGNIZE PERSPECTIVES	COMMUNICATE IDEAS	TAKE ACTION
Students investigate the world beyond their immediate environment.	Students recognize their own and others' perspectives.	Students communicate their ideas effectively with diverse audiences.	Students translate their ideas and findings into appropriate actions to improve conditions.
<b>Students:</b> <ul style="list-style-type: none"> <li>■ Identify an issue, generate a question, and explain the significance of locally, regionally, or globally focused researchable questions.</li> <li>■ Use a variety of languages and domestic and international sources and media to identify and weigh relevant evidence to address a globally significant researchable question.</li> <li>■ Analyze, integrate, and synthesize evidence collected to construct coherent responses to globally significant researchable questions.</li> <li>■ Develop an argument based on compelling evidence that considers multiple perspectives and draws defensible conclusions.</li> </ul>	<b>Students:</b> <ul style="list-style-type: none"> <li>■ Recognize and express their own perspective on situations, events, issues, or phenomena and identify the influences on that perspective.</li> <li>■ Examine perspectives of other people, groups, or schools of thought and identify the influences on those perspectives.</li> <li>■ Explain how cultural interactions influence situations, events, issues, or phenomena, including the development of knowledge.</li> <li>■ Articulate how differential access to knowledge, technology, and resources affects quality of life and perspectives.</li> </ul>	<b>Students:</b> <ul style="list-style-type: none"> <li>■ Recognize and express how diverse audiences may perceive different meanings from the same information and how that affects communication.</li> <li>■ Listen to and communicate effectively with diverse people, using appropriate verbal and nonverbal behavior, languages, and strategies.</li> <li>■ Select and use appropriate technology and media to communicate with diverse audiences.</li> <li>■ Reflect on how effective communication affects understanding and collaboration in an interdependent world.</li> </ul>	<b>Students:</b> <ul style="list-style-type: none"> <li>■ Identify and create opportunities for personal or collaborative action to address situations, events, issues, or phenomena in ways that improve conditions.</li> <li>■ Assess options and plan actions based on evidence and the potential for impact, taking into account previous approaches, varied perspectives, and potential consequences.</li> <li>■ Act, personally or collaboratively, in creative and ethical ways to contribute to improvement locally, regionally, or globally and assess the impact of the actions taken.</li> <li>■ Reflect on their capacity to advocate for and contribute to improvement locally, regionally, or globally.</li> </ul>

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## GLOBAL COMPETENCE MATRIX FOR THE ARTS

INVESTIGATE THE WORLD	RECOGNIZE PERSPECTIVES	COMMUNICATE IDEAS	TAKE ACTION
Students investigate the world beyond their immediate environment.	Students use the arts to recognize their own and others' perspectives.	Students communicate their ideas effectively with diverse audiences using art.	Students use the arts to translate their ideas into appropriate actions to improve conditions.
<p><b>Students:</b></p> <ul style="list-style-type: none"> <li>Identify themes or issues and frame researchable questions of local, regional, or global significance that call for or emerge from investigations in the arts.</li> <li>Identify, observe, and interpret a variety of domestic and international works of visual or performing art, materials, and ideas, and determine their relevance to globally significant themes.</li> <li>Analyze, integrate, and synthesize insights to envision and create an artistic expression of globally significant themes, and submit this expression for critique.</li> <li>Engage in critical conversations based on compelling evidence and consider multiple perspectives to draw defensible conclusions about the effectiveness of a work of art to illuminate globally significant themes.</li> </ul>	<p><b>Students:</b></p> <ul style="list-style-type: none"> <li>Recognize and express their own artistic perspectives and sensibilities, and determine how those are influenced by their background and experience in the world; conversely, determine how their perspectives and sensibilities about the world are influenced by their experience in the arts.</li> <li>Examine how the artistic perspectives and sensibilities of different individuals, groups, and schools of thought are influenced by their experience in the world and, conversely, how their views of the world are influenced by experience in the arts.</li> <li>Explain how cultural interaction influences the development of artistic products, ideas, concepts, knowledge, and aesthetics.</li> <li>Explore and describe how, despite differential access to knowledge, technology, and resources, individuals and groups produce meaningful art that enables human expression and connection around the world.</li> </ul>	<p><b>Students:</b></p> <ul style="list-style-type: none"> <li>Recognize and express how diverse audiences may interpret and react to the same artistic expressions differently and how that affects communication and collaboration.</li> <li>Appreciate a variety of artistic expressions, and use artistic repertoires, forms, or media to communicate effectively with diverse audiences around the world.</li> <li>Select and use appropriate technology and media to enhance the effectiveness and reach of a work of art.</li> <li>Reflect on how the arts impact understanding, communication, and collaboration in an interdependent world.</li> </ul>	<p><b>Students:</b></p> <ul style="list-style-type: none"> <li>Recognize and express how diverse audiences may interpret and react to the same artistic expressions differently and how that affects communication and collaboration.</li> <li>Appreciate a variety of artistic expressions, and use artistic repertoires, forms, or media to communicate effectively with diverse audiences around the world.</li> <li>Select and use appropriate technology and media to enhance the effectiveness and reach of a work of art.</li> <li>Reflect on how the arts impact understanding, communication, and collaboration in an interdependent world.</li> </ul>

*Global Competence is the knowledge, skills, and dispositions to understand and act creatively and innovatively on issues of global significance. The global competence matrices help explain Global Competence and how to apply it. They were created as part of the Council of Chief State School Officers' EdSteps Project, in partnership with the Asia Society Partnership for Global Learning.*

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