Modulo Interdisciplinare CLIL

Tiitolo del modulo: “Picasso and Cubism”

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Storia dell’arte-Lingua inglese

Obiettivi

1) Conoscere l’arte contemporanea.

2) Migliorare le competenze di "Storia dell’arte".

3) Sapere analizzare il legame tra artista e fenomeno storico - artistico.

4) Migliorare le competenze della lingua inglese.

5) Espandere il patrimonio lessicale in L1 e L2.

Obiettivi Trasversali

1) Saper collaborare con i compagni e partecipare con interesse alle lezioni.

2) Saper attivare strategie di apprendimento e apprendere da prospettive diverse.

3) Saper riflettere su quanto svolto e individuare punti di forza e criticità.

4) Saper attivare i processi cognitivi superiori: distinguere, confrontare, descrivere, sintetizzare, operare collegamenti, etc.

Prerequisiti

Disciplinari	Linguistici
• Conoscere le tendenze, i gruppi e gli artisti moderni che hanno contribuito con le loro ricerche all’affermazione dell’arte contemporanea. • Comprendere l’evoluzione dell’arte attraverso le nuove tecniche rappresentative.	• Conoscere le principali strutture linguistiche di livello intermedio. • Capire parole o espressioni scritte e orali inerenti al modulo. • Enunciare in forma scritta e orale definizioni e concetti. • Eseguire correttamente istruzioni richieste.

Conoscenze disciplinari

- Gli aspetti principali dell'arte contemporanea.

- L'articolazione del fenomeno storico-artistico nella realtà di riferimento.

- Il rapporto tra Cubismo e Avanguardie artistiche

Abilità

- Saper riconoscere i codici linguistici dell'arte cubista.

- Saper cogliere i diversi aspetti compositivi delle nuove forme.

- Rielaborare i concetti del Cubismo ovvero il rapporto tra spazio e tempo da cui deriva la visione quadrimensionale delle forme.

Competenze linguistiche

- Durante lo svolgimento del modulo sono state sviluppate e consolidate sia le conoscenze grammaticali e lessicali necessarie per affrontare in modo adeguato la comprensione di testi sul tema prescelto, sia la capacità di sostenere semplici conversazioni per esprimere il proprio punto di vista.

Di seguito viene riportato l'elenco delle "Activities" e delle "Grammatical structures" sviluppate nel modulo.

ACTIVITIES

- Work on language
- Comprehension
- Composition
- Creative thinking

GRAMMATICAL STRUCTURES

- Imperfect
- Past simple
- Speech connectors
- Adverbs of time
- Impersonal construction

Metodologia

- Lezione Dialogata
- Problem Solving
- Lezioni multimediali di ascolto e visione
- Cooperative Learning

Strumenti

- Schede
- Lavagna Multimediale
- Computer

L'attività è stata svolta con metodologia CLIL. Tale metodologia prevede un apprendimento fondamentalmente attivo e cooperativo.

Le fasi in cui è stato suddiviso il modulo sono le seguenti:

Fase 1: **MOTIVATIONAL TRAINING**

a) attività motivazionale

b) attività di verifica dei prerequisiti linguistici e disciplinari

c) attività di contestualizzazione disciplinare

Fase 2: **COMPREHENSION**

In questa fase gli studenti hanno lavorato in piccoli gruppi secondo uno svolgimento cooperativo e socializzante.

Fase 3: **COMPOSITION**

In questa fase sono state proposte attività di consolidamento, rinforzo, approfondimento e verifica in cui gli alunni hanno adoperato le conoscenze e le abilità disciplinari e linguistiche, obiettivo del modulo.

WORKING IN THE CLASSROOM

1. When and where was Picasso born?

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2. How is Picasso considered in the history of twentieth art?

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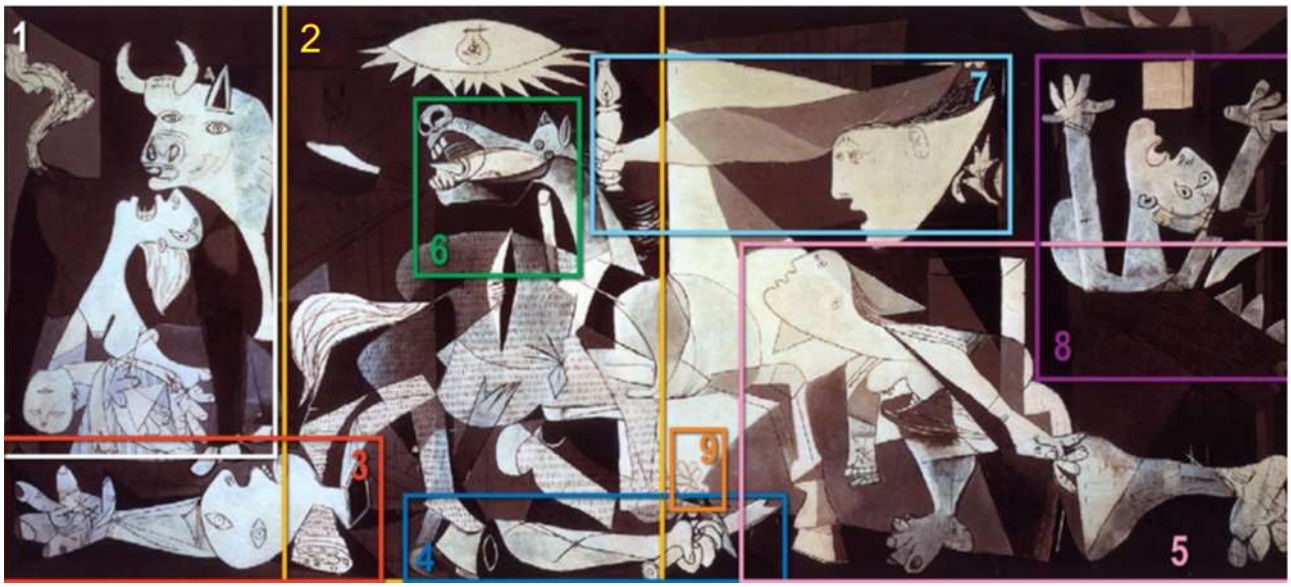
3. What is Cubism?

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4. When did Picasso Guernica paint and why?

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5. For each number on the canvas, choose the right sentence:



Woman with a oil lamp - Dead soldier (on the left) - Woman escaping - Flower detail - Horse and lamp - Bull, woman and dead child - Head of a horse - Arm of the soldier - Woman in the flames

1.....

2.....

3.....

4.....

5.....

6.....

7.....

8.....

9.....

The historical avant-garde: Pablo Picasso and Cubism.

The context

The artistic experience at the end of the nineteenth and early twentieth century took place against a backdrop of uncertainty and contradiction. Industrial progress had deeply changed Europe and the United States. The way of looking at the world was experiencing severe upheaval, influenced by new philosophical and scientific theories like those of the German mathematician and physicist Albert Einstein and the French philosopher Henri Bergson, which took apart the ideas of time and space as an absolute, distinct and free-standing entity. Sigmund Freud, making the first steps in psychoanalysis, was leading the discovery of the unconscious and its manifestations.

The second half of the nineteenth and early twentieth century is characterized by a desire for innovation and progress, but also to break with traditions and past conventions. In the fields of art in Europe there is what is called the age of the **historical avant-garde**: the movements of **Fauvism** and **Expressionism**, which were followed by **Cubism**, **Futurism**, **Dadaism**, finally ending with **Abstract Art**. This era of reflection and experimentation poses a sharp contrast with the academic world, in which idealistic realism reigned supreme and artists were trained to promote softened and perfect forms and to render the artist's hand invisible.

Cubism

Cubism is a visual art style created by Pablo Picasso and George Braque in Paris between 1907 and 1914. They rejected the traditional techniques of perspective and all other techniques previously used to imitate nature. Objects and human figures are depicted as a set of geometric shapes, seen from different angles at the same time.

Biography

Born on October 25 1881, in Malaga, Spain, Pablo Picasso became one of the greatest and most influential artists of the 20th century and one of the creators of Cubism. Painter, sculptor and ceramist, Picasso was considered revolutionary in his work. After a long prolific career, he died on April 8 1973, in Mougins, France. The enormous body of Picasso's work remains, however, and the legend lives on. For nearly 80 of his 91 years, Picasso devoted himself to an artistic production that contributed significantly to modern art in the 20th century. He can be compared to Giotto and Michelangelo for the novelties introduced in art. Picasso passed through different styles and ways of painting. However he manteined some typical characteristics in the course of his career:

- Expressive strenght and spontaneity of representation
- Balance and clearness in compositions
- Solidity of shapes and volumes
- Great sense of colour
- Outline around the objects
- Tendence to stylization

Pablo Picasso studied art early. His father, a painting teacher and a painter himself, encouraged Pablo's talent. From 1892 to 1900 he attended painting lessons at the Art Academies of La Coruña and Barcelona. From 1895 (when he was fourteen) he began to paint religious scenes and portraits with a traditional and realistic style.

Between 1900 and 1901 he started to travel to Paris and began to paint with more expressivity. The strong influence of the impressionist painters and the frequentation of the parisian environment, brought Picasso to develop the so-called **blue-period** (1901-1904). In those years he realized impressive and melancholy paintings: sad allegories of the hardship of life with a synthetic style and excluded subjects.

Between 1904 and 1906, Picasso passed through his **pink-period**. The colours (pastel pink and ochre) are brighter and warmer while the favourite subjects are the circus performers (acrobats, clowns and dancers).

In 1906, Picasso saw the great exhibition of Cezanne, then, between 1907 and 1908, he met Matisse, the main representative of the Fauve movement, and discovered the African art. In 1907 he met Georges Braque with whom Picasso will develop the theory of multiple and simoultaneous views. Because of these events he passed trough another period of personal crisis which will lead him to develop a new style and a new way to conceive art: the Cubism.

The "Girls of Avignon", the first cubist masterpiece, was painted in 1907. This phase (1907-1908), called **Proto-Cubism**, is characterized by large shapes, sense of volume and some typical colours such as ochre, dark green, brown and grey.

The Proto-Cubism is followed by the **Analytic Cubism** (1909-1911); here the palette is reduced only to tones of brown and grey and the objects are deeply fragmented.

In the last period, called **Synthetic Cubism** (1912-1917), the objects are more recognizable, the colours more various and a new technique, the paper cut-outs, began to be used.

Between 1917 and 1924, Picasso introduced classical themes, synthetic images, solid volumes and very balanced compositions: it's the **Classical Period**. In these years, he worked also as designer of costumes and scenes.

From 1925 to 1937, Picasso painted monstruos figures. This period, called **Age of monsters**, coincides with his social and political commitment.

From 1937, Picasso approached **Surrealism**. In this period he painted great masterpieces like "Guernica". From this moment till his death his production was particularly intense. He dedicated himself also to drawing, ceramics and sculpture. In the 50's he realized the so called "D'après" ("after"), paintings reproducing the masterpieces of the past. Picasso died in Mougins in October 25 1973, at 91 years old.

Guernica

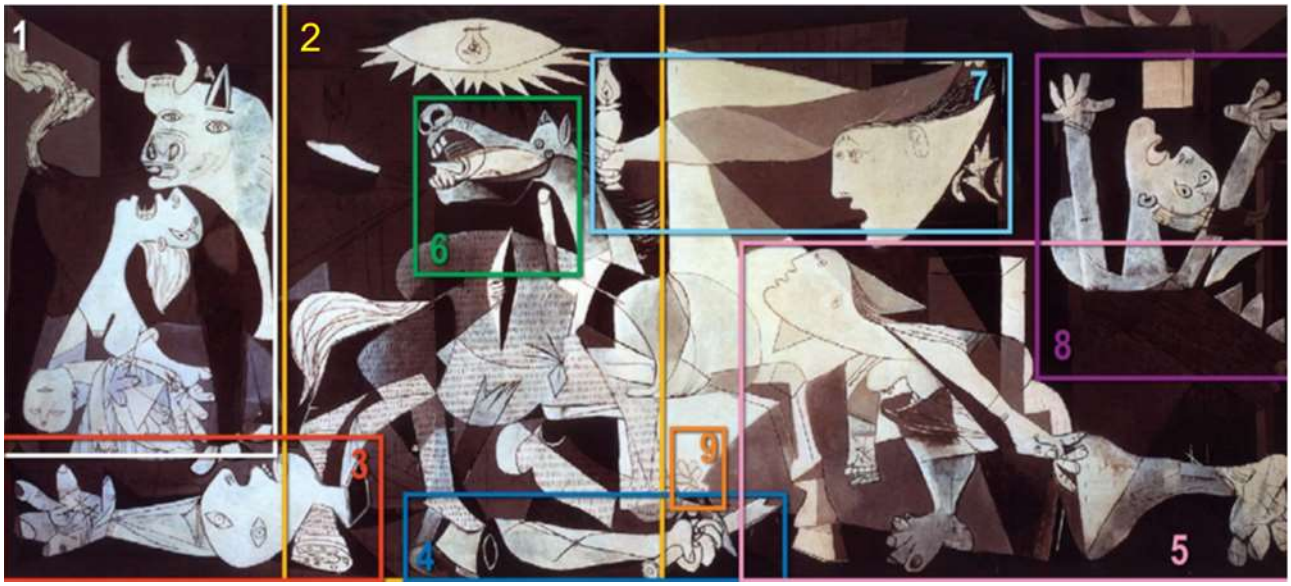
1937, oil on canvas- 3,5x7,82 m- Madrid, Museo Nacional Reina Sofia

It's the artwork that, better than others, represents Picasso's passionate participation in human suffering and his severe moral judgment against bloody violence. The great picture was inspired by the tragic bombing (26/4/1937) of the basque town of Guernica, during the Civil Spanish War (1936-1939) due to the nazi-fascist air force. Six days after the bombing of Guernica, Picasso began to work on the wall painting for the Spanish Pavilion of the International Exposition of Paris, expected in summer. Picasso had accepted the assignment of painting a great mural in January but, until the dramatic event, nothing had been decided in the matter of the topic. The bombing in April gave Picasso the starting point and during less than a month, pushed by a creative fury, the painter realized more than fifty sketches and studies. The government of the Spanish Republic acquired the mural "Guernica" by Picasso in 1937. But, when World War II broke out, the artist decided that the painting should remain in the custody of the New York's Museum of Modern Art for safekeeping until the conflict ended. In 1958 Picasso extended the loan of the painting to MoMA for an indefinite period, until democracy would have been restored in Spain. The work finally returned to this country in 1981 and is now displayed at the Reina Sofia Museum of Madrid. A copy of Guernica is exhibited in New York, at the entrance of the United Nations Security Council which guarantees international peace and security.

Tecnique

The canvas is not a work in progress because Picasso had a deadline to respect, so he worked hard, completing in two months the huge painting (he finished it exactly on June, the fourth, 1937). His work was recorded through an exceptional sequence of photos taken by his partner Dora Maar. At each step many changes are visible. Every element, full of symbolic meanings, has been individually studied and then assembled together.

Iconography



The scene happens in the dark, in an open space: the square is surrounded by burning buildings. There are many elements linked together:

1. Bull, woman and dead child
2. Horse and lamp
3. Dead soldier (on the left)
4. The soldier's arm
5. Woman running away
6. Head of a horse
7. Woman with an oil lamp
8. Woman in the flames
9. Flower detail

In Guernica, Picasso inserts a lot of references to past paintings like "The fire in the Borgo" by Raffaello, "The massacre of innocents" by Guido Reni or Goya's "The third of May 1808". According to the experts' opinion the horse head recalls the medieval "Triumph of the Death", kept today in Palazzo Abatellis Gallery, Palermo (in 1917 Picasso travelled to Italy, visiting this city). Through these quotes from paintings of the past, Picasso seems to mean that all the western culture is raped by this brutal action, by the madness of the war.

Style

The style can be defined cubist because of the simultaneous vision from different points of view, although Cubism wasn't a politically active movement.

The bodies are dismantled, simplified. The space explodes with them. The details are drawn in a childish way after the rediscovery of the strenght of the naive expression lost in centuries of academic and artistic perfectionism.

Language

One of the most evident aspects in Guernica is the lack of colours and the exclusive use of grey tones. Someone says that this choice was suggested to Picasso by the black and white photos of the ruins after the bombing. Others, and maybe this is the real reason, say that colours mean life while non-colours (black in particular) evoke death, a death which, according to Argan, is not the natural end of life but the contrary. The composition, apparently chaotic, is organized in a traditional way. Like a polyptich it's divided into three parts: two symmetrical side parts containing, on the left, the bull and the mother screaming her pain, on the right the figure with the raised arms, while, in the central part, there are many more figures, like the horse that neighs, a symbol of suffering and despair and the dead soldier on the ground, from whose broken sword a flower is born. The light is artificial and comes only by the chandelier creating an oblique line which cuts the picture. An oil lamp, kept by the woman on the right, contrasts with the incandescent light bulb and symbolizes the involution of man. The space behind is totally dark. The scene is, at the some time, internal (the chandelier recalls the interior of a room) and external (with the burning buildings on the right), because the destruction comes from the sky with no way out. In this chaotic scene men, women and animals escape overlapping each other, joined by the same pain and the same violence.

Iconology

The meaning of this painting was best expressed by the Italian critic G. C. Argan who said: "*Guernica is the vision of the death acting: the painter doesn't observe the event with terror or piety, he is inside the fact; he doesn't remember or commiserate the victims, he is among the victims*". The canvas is an unsurpassed example of civil commitment in art, a universal symbol of the condemnation of all wars and of the artist's duty not to remain indifferent to the threats brought to the highest values of humanity and civilization.