



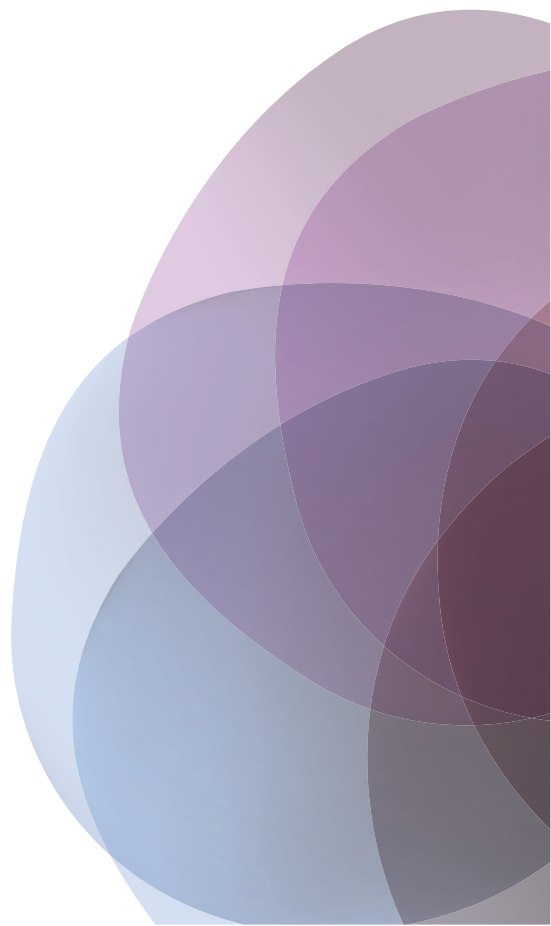
Ciencias Sociales

Secundaria



JUNTA DE ANDALUCÍA

Inglés



Identificación del material AICLE

TÍTULO	The revolution of Modern Art
NIVEL LINGÜÍSTICO SEGÚN MCER	A.2.2.
IDIOMA	Inglés
ÁREA / MATERIA	Ciencias Sociales (Geografía e Historia)
NÚCLEO TEMÁTICO	Historia del mundo contemporáneo
GUIÓN TEMÁTICO	La unidad trata de la revolución que las artes plásticas (en concreto la pintura) sufrieron desde 1870 hasta los años 60 del siglo XX. En primer lugar, pretende acabar con algunos de los prejuicios que a menudo se tienen a la hora de enfrentarse al arte de nuestro tiempo, intentando abrir la mente del alumnado. En segundo lugar, se dan unas pinceladas muy básicas de algunos de los movimientos artísticos más importantes que, junto con un modelo de análisis, permitirán entender y analizar obras representativas del arte contemporáneo.
FORMATO	Material didáctico en formato PDF
CORRESPONDENCIA CURRICULAR	4º de Educación Secundaria
AUTORÍA	Antonio Rus Martínez
TEMPORALIZACIÓN APROXIMADA	La temporalización puede variar mucho en función del tiempo que se disponga, que suele ser muy poco para la Historia de 4º. Centrándose en lo principal de cada movimiento (la información está resumida en una ficha) o seleccionando solo algunos movimientos, la unidad se puede desarrollar en las siguientes sesiones: - Sesión 1: Actividad inicial de motivación (“Think: Why not?”) y “Simple steps to reading a painting” - Sesión 2: Understanding Modern Art. - Sesiones 3 y 4: Art Movements-isms - Sesiones 5 y 6: Proyecto (explicación, organización del trabajo para hacer en casa, y exposiciones)
COMPETENCIAS BÁSICAS	Sobre todo se trabajará la competencia cultural y artística (a través del análisis de las obras de arte), la competencia para aprender a aprender (trabajo autónomo de investigación sobre obras de arte) y la competencia para la autonomía e iniciativa personal (desarrollo de un criterio propio y de un espíritu crítico ante el arte contemporáneo). Pero también se trabajarán las siguientes: temporal, pensamiento social, comunicación lingüística, tratamiento de la información y competencia digital, social y ciudadana, autonomía e iniciativa personal.
OBSERVACIONES	La unidad está pensada para trabajarla en su conjunto, pero también con la opción de hacer cada parte de forma independiente.

Tabla de programación AICLE

OBJETIVOS	<ul style="list-style-type: none"> - Desarrollar destrezas básicas en la utilización de las fuentes de información para, con sentido crítico, adquirir nuevos conocimientos - Conocer, valorar y respetar los aspectos básicos de la cultura y la historia propias y de los demás, así como el patrimonio artístico y cultural - Apreciar la creación artística y comprender el lenguaje de las distintas manifestaciones artísticas, utilizando diversos medios de expresión y representación 		
CONTENIDOS DE CURSO / CICLO	<p>Bloque 1. Contenidos comunes. Reconocimiento de los elementos básicos que configuran los principales estilos o artistas relevantes de la época contemporánea, contextualizándolos en su época e interpretación de obras artísticas significativas. Aplicación de este conocimiento al análisis de algunas obras relevantes.</p>		
TEMA	<ol style="list-style-type: none"> 1. Pasos para el análisis de una pintura 2. Entendiendo el arte contemporáneo 3. Eje cronológico de los principales movimientos artísticos 4. Impresionismo 5. Expresionismo 6. Fauvismo 7. Cubismo 8. Dadaísmo y Surrealismo 9. Arte abstracto 10. Pop Art 11. Proyecto 		
MODELOS DISCURSIVOS	<ul style="list-style-type: none"> - Eje cronológico sobre los diferentes movimientos artísticos - Modelo de comentario de imágenes de arte - Trabajo de búsqueda de información (y posterior exposición) sobre obras representativas del arte contemporáneo 		
TAREAS	<ul style="list-style-type: none"> - Mirar y describir imágenes - Comentar obras de pintura - Identificar estilos artísticos según sus características - Tomar notas tras un listening - Resumir las características principales de cada movimiento artístico - Exponer oralmente la información obtenida tras una búsqueda 		
CONTENIDOS LINGÜÍSTICOS	FUNCIONES: <ul style="list-style-type: none"> - Descripción de imágenes -Diálogo en equipo para la realización de actividades 	ESTRUCTURAS: <ul style="list-style-type: none"> - Descripción de imágenes. "...in the middle, on the left, on the right, next to..." The focal point, the foreground, the background... - Para el diálogo "Where does "details" go? What do you have for "subjective impression"?" 	LÉXICO: <ul style="list-style-type: none"> Names Brushstrokes, seascape, canvas... Adjectives Naturalistic, abstract, symmetrical ... Verbs To coin, to mock... Expresions Still life...
CRITERIOS DE EVALUACIÓN	<ul style="list-style-type: none"> - Identificar las características básicas que dan lugar a los principales estilos artísticos del arte contemporáneo, y aplicar este conocimiento al análisis de algunas obras de arte relevantes y representativas de éstos - Se trata de comprobar que se diferencian los elementos básicos de los diferentes estilos artísticos y se aplica este conocimiento al análisis de obras relevantes reconociendo la significación de algunos autores españoles 		

The revolution of Modern Art



Observe and think!



1. Do you know the name of the paintings? How about the name of its painters?
2. When were they made?
3. Can you tell the differences between the first and the second painting?
4. Do you know why Modern Art is revolutionary?

This unit deals with the revolutionary development that art underwent from Impressionism (around 1880) up to the 1970s, and we are going to pay special attention to painting. Firstly, you are going to do some exercises aimed at changing some prejudices we sometimes have when dealing with contemporary art. The goal is to make you an open-minded person free from prejudices as well as to redefine the concept of art. Secondly, you are going to be given some basic notions about the most relevant movements in contemporary Art. This, along with an analytical model, is going to help you understand and analyse representative contemporary works or art.

CONTENTS

1. Think: Why not?
2. Simple steps to reading a painting.
3. Understanding Modern Art.
4. Art Movements-isms.
5. How to analyse a painting.
6. Project.
7. What I have learned.
8. Links, bibliographies and acknowledgements.

1. THINK!!!

WHY NOT?

Look at the picture. What does it represent? Is it art?



Marcel Duchamp, the author of this work called Fountain, thought that art could take any form. He called it readymade, "an ordinary object elevated to the dignity of a work of art by the mere choice of an artist." (André Breton and Paul Éluard's *Dictionnaire abrégé du Surréalisme*).

ACTIVITIES

Read the following text and answer the questions.

Should urinal have topped modern art poll?

A white gentlemen's urinal has been named the most influential modern art work of all time. Marcel Duchamp's Fountain, which shocked the art world in 1917, came top of a poll of 500 art experts. The white porcelain urinal beat Picasso's *Les Femmes d'Alger* (1911-12) into second place.

Adapted from: http://news.bbc.co.uk/2/hi/talking_point/4061491.stm

1. Why do you think the Fountain is an influential work of modern art? Do you agree with the experts? Which piece would you have voted for?
2. Do you think art could take any form? What is art for you?
3. What do you think of the following quote?

"It is not the urinal that is important here folks, it is the idea and the challenge to conventional thinking" Marcel **Duchamp**

Try to leave prejudices aside and open your mind to something new, because you are going to learn about a Revolution. You can, and you must, be critical of what you read and see. But at the same time, don't stop asking yourself the question: WHY NOT?

2. Simple steps to reading a painting

A: TYPE (GENRE) OF PAINTING

"It is a ..."



Landscape



Seascape



Portrait



Still life



Abstract work

B. DESCRIBE

This is the process of taking an inventory of the objects, incidents, or other visual information in a work of art.

"In the painting there is/are..."

"...in the middle, on the left, on the right, next to..."

The focal point...

an area of an artwork that first attracts and usually sustains the viewer's attention.

The foreground...

in a scene or artwork, the part that seems closest to the viewer.

The background...

the part that seems far to the viewer.

C. STYLE

This is a simple inventory that separates the visual components of the work of art into its parts.

C.1. COLOURS

Colours are used to help achieve many things.

“The colours are...”

Primary colors

from which all other colors are derived. Example Blue, yellow, red

Secondary colors

made by mixing equal proportions of any two primary colors. Example: red + blue = violet

Complementary colors

which fall directly opposite each other on the color wheel. Example: blue/orange.

Cool (blues, greens), **Warm** (reds, yellows)

“The colours...”

...create the illusion of depth”

...have symbolic connotations”

...promote emotional feelings

...are (un)naturalistic”

C. 2. PERSPECTIVE

It is a technique for creating the illusion of depth on a 2-D surface.

“The painting has depth”

“The painting looks flat”

C. 3. CONTOUR LINES

“There are (not) outside lines defining images or shapes”

C. 4. COMPOSITION

It is the placement of forms, shapes, colors, and light and dark areas in a work of art.

“The composition is...”

...symmetrical “

there is a sense of order.

...asymmetrical”

It usually expresses action, tension or movement.

C.5. PROPORTION

It is the relationship of one object to another in size, shape, number or degree.

The objects (figures) are (not) proportional.

C. 6. TECHNIQUE

Technique is the way that the artist has chosen to use the materials of art making.

“The brushstrokes are (not) visible”

“The stroking is low and meticulous”

“The strokes have been put on quickly”

You don't need to answer all these questions. Art is not to fulfil long label works of art. Art is to be enjoy and get to know the intentions behind an artist's creation.

3. Understanding Modern Art

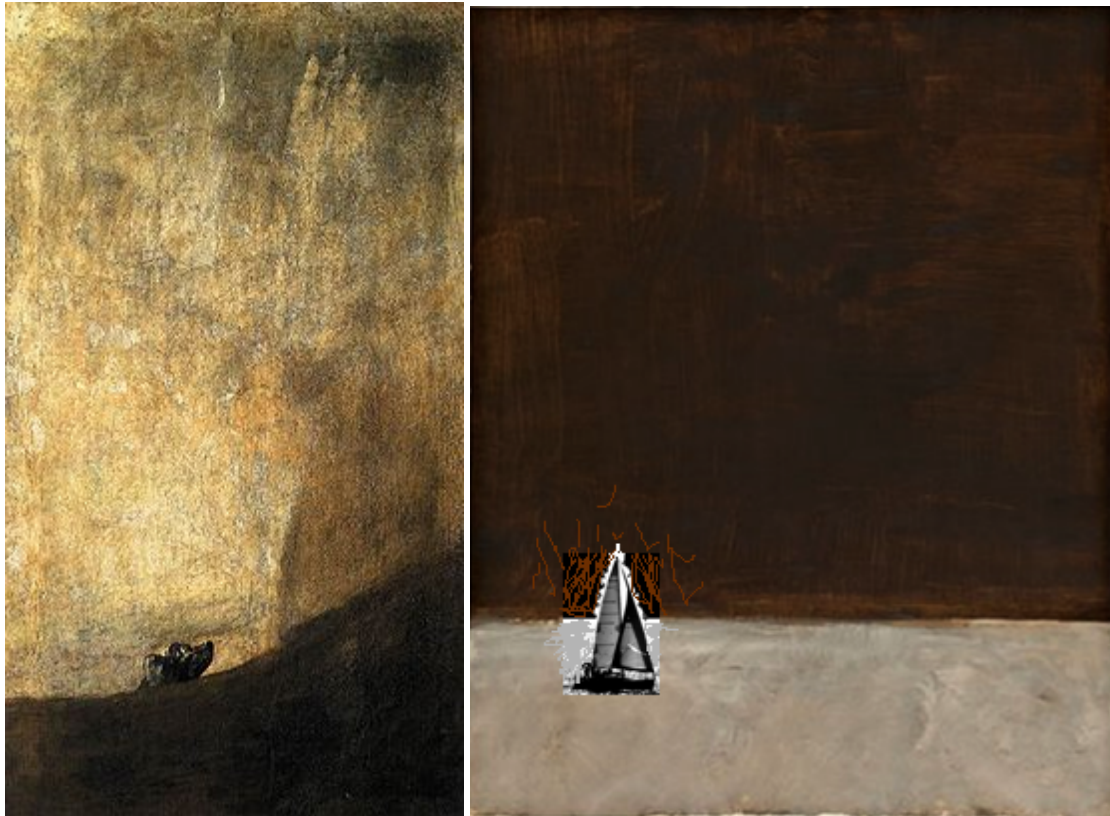
1. What can you see in the following paintings? Do they represent something from the external reality (**naturalistic**) or are they **abstract**? Do you like them?



In the first painting,
I can see.../I can not see anything from the external reality.
I think the painting is **naturalistic/abstract**.
I (don't) like it because...

2. How about now? Answer the same questions you did in the previous page.

www



The dog (1820) by Francisco de Goya. *Untitled (brown and grey)* (1969) by Mark Rothko with a sailing ship added.



The Monk by the Sea (1808) by David Friedrich.

3. Did your opinion of the paintings change after you knew the meaning?

www

Do you think a painting has to be understandable to enjoy it?



4. Now look at the following paintings carefully. Later, listen to your teacher/assistant while he/she describes the paintings and complete the sentences below.



Painting A



Painting B



Painting C



Painting D

The first description is referred to picture ____.
 The second description is referred to picture ____.
 The third description is referred to picture ____.
 The fourth description is referred to picture ____.



5. What do you think about the paintings? Click the option that best matches yours feelings.

- A. "My six-year-old brother could've done that"
- B. "I prefer old paintings"
- C. "I don't like them because the paintings are not realistic"
- D. "I love them"

Do you really think your six-year-old brother could have done that?

My six-year-old brother could've done that



La primera comunión (1895) by Pablo Picasso when he was 15 years old.

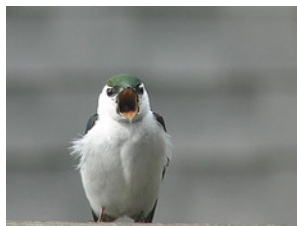
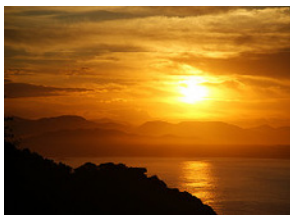


Ditch (1872), by Vincent Van Gogh when he was 20.

What people don't realize is that the best modern artists have excellent drawing skills, a finely sense of composition, and a deep understanding of the workings of color. They have the ability to draw a realistic portrait, but they choose not to. Instead they choose to express their creativity by creating a visual experience that is more free.

"I can not understand"

Does a piece of art have to represent something? Does it have to be understandable? If the purpose of art was beauty, in that case the answer is not. Here are some examples of things you like even though you don't understand.

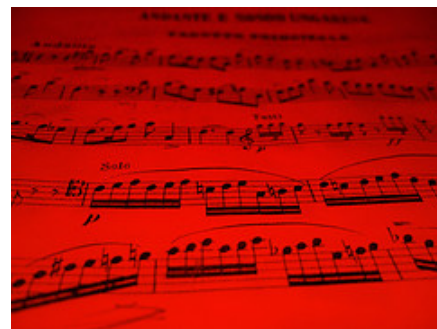


Abstract painting and the example of music

Music provides another example. Music does not attempt to represent reality. As an art form it has no direct connection with the visual world. One of the leader of abstract art, Kandinsky, wanted to turn fine art into a similar form of expression. He was convinced by the emotional properties of shape, line, and above all, colour. He believes a painting should not be analyzed intellectually, but allowed to reach those parts of the brain that connect with music.



Composicion VIII (1923) by Wassily Kandinsky.



A piece of modern art needs to have something that'll retain the viewer's attention, keep them looking, and generate an emotional response. All it requires for you is to have an open mind and a big imagination.

LISTENING

Listen to your teacher/assistant reading a text.

A. Circle the words you listen to:



B. Give a title to the text:

C. Listen to the text again and try to explain briefly what it is about.

D. Listen to the text one more time and tick T (True) or F (false). Then correct the false sentences.

1. **Since the Renaissance a painting had to imitate external reality.**
2. **From the 19th century many painters wanted to make a revolution.**
3. **The Renaissance contributed by breaking the "rules" of art.**
4. **Fauvism saw painters not "finishing" their paintings.**
5. **The Impressionist used colour in a non-realistic way.**
6. **Cubism introduced the idea of painting an object from more than one view point.**

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

E. Finally, listen to the text for the last time and answer the following questions.

1. Why some painters wanted to break the rules from the 19th century?
2. In which way did photography contribute to break those rules?
3. Which would be the subject of the painting from now?

TEXT



BREAKING THE RULES

In Western art history, the break from the notion that a painting had to imitate external reality (naturalistic painting) happened in the early 20th century. From the 19th century, the world was changing politically, socially and scientifically very fast and so did Art. The introduction of photography was very important in this process. Indeed, was it not art the process of creating something new? For many painters, a revolution had to be made. Imitating reality was not a challenge any more.

Impressionism, Fauvism, Cubism and other art movements of the time all contributed by breaking the "rules" of art followed since The Renaissance. Impressionism saw painters not "finishing" their paintings. The Fauvists used colour in a non-realistic way. Cubism introduced the idea of painting an object from more than one view point. From all of these the idea developed that colour, line, form, and texture could be the "subject" of the painting.

The introduction of photography was very important in the revolution of modern art.



A photographer appears to be photographing himself in a 19th-century photographic studio.

Impressionism saw painters not "finishing" their paintings.



Saint Lazare Train Station (1877) by *Claude Monet*.

The Fauvists used colour in a non-realistic way.



Luxe, Calme et Volupté ("Luxury, Calm and Pleasure") (1905) by *Henri Matisse*.

Cubism introduced the idea of painting an object from more than one view point.



Portrait of Picasso (1912) by *Juan Gris*.

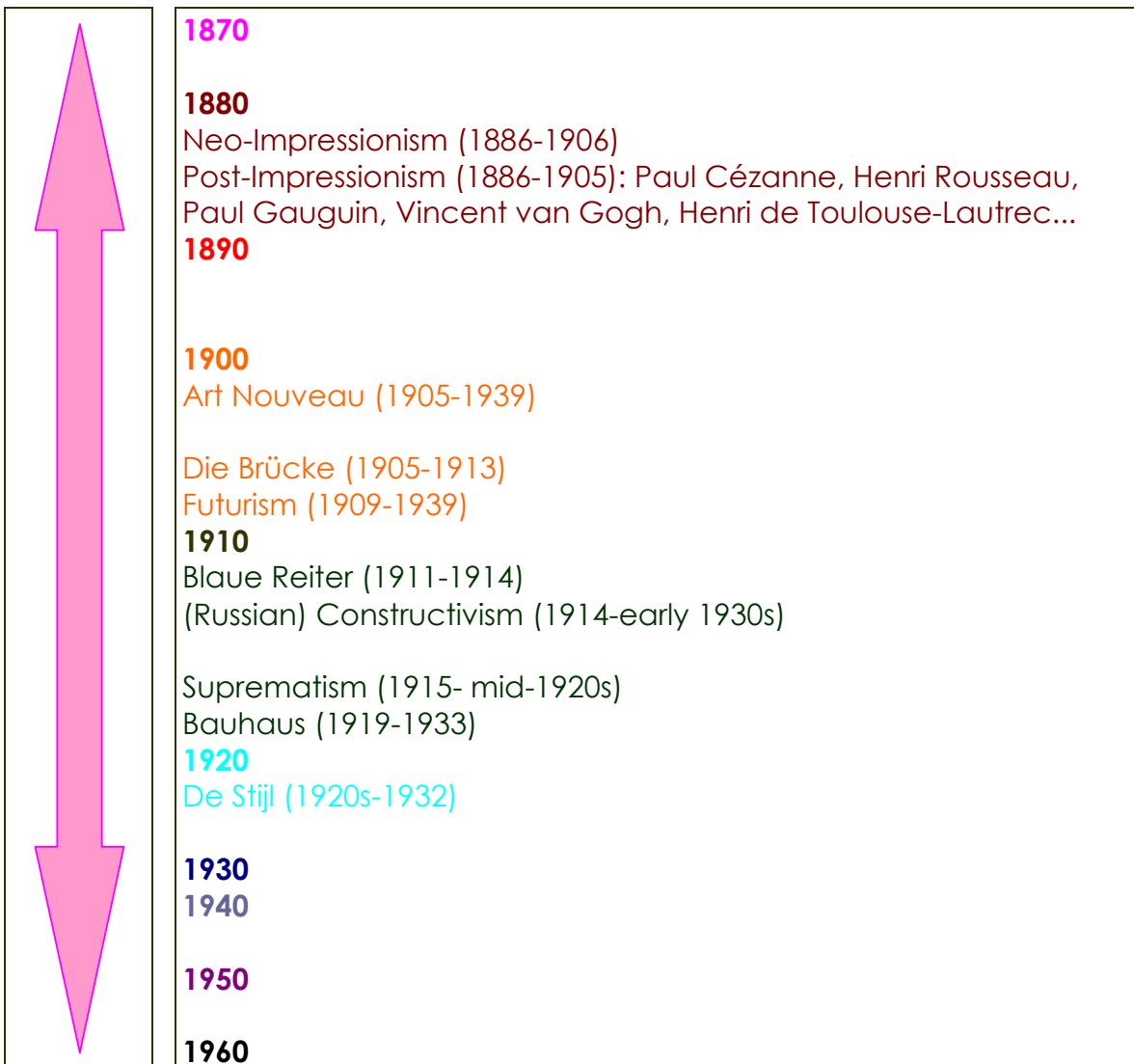
4. Art Movements-isms

1. Complete the timeline below.



Pop Art (mid-1950s–Present)
Cubism (1907–Present)
Impressionism (1870–1880)
Abstract Expressionism (mid-1940s –Present)
Expressionism (1890–1939)
Dada – Dadaism (1916–1923)
Surrealism (1922–1939)
Fauvism (1898–1908)

MODERN ART TIMELINE



Impressionism

Observe and think

1. Read the following paintings (follow the simple steps to reading a painting)



The Mill by Jacob van Ruysdael. On the right, Impression, Sunrise by Claude Monet.

harbour, mill, boat, sailing ship...

2. Which painting do you think is older? Why?

3. What is the difference between the first and the second's paintings technique? Organize the following words or sentences into the categories in the boxes. Ask your partner what he or she thinks, for example:

Where does "details" go?

What do you have for "subjective impression"?

No, I don't think "details" goes with the first painting

- Subjective impression.
- Very loose brush strokes that suggest rather than delineate.
- Naturalistic.
- Details.

Painting 1	Painting 2



Key vocabulary Look at these words below. First, listen and repeat the pronunciation. Later, read the definition.

- **To coin:** To devise (a new word or phrase).
- **To review:** To write or give a critical report on (a new work, for example).
- **Wallpaper:** Paper pasted to a wall as a decorative covering.
- **Seascape:** A view or picture of the sea.

IMPRESSIONISM

From 1870's to 1880's, Impressionism was a light, spontaneous manner of painting which began in France as a reaction against the restrictions and conventions of the dominant Academic art. It marked the beginning of all modern art styles.

The movement's name was derived from Monet's early work, *Impression: Sunrise*, which provoked the critic Louis Leroy to **coin** the term in a satiric **review** published in *Le Charivari*. He wrote.

*Impression—I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it (...) **Wallpaper** in its embryonic state is more finished than that **seascape**.*

Impressionism marked a new way of painting that was more concerned to capture the subjective impression of light in a scene. Many artists painted outside or 'en plein air'. **Loose brush strokes** of paint were used to quickly capture the essence of the subject. Impressionism was not concerned with details; it was more interested in recreating the effect that their subject had on the eye rather than recreating the subject itself. Colour became more important than line in the creation of surfaces of vibrating colour. Colours are applied side-by-side with as little mixing as possible, creating a vibrant surface. The optical mixing of colours occurs in the eye of the viewer.

Some of the major artists involved in the history of impressionism are Claude Monet, Alfred Sisley, Edgar Degas, Camille Pissaro and Pierre Auguste Renoir.

Activity

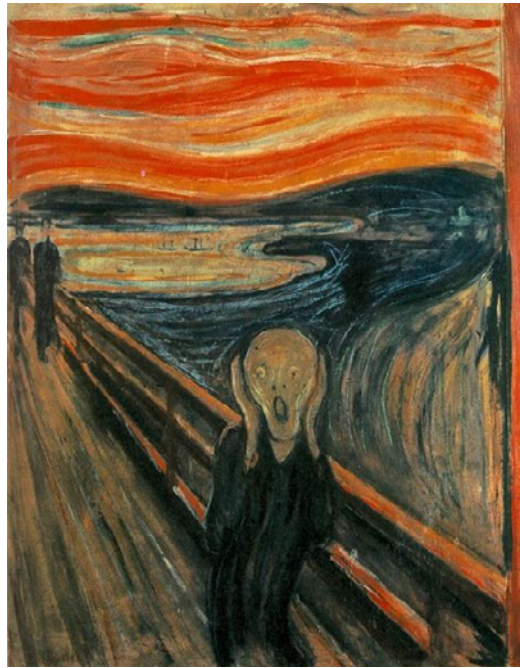
1. Complete the table.

	IMPRESSIONISM
When	
Where	
Etymology	
Characteristics	
Main painters	
Works	

Expressionism

Observe and think

1. Read the following painting (follow the simple steps to reading a painting)



The Scream (1893) by Edvard Munch

2. How do you feel when you look at this painting? What in the painting makes you feel that way?

3. What does it seem to mean?

4. **The odd one out.** What is the odd word or expression related to the painting?

ANGUISH EMOTIONAL-EFFECT	EXAGGERATION	DYNAMIC-APPLICATION-OF-FORMAL-ELEMENTS NATURALISTIC
	DISTORTION	

5. Which differences do you find between expressionism and impressionism? The following quote might help you.

"An Expressionist wishes, above all, to express himself... (an Expressionist rejects) immediate perception and builds on more complex [psychic](#) structures... "
(Gordon, 1987)



Key vocabulary. Look at these words bellow. First, listen and repeat the pronunciation. Later, read the definition.



- **To distort:** To change the physical shape of something, as by torsion or exaggeration of certain features.
- **Mood:** state of mind or emotion.
- **Goals:** objectives.

EXPRESSIONISM



Expressionism was a cultural movement, initially in poetry and painting, originating in Germany at the start of the 20th century. The term refers to art that expresses intense emotion. Expressionist artist present the world under a subjective perspective, violently **distorting** it to obtain an emotional effect and transmit personal **moods** and ideas. Unlike Impressionism, its **goals** were not to reproduce the impression suggested by the surrounding world, but to strongly impose the artist's own sensibility to the world's representation.

As an international movement, expressionism has also been thought of as **inheriting** from certain medieval artforms and, more directly, Cézanne, Gauguin, Van Gogh and the fauvism movement. Some of the most well known German expressionists are Max Beckmann, Otto Dix, Lionel Feininger, George Grosz, Ernst Ludwig Kirchner, Emil Nolde, and the Norwegian Edvard Munch.

Activity



1. Complete this table.

	EXPRESSIONISM
When	
Where	
Etymology	
Characteristics	
Main painters	
Works	

Fauvism

Observe and think

1. Read the following paintings (follow the simple steps to reading a painting)



Portrait of Madame Matisse (The green liine) and Les Toits de Collioure (1905) by Henri Matisse.

2. **The odd one out.** Cross the odd word or expression.

painterly-qualities
exuberant-colours realistic
non-naturalistic simplification

3. How can you describe the paintings technique of fauvism? Which are its main characteristics? Which differences do you find with impressionism?

4. Read what painter Paul Gauguin said to Paul Sérusier in 1888. Why do you think some painters decided not to paint their subject matter realistically?

How do you see these trees? They are yellow. So, put in yellow; this shadow, rather blue, paint it with pure ultramarine; these red leaves? Put in vermilion.



Key vocabulary Look at these words bellow. First, listen and repeat the pronunciation. Later, read the definition.



- **Beast:** an animal, especially a four-legged mammal.
- **To point:** to direct or aim.
- **Caught on:** became popular

FAUVISM



Les Fauves (French for *The Wild **Beasts***) were a short-lived grouping of artists whose paintings were characterised by intensely vivid, non-naturalistic and exuberant colours while their subject matter had a high degree of simplification and abstraction. They emphasized painterly qualities over the representational or realistic values retained by Impressionism.

The Fauves first exhibited together in 1905 in Paris. They found their name when a critic **pointed** to a renaissance-like sculpture in the middle of the same gallery as the exhibition and exclaimed '*Donatello au milieu des fauves!*' ('*Donatello among the wild **beasts!***'). The name **caught on**, and was gleefully accepted by the artists themselves.

The leaders of the movement were Henri Matisse and André Derain.

Although short-lived (1905-8), Fauvism was extremely influential in the evolution of 20th century art.

Activity



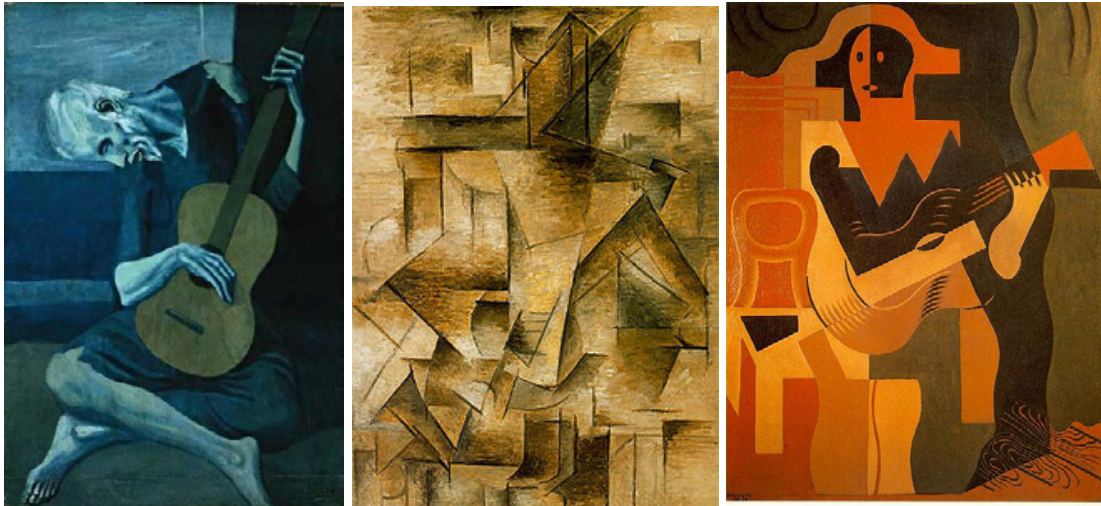
1. Complete this table.

	FAUVISM
When	
Where	
Etymology	
Characteristics	
Main painters	
Works	

Cubism

Observe and think

1. Read the following paintings (follow the simple steps to reading a painting)



The Old Guitarist (1903) and *Le guitariste* (1910) by Pablo Picasso. On the right, *Harlequin with Guitar* (1919) by Juan Gris.

2. Organize the following sentences into the categories in the boxes. Ask your partner what he or she thinks.

1. The body is fragmented.
2. The body is distorted ()
3. There are different points of view simultaneously.
4. It shows the guitarist as the mind perceives it.
5. It shows the guitarist as the eyes perceive it.
6. It is more "realistic".
7. The guitarist is composed of fewer and simpler forms.
8. Monochromatic scheme (white, grey and ochre).
9. Monochromatic scheme (shades of blue, blue-green and white).
10. Bright colours.

<i>The Old Guitarist</i>	<i>Le guitariste</i>	<i>Harlequin with Guitar</i>

3. What do you think are the main characteristics of cubism? Which differences do you find with Impressionism and Fauvism?



Key vocabulary Look at these words bellow. First, listen and repeat the pronunciation. Later, read the definition.

- To reject:** To refuse.
- **To feature:** to include, highlight, present...

CUBISM

The Cubist art movement began in Paris around 1907. Led by Pablo Picasso and Georges Braque, the Cubists broke from centuries of tradition in their painting by **rejecting** the single viewpoint. Instead they used an analytical system in which three-dimensional subjects were fragmented and redefined from several different points of view simultaneously.

The Cubism (from french cubisme, for its interest in the simplification of natural forms into cylinders, spheres, cones and cubes) was conceived as 'a new way of representing the world', and assimilated outside influences, such as African art, as well as new theories on the nature of reality, such as Einstein's Theory of Relativity.

Cubism is often divided into two phases - the Analytic phase (1907-12), and the Synthetic phase (1913 through the 1920s). The initial phase attempted to show objects as the mind, not the eye, perceives them. Colour was almost non-existent except for the use of a monochromatic scheme that often included grey, blue and ochre. The Synthetic phase **featured** works that were composed of fewer and simpler forms, in brighter colours.

Activity

1. Complete this table.

	CUBISM
When	
Where	
Etymology	
Characteristics	
Phases	
Main painters	
Works	

Dadaism and Surrealism

Observe and think

1. Read the following paintings (follow the simple steps to reading a painting)



As you can see, this work of art is a parody of the Mona Lisa. It was made by dadaist artist Marcel Duchamp, the same author of the *Fountain*.

1. Why do you think the author added a goatee and a moustache to the Gioconda's face?
2. What does it seem to mean? Look at the name of the piece: *L.H.O.O.Q.* (when pronounced in French, puns the phrase "Elle a chaud au cul", translating colloquially in "She has a hot ass").

3. What do they have in common the two works above?

4. What do you think of the following quote?

"All in all, the creative act is not performed by the artist alone. the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act"

Marcel Duchamp



This painting was made by the Belgian surrealist painter René Magritte.

1. Why do you think the man's face is largely obscured by a green apple? What do you think is the meaning of apples?

2. What does everything in the painting add up to? The name of the work (*The Son of Man* (French: *Le fils de l'homme*) might help you understanding the meaning.



Key vocabulary Look at these words bellow. First, listen and repeat the pronunciation. Later, read the definition.

- **Nonsense:** Words or signs having no intelligible meaning.
- **Aim:** Objective.
- **Complacency:** A feeling of contentment or self-satisfaction.



DADAISM AND SURREALISM



During World War I emerged a cultural movement called Dada or Dadaism. "Dada" (Fr. *dada* "hobbyhorse," child's **nonsense** word) was characterised by a spirit of anarchic revolt. The Dada artists were disappointed by the excessive rational thought and bourgeois values that had brought the terrifying conflict upon the world. They revelled in absurdity, emphasised the role of the unpredictable in artistic creation, and protested with anti-art. The ultimate **aim** of the movement was to shock people out of **complacency**. Among the leading Dadaists were Marcel Duchamp, whose Mona Lisa adorned with moustache and goatee is a Dada classic.

Surrealism (from Fr. *surréalisme* (from *sur-* "beyond" + *réalisme* "realism"), developed out of the Dada activities of World War I. It was a literary and art movement founded in Paris in 1924 by André Breton with his Manifesto of Surrealism. The movement's principal **aim** was to express the imagination as revealed in dreams, free of the conscious control of reason and convention. Surrealism inherited its anti-rationalist sensibility from Dada. It was shaped by emerging theories on our perception of reality, the most obvious influence being Freud's model of the subconscious. The major artists of the movement were Salvador Dali, Max Ernst, René Magritte and Joan Miró.

Activity

1. Complete this table.



	DADAISM	SURREALISM
When		
Where		
Etymology		
Characteristics		
Main painters		
Works		

Abstract art

Observe and think

1. Read the following painting (follow the simple steps to reading a painting)



Who's Afraid of Red, Yellow and Blue? (1966) by Barnett Newman

2. How do you feel when you look at this painting? What in the painting makes you feel that way?

4. Read the title. What does it seem to mean? Remember that there is no right or wrong answer to this question. Abstract art is open to interpretation, and that is one of the beautiful things about it.

5. Do you think abstract art is best felt intuitively rather than understood?

6. Do you agree with the following quote?

"Of all the arts, abstract painting is the most difficult. It demands that you know how to draw well, that you have a heightened sensitivity for composition and for colours, and that you be a true poet. This last is essential." --

Wassily Kandinsky



Key vocabulary Look at these words bellow. First, listen and repeat the pronunciation. Later, read the definition.



- **To flourish:** to grow stronger.
- **Canvas:** An extremely heavy-duty plain-woven fabric used as a painting surface.

ABSTRACT ART AND ABSTRACT EXPRESSIONISM



An abstract art is one without a recognisable subject, one which doesn't try to "look like" something. Instead the colour and form (and often the materials and support) are the subject of the abstract painting. It's completely non-objective or non-representational. Some of the principal abstract painters are Wassily Kandinsky, Kasimir Malevich, or Piet Mondrian. Among the best known abstract art movements were De Stijl (Netherlands), Suprematism (Russia) or Abstract Expressionism (USA). We will focus in the last one.

The term Abstract Expressionism was adopted by writers in the Fifties as a way of defining an American movement which emerged in New York City in the 1940s and **flourishing** in the fifties. The movement applied the principles of Expressionism to abstract painting. Colour take precedence over form and try to make a visual effect. An abstract expressionist painting is best felt intuitively rather than understood: the question would be 'What does it make you feel?'- rather than 'What is it saying?'. The movement is marked by its use of brushstrokes and texture, the embracing of chance and the frequently massive **canvases**, all employed to convey powerful emotions through the glorification of the act of painting itself. Some of the key figures of the movement were Jackson Pollock, Mark Rothko, Barnett Newman or Willem de Kooning.

Activity

1. Complete this table.



	ABSTRACT	ABSTRACT EXPRESSIONISM
When		
Where		
Etymology		
Characteristics		
Main painters		
Works		

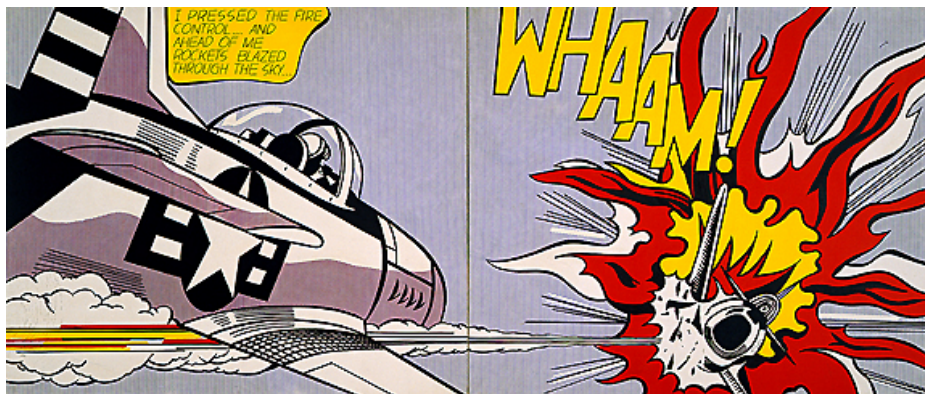
Pop Art

Observe and think

1. Read the following paintings (follow the simple steps to reading a painting)



Campbell's Soup Cans (1962) by Andy Warhol.



Whaam! (1963) by Roy Lichtenstein

2. Do you think everyday objects such as comic strips, soup cans or washing powder can be turn into art? Why?
3. Why do you think Andy Warhol made so many variations on the same theme? Do you think that it might have a symbolism? The following quotes of Andy Warhol might help you.

“What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you know that the President drinks Coca-Cola, Liz Taylor drinks Coca-Cola, and just think, you can drink Coca-Cola, too. A Coke is a Coke (...) All the cokes are the same”.

“Pop art is a way of liking things”



Key vocabulary Look at these words bellow. Listen and repeat. Read the definition.

- **Cans:** An usually cylindrical metal container.
- **Washing powder:** A soap (cleansing agent).
- **To mock:** To treat with contempt or ridicule.



Pop Art



Pop art is an art movement that emerged in the mid 1950s in Britain and in the late 1950s in the United States. This movement was marked by a fascination with popular culture (Pop Art) celebrating everyday objects such as soup **cans**, **washing powder**, comic strips and soda pop bottles, turning them into icons.

Pop Art is a direct descendant of Dadaism in the way it **mocks** the established art world by appropriating images from the street, the supermarket, the mass media, and presents it as art in itself. By embracing commercial techniques, the Pop artists were setting themselves apart from the painterly, inward-looking tendencies of the Abstract Expressionist movement that immediately preceded them.

It was Andy Warhol who really brought Pop Art to the public eye. His screen prints of Coke bottles, Campbell's soup tins and film stars are part of the iconography of the 20th century. Others leading artists in Pop were Roy Lichtenstein or Jasper Johns.

Activity

1. Complete this table.



	Pop Art
When	
Where	
Etymology	
Characteristics	
Main painters	
Works	

5. How to analyse a painting

Observe the painting carefully and follow these steps to analyse it.



1. Type of painting

- It is a... landscape, seascape, portrait, still life...
- It is made of...oil, tempera, water colour...
- It is made on...canvas, paper, the ceiling, the wall...

3. Data

- Title:
- Dimensions:
- Year:
- Location:
- Movement:
- Artist's name and brief biography.

2. Description

- Describe the painting

4. Style.

Analyse the colour, perspective, contour lines, composition, proportion, technique (follow the **Simple steps to reading a painting**)

5. Context

Associate the painting with the period in which it was made.

6. Function or purpose

Why was it made?

7. Symbolism

What is the meaning or idea behind the painting?

8. Importance of the painting

Why is the painting so important?

9. Personal opinion.

What do you think of this piece of art? What do you like about the painting?

10. If there is anything else you want to add...

BLACK: Compulsory; RED: Optional

6

TITLE



1. Type of painting

2. Data

- Title:
- Dimensions:
- Year:
- Location:
- Artist's name and brief biography.

3. Description

4. Style.

5. Context

6. Function or purpose

7. Symbolism

8. Importance of the painting

9. Personal opinion.

BLACK: Compulsory; RED: Optional



6. Project.

The class is going to divide into groups to analyze different series of works representative of Modern Art. Students will have to make a poster with all the information and, after that, they will present their poster to the class.



The Swing (La Balançoire) (1876) by Auguste Renoir.



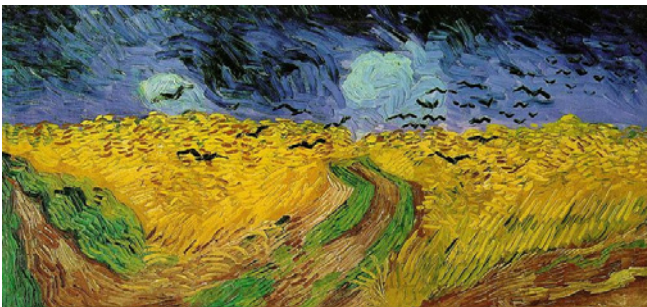
Still Life with Fruit Dish and Mandolin (1919) by Juan Gris.



Flood at Port-Marly (1876) by Alfred Sisley



Mont Sainte-Victoire (1905) by Paul Cézanne.



Wheatfield with Crows (1890) by Vincent van Gogh.



The Dance (second versio) (1910) by Henry Matisse.



Sitzender weiblicher Akt (1914) by Egon Schiele



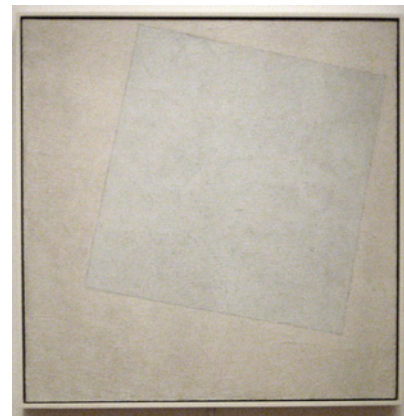
Bicycle Wheel (1913) by Marcel Duchamp



No. 5 (1948) by Jackson Pollock.



The Persistence of Memory (1931) by Salvador Dalí.



Suprematist Composition: White on White (1918) by Kazimir Malevich.



Marilyn (1967) by Andy Warhol.



Rooms By The Sea (1951) by Edward Hopper.

7. What I have learned.

Read the following statements about skills and knowledge you have learned during the unit. Please, circle one of these options:

YES NO NOT YET.



Self-assessment chart

I know	the main vocabulary of modern art.	YES NO NOT YET
	the complexity of Modern Art.	YES NO NOT YET
	the difference between naturalism and abstract.	YES NO NOT YET
	the main movements of Modern Art.	YES NO NOT YET
	the main artist of Modern Art.	YES NO NOT YET
	the main works of Modern Art.	YES NO NOT YET
	the main characteristics of Impressionism	YES NO NOT YET
	the main characteristics of Expressionism	YES NO NOT YET
	the main characteristics of Fauvism	YES NO NOT YET
	the main characteristics of Cubism	YES NO NOT YET
	the main characteristics of Dadaism	YES NO NOT YET
	the main characteristics of Surrealism	YES NO NOT YET
	the main characteristics of Abstract Art	YES NO NOT YET
	the main characteristics of Pop Art	YES NO NOT YET

I CAN	Describe a painting.	YES NO NOT YET
	Analyse the style of a painting.	YES NO NOT YET
	Predict a style (art movement) from a painting.	YES NO NOT YET
	Make a timeline	YES NO NOT YET
	Look for the information about different series of works representative of the Modern Art	YES NO NOT YET

I have	my own opinion about Modern art.	YES NO NOT YET
	learned not to have prejudices about Modern Art.	YES NO NOT YET
	Learned to be critic about Modern Art.	YES NO NOT YET

8. Links, bibliographies and acknowledgements.

Nubes de palabras creadas con

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

Definiciones

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

Wordscramble

<http://search.teach-nology.com/cgi-bin/scramble.pl>

Crosswordpuzzle

<http://www.crosswordpuzzlegames.com/create.html>

Portada

Las Meninas

http://es.wikipedia.org/wiki/Archivo:Las_Meninas_01.jpg

Las Meninas: versión de Picasso

http://picasaweb.google.com/lh/photo/VzNp6WV5gzYqxd8wCk2W_Q

1. Think!!! Why not?

Marcel Duchamp's Fountain

http://es.wikipedia.org/wiki/Archivo:Duchamp_Fontaine.jpg

2. Simple steps to reading a painting.

Texto

[http://artsedge.kennedy-](http://artsedge.kennedy-center.org/exploring/ballet/nw/lessons/teacher_pak/TakingaVisualInven_intro.pdf)

[center.org/exploring/ballet/nw/lessons/teacher_pak/TakingaVisualInven_intro.pdf](http://artsedge.kennedy-center.org/exploring/ballet/nw/lessons/teacher_pak/TakingaVisualInven_intro.pdf)

[http://artsedge.kennedy-](http://artsedge.kennedy-center.org/exploring/ballet/nw/lessons/teacher_pak/vocab_visual.pdf)

[center.org/exploring/ballet/nw/lessons/teacher_pak/vocab_visual.pdf](http://artsedge.kennedy-center.org/exploring/ballet/nw/lessons/teacher_pak/vocab_visual.pdf)

Imágenes

Still Life with Apples and Oranges (1895–1900) by Paul Cézanne

http://en.wikipedia.org/wiki/File:Paul_C%C3%A9zanne_179.jpg

El resto de las imágenes aparecen citadas en el apartado siguiente (3)

3. Understanding Modern Art

Texto

http://painting.about.com/od/abstractart/a/abstract_mean.htm

<http://www.visual-arts-cork.com/abstract-art.htm>

<http://www.art-is-fun.com/understanding-abstract-art.html>

Imágenes

Monje a la orilla del mar (David Friedrich)

http://es.wikipedia.org/wiki/Archivo:Caspar_David_Friedrich_029.jpg

Perro semihundido (Francisco de Goya)

http://es.wikipedia.org/wiki/Archivo:Goya_Dog.jpg

Untitled (brown and grey) (Mark Rothko)

Bedroom in Arles (Van Gogh)

http://en.wikipedia.org/wiki/File:VanGogh_Bedroom_Arles1.jpg

Portrait of a Woman with a White Collar (Amadeo Modigliani)

[http://es.wikipedia.org/wiki/Archivo:Modigliani - portrait woman white collar.jpg](http://es.wikipedia.org/wiki/Archivo:Modigliani_-_portrait_woman_white_collar.jpg)

The Yellow Christ (Paul Gauguin)

[http://en.wikipedia.org/wiki/File:Yellow Christ.jpg](http://en.wikipedia.org/wiki/File:Yellow_Christ.jpg)

Woman and little girl in front of the sun (Joan Miró)

<http://www.flickr.com/photos/71892989@N00/811651158>

Acequia (dibujo juvenil de Van Gogh)

[http://es.wikipedia.org/wiki/Archivo:Van Gogh 1872--1873 \(autumn-spring\), The Hague - Ditch F juv. XV.jpg](http://es.wikipedia.org/wiki/Archivo:Van_Gogh_1872--1873_(autumn-spring),_The_Hague_-_Ditch_F_juv._XV.jpg)

Primera comunión (Pablo Picasso)

<http://www.flickr.com/photos/35393854@N00/63786003/sizes/m/in/photostream/>

Puesta de sol

<http://www.flickr.com/photos/8663931@N05/2919124479>

Pájaro

www.flickr.com/photos/36899742@N00/481283924

Azulejos alambra

<http://upload.wikimedia.org/wikipedia/commons/1/12/Alhambra-p3-closeup.jpg>

Modelo desfile

www.flickr.com/photos/38016397@N00/94249339

Kandinsky "Composición VIII"

[http://lh6.ggpht.com/_Fls6Y2XOFN8/RaZhz52sdPI/AAAAAAAAAANY/Tjq_syN_OMM/W.Ka ndinsky Composicion.VIII.jpg](http://lh6.ggpht.com/_Fls6Y2XOFN8/RaZhz52sdPI/AAAAAAAAAANY/Tjq_syN_OMM/W.Ka ndinsky_Composicion.VIII.jpg)

Partitura

www.flickr.com/photos/11055761@N04/1279725171

Listening

A photographer appears to be photographing himself (1893)

<http://en.wikipedia.org/wiki/File:Photographer-studio-1893.jpg>

Explosión

<http://www.flickr.com/photos/60433521@N00/8248173>

Saint Lazare Train Station (1877) by Claude Monet

[http://en.wikipedia.org/wiki/File:Claude Monet 003.jpg](http://en.wikipedia.org/wiki/File:Claude_Monet_003.jpg)

Luxe, Calme et Volupté ("Luxury, Calm and Pleasure") (1905) by Henri Matisse.

<http://images.cdn.fotopedia.com/flickr-1389419667-hd.jpg>

Portrait of Picasso (1912) by Juan Gris.

http://fr.wikipedia.org/wiki/Fichier:JuanGris.Portrait_of_Picasso.jpg

4. Modern Art Movements (isms)

Modern Art Timeline

<http://arthistory.about.com/library/outlines/blmodern.htm>

IMPRESSIONISM

Texto

<http://www.artcyclopedia.com/history/impressionism.html>

<http://www.keithgarrow.com/modern-art-styles/what-is-impressionism.html>

<http://en.wikipedia.org/wiki/Impressionism>

Imágenes

The Mill (17th century) by Jacob van Ruysdael

http://es.wikipedia.org/wiki/Archivo:The_Mill.jpg

Impression, Sunrise (1872) by Claude Monet

[http://en.wikipedia.org/wiki/File:Claude Monet, Impression, soleil levant, 1872.jpg](http://en.wikipedia.org/wiki/File:Claude_Monet,_Impression,_soleil_levant,_1872.jpg)

EXPRESSIONISM

Texto

<http://en.wikipedia.org/wiki/Expressionism>
<http://www.artmovements.co.uk/expressionism.htm>

Imágenes

The Scream (1893) by Edvard Munch
http://en.wikipedia.org/wiki/File:The_Scream.jpg

FAUVISM

Texto

<http://en.wikipedia.org/wiki/Fauvism>
<http://www.artmovements.co.uk/fauvism.htm>

Imágenes

Portrait of Madame Matisse (The green liine) (1905) by Henri Matisse.
http://en.wikipedia.org/wiki/File:Matisse_-_Green_Line.jpeg
Les Toits de Collioure (1905) by Henri Matisse.
<http://en.wikipedia.org/wiki/File:Matissetoits.gif>

CUBISM

Texto

<http://www.artmovements.co.uk/cubism.htm>
<http://en.wikipedia.org/wiki/Cubism>

Imágenes

The old guitarist (1903) by Picasso.
http://farm3.static.flickr.com/2402/2248496373_551536e76c.jpg
Le guitariste (1910) by Pablo Picasso
http://en.wikipedia.org/wiki/File:Le_guitariste.jpg
Harlequin with Guitar (1919) by Juan Gris.
http://en.wikipedia.org/wiki/File:Juan_Gris_-_Harlequin_with_Guitar.jpg

DADAISM AND SURREALISM

Texto

<http://www.artmovements.co.uk/surrealism.htm>
<http://en.wikipedia.org/wiki/Surrealism>
<http://en.wikipedia.org/wiki/Dada>

Imágenes

LHOOQ (1919) by Marcel Duchamp.
http://en.wikipedia.org/wiki/File:Marcel_Duchamp_Mona_Lisa_LHOOQ.jpg
The Son of Man (French: Le fils de l'homme) (1964) by René Magritte
<http://www.flickr.com/photos/willwm/2065975725/sizes/o/in/photostream/>

ABSTRACT ART

Texto

http://painting.about.com/od/abstractart/a/abstract_art.htm
<http://www.artmovements.co.uk/abstractexpressionism.htm>

Imágenes

Who's Afraid of Red, Yellow and Blue? (1966) by Barnett Newman
http://en.wikipedia.org/wiki/File:Newman-ho%27s_Afraid_of_Red,_Yellow_and_Blue.jpg

POP ART

Texto

<http://www.artmovements.co.uk/popart.htm>

http://en.wikipedia.org/wiki/Pop_art

Imágenes

Andy Warhol, Campbell's Soup Cans with viewer

<http://www.flickr.com/photos/profzucker/3754015966/sizes/l/in/photostream/>

Andy Warhol, Campbell's Soup Cans detail

<http://www.flickr.com/photos/profzucker/3754015526/sizes/l/in/photostream/>

Whaam! (1963) by Roy Lichtenstein

http://en.wikipedia.org/wiki/File:Roy_Lichtenstein_Whaam.jpg

6. Project.

Imágenes

The Swing (La Balançoire) (1876) by Auguste Renoir.

http://en.wikipedia.org/wiki/File:Auguste_Renoir_-_La_Balan%C3%A7oire.jpg

Flood at Port-Marly (1876) by Alfred Sisley

http://en.wikipedia.org/wiki/File:Alfred_Sisley_062.jpg

Mont Sainte-Victoire (1905) by Paul Cézanne

http://es.wikipedia.org/wiki/Archivo:Paul_C%C3%A9zanne_110.jpg

Wheatfield with Crows (1890) by Vincent van Gogh.

[http://en.wikipedia.org/wiki/File:Vincent_van_Gogh_\(1853-1890\)_-_Wheat_Field_with_Crows_\(1890\).jpg](http://en.wikipedia.org/wiki/File:Vincent_van_Gogh_(1853-1890)_-_Wheat_Field_with_Crows_(1890).jpg)

The Dance (second versio) (1910) by Henry Matisse

<http://en.wikipedia.org/wiki/File:Matissedance.jpg>

Sitzender weiblicher Akt (1914) by Egon Schiele

http://en.wikipedia.org/wiki/File:Egon_Schiele_085.jpg

The Persistence of Memory (1931) by Salvador Dalí.

http://en.wikipedia.org/wiki/File:The_Persistence_of_Memory.jpg

Bicycle Wheel (1913) by Marcel Duchamp

http://farm4.static.flickr.com/3557/3823284411_08de3a44e0.jpg

No. 5 (1948) by Jackson Pollock.

http://en.wikipedia.org/wiki/File:No._5,_1948.jpg

Suprematist Composition: White on White (1918) by Kazimir Malevich.

http://upload.wikimedia.org/wikipedia/commons/5/56/Kazimir_Malevich_-_%27Suprematist_Composition-White_on_White%27,_oil_on_canvas,_1918,_Museum_of_Modern_Art.jpg

Marilyn (1967) by Andy Warhol.

<http://www.flickr.com/photos/oddsock/100943517/sizes/l/in/photostream/>

Rooms By The Sea (1951) by Edward Hopper

<http://picasaweb.google.com/lh/photo/0KNHxDMo4Yvc4zV5mYXqw>

Acknowledgements

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