

Teacher Programs

Virginia Museum of Fine Arts

Title of Lesson: Exquisite Picasso	Grade/Age Level: Middle/High School
Teachers: Art/English/World Language	Time Required: 1 class period

Concept/Overview: This lesson plan offers students the opportunity to learn about the Surrealist art movement by completing a cropped image of a work by Picasso.

Objective(s): The student will:

- ◆ Learn about the Surrealist art movement and the game Exquisite Corpse;
- ◆ Participate in a version of this game by completing a cropped image of a Picasso's work; and
- ◆ Write a short narrative describing the original work in detail.

Standards of Learning Correlations:

Visual Arts: 6.1, 6.2, 6.6, 6.17, 7.1, 7.3, 7.4, 7.5, 7.9, 7.14, 7.16, 7.19, 8.2, 8.13, 8.14, 8.15, 8.21, 8.22, AI.3, AI.7, AI.13, AI.15, AI.17, AI.18, AI.21, AI.30, AII.3, AII.6, AII.7, AII.20, AII.23, AII.28, AII.30, AIIL.7, AIIL.18, AIIL.22, AIIL.27, AIV.5, AIV.7, AIV.13, AIV.20, AIV.29

English: .1, 6.2, 6.6, 6.7, 7.1, 7.3, 7.8, 7.9, 8.2, 8.3, 8.7, 9.6, 9.7, 10.7, 10.10, 11.7, 12.7

History/Social Science:

Mathematics:

Science:

World Language: (This activity may be used to introduce and emphasize target language vocabulary words. It also relates to both French and Spanish culture.)

<p>Materials:</p> <ul style="list-style-type: none"> ◆ paper ◆ colored pencils ◆ markers ◆ reproductions of Picasso's work with part of the image cropped out 	<p>VMFA gallery and other visuals: Salvador Dali's <i>The God of the Bay of Roses</i>, 1944 (from the VMFA permanent collection or another image by a Surrealist artist)</p> <p>Picture books: Laden, Nina. <i>When Picasso met Mootisse</i>. Chronicle Books, 1998</p> <p>Reference Books: Warnecke, Carsten-Peter. <i>Pablo Picasso: 1881-1973</i>. Taschen, 1998</p> <p>Websites: http://en.wikipedia.org/wiki/Exquisite_corpse http://www.britannica.com/EBchecked/topic/459275/Pablo-Picasso/59635/Surrealism</p>	<p>Vocabulary:</p> <ul style="list-style-type: none"> ◆ Exquisite Corpse ◆ Surrealism ◆ curvilinear ◆ linear
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Background/Discussion:

Even though Picasso was never formally a member of the Surrealist group, he was a friend of André Breton, a leader of the movement. The “Exquisite Corpse” technique was invented by Surrealists and is similar to an old parlor game called Consequences in which players write in turn on a sheet of paper, fold it to conceal part of the writing, and then pass it to the next player for a further contribution.

The name is derived from a phrase that resulted when Surrealists first played the game, "Le cadavre exquis boira le vin nouveau." ("The exquisite corpse will drink the new wine.") (Definition/information from: http://en.wikipedia.org/wiki/Exquisite_corpse)

Many variations on the initial concept developed, including one known as picture consequences, in which parts of a person were drawn, instead of sentences. Other versions included drawing and collage. (Ask the class how many versions they can think of.)

Prep Work:

Copy and paste images of works by Picasso into a Word document (one image per page). Also print out complete copies of the works you have chosen and set them aside.

Next, use the cropping tool in your drawing program to crop half of the image, leaving the other half of the page blank. Print out one cropped image for each student.

Lesson Procedure:

Read the book *When Picasso met Matisse* by Nina Laden. (The reading level is quite low, but it can be read quickly and can set up some interesting class discussions.) Discuss the differences and the similarities between the works of art by the two artists. Discuss the final collaborative work of art on the fence.

Talk about the Surrealists as a group and explain that they would get together to play a game called Exquisite Corpse. Explain the game using the background information above.

Distribute a cropped image to each student. Ask the student to complete the original work of art using their imaginations and knowledge of line, color, form, and composition.

When they have finished, give each student the print-out of the complete work that matches their creation. Ask each student to explain to the class the process through which he or she decided how to complete the picture – and how their finished work differed from Picasso’s original.

Closure/Extensions:

Ask each student to write a detailed description of and response to the work by Picasso that he or she investigated. Collect the papers and distribute them randomly to the class. Each student should read aloud the description and response written by a classmate. The class should then try to identify the work described.