

The Fragmented

PENCIL

Julia Stone

I designed this lesson because I wanted to introduce students to Picasso and Cubism. Knowing how complex demonstrating Cubism could be, I still wanted this lesson to be exciting and meaningful to students. I chose a pencil as subject matter because it was familiar to everyone, and it was simple to draw in three dimensions (though you could choose any object for this lesson).

Introducing Picasso

I began the lesson by reading aloud a story about Pablo Picasso and showing a variety of artwork from his different periods such as the Blue Period, the Rose Period, especially his Cubist period. Through discussion, students compared and contrasted his earlier and later artworks. Students recognized the complexities of expressive feelings through lines and shapes in his work, especially in *The Old Guitarist*, *Weeping Woman*, and *Portrait of Jaime Sabartes as a Spanish Grandee*.

Starting with a Drawing

I gave each student a 12 x 18" (30 x 45 cm) sheet of drawing paper, a pencil, and an eraser. The first step was to draw four to five 6" (15 cm) lines anywhere on their paper. The lines could

be vertical or diagonal and represented where the students were going to draw the different parts of the pencil.

I explained and drew examples of how to draw a cylinder by drawing the oval at the top and parallel lines coming down from the oval, and ending it with a curved line. The only cylinder that would be different would be the point of the pencil that ended in an angle or letter V.

Students determined where on their paper they would draw the end, middle, and point of the pencil. In order to use their space well, some students repeated parts of the pencil over again. Details of the pencil, such as lines and names, were added.

I chose a pencil as subject matter because it was familiar to everyone and it was simple to draw in three dimensions.

The next step was to draw vertical lines in the background of the pencil drawing, using a ruler. These vertical lines were not to be spaced evenly apart. The last step was to use a stencil to trace one shape a couple of times throughout the entire drawing.

Painting Warm and Cool Colors

Before students began painting with watercolors, they had to decide whether the repeated shapes would be warm or cool colors. The fragmented pencil would be the opposite of the palette the students chose for

the shapes. The color for the vertical sections behind the shapes and pencils could be the students' choice. Students explored with their brushes and water how to mix different tints, shades, and values of each color.

As students worked, it was fun to watch them mastering watercolor techniques such as controlling the amount of water and paint on their brush. Throughout their painting process, students focused on adding water to dilute the color to a lighter hue. They also learned about pinching the water out of the brush to make a darker hue. We discussed how mixing two colors together from a watercolor set creates a new color.

Reflection and Assessment

Students' artwork and vocabulary words were displayed in the artroom for all students to review. They dis-





Noelle Joyner, Number 2 Pencil.

cussed and observed the color choices each student made and determined whether or not the shapes or pencils were painted with warm and cool colors. They compared and contrasted symmetrical and asymmetrical balance in their compositions.

At the end of our review, students shared the successes and challenges

they encountered in the project. It was exciting to observe how students learned to explore using color. They had the freedom to mix colors and discover new ones. 🌀

Julia Stone is a national board certified art teacher at Lincoln Avenue Academy in Lakeland, Florida. julie.stone@polk-fl.net

NATIONAL STANDARD

Students explore and understand prospective content for works of art.

WEB LINK

www.picasso.com