Cubism Drawing
“Les Desmoiselles D’Avignon”
Called the first truly 20th century painting, “Desmoiselles” effectively ended the nearly 500-year reign of Renaissance-ruled Western art. The most radical shift since works by Giotto and Masaccio, it shattered every precept of artistic convention.

Picasso’s five nudes are hazy on anatomy, with lop-sided eyes, deformed ears and dislocated limbs. Picasso also fractured the laws of perspective, breaking up space into jagged planes without orderly recession—even presenting the eye of one figure from a frontal view and face in profile.

Picasso smashed bodies to bits and reassembled them as faceted planes that one critic compared to a “field of broken glass.” “I paint what I know,” Picasso said, “not what I see.” Inspired by Cezanne’s geometric patterns, Picasso broke reality into shards representing multiple views of an object seen from front, near, and back simultaneously.

Cubism
One of the major turning points in twentieth century art, Cubism got its name from Matisse’s dismissal of a Cubist landscape by Georges Braque as nothing but “little cubes.” Although the four true “true” Cubists – Picasso, Braque, Gris and Leger – broke objects into a multitude of pieces that were not actually cubes, the name stuck. Cubism liberated art by establishing, in Cubist painter Leger’s words, that “art consists of inventing and not copying.”
Analytic Cubism
The first of two phases of Cubism was called “Analytic” because it analyzed the form of objects by shattering them into fragments spread out on the canvas. Picasso’s “Ambroise Vollard” (above) is a quintessential work of Analytical Cubism. “I have no idea whether I’m a great painter,” Picasso said, “but I am a great draftsman.”

In the Analytic Cubist portrait of Vollard, Picasso broke the subject into a crystal like structure of interlocking facets in subdued colors.

STEP ONE: Research cubism and cubist works on-line. Start by deciding what subject matter you want to create in the Cubist technique. You can then chose one of the following subject matter to work from:

• Portrait • Still life • Landscape

STEP TWO: DRAW: In your sketchbook draw 3 different conceptual sketches of your subject matter as a Cubist work – decide how you will break up your chosen image. Print off source material to work from.

• Consider the elements and principles of design. (Line, Form, Shape, etc....)
• Your work must show clear evidence of a researched source(s).
• CONSIDER: foreground/background relation of forms and shapes. Think dynamic lines!

Have your sketches approved by the teacher before starting your large drawing. WRITE your Artistic Statement Template to document your artistic process.

STEP THREE: REFLECT: Answer the following questions using the elements and principles of design and hand them in with your completed drawing(s) for evaluation.
1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?
Artistic Statement Template

Name: 

Artwork Title: 

A) Influence(s) and research from past and present works:


B) Drawing techniques used in my work and how they support my intended visual message:


### Cubism Drawing Rubric

<table>
<thead>
<tr>
<th>Knowledge/Understanding</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates understanding of the elements &amp; principles of design in the drawing (e.g. shape, form, unity)</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited understanding of the elements &amp; principles of design in the drawing. 0.25</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design in the drawing. 0.50</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design in the drawing. 0.75</td>
<td>Student demonstrates a high degree of understanding of the elements &amp; principles of design in the drawing. 1</td>
</tr>
<tr>
<td>Thinking/Inquiry</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student depicts imagery in the drawing in the cubist technique and style with limited effectiveness. 0.25</td>
<td>Student depicts imagery in the drawing in the cubist technique and style with some effectiveness &amp; some movement. 0.50</td>
<td>Student depicts imagery in the drawing in the cubist technique and style with considerable effectiveness &amp; movement. 0.75</td>
<td>Student depicts imagery in the drawing in the cubist technique and style with a high degree of effectiveness and movement. 1</td>
</tr>
<tr>
<td>Cubist technique &amp; style</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student discusses influences in the artistic statement with limited clarity. 0.25</td>
<td>Student discusses influences in the artistic statement with some clarity. 0.50</td>
<td>Student discusses influences in the artistic statement with considerable clarity. 0.75</td>
<td>Student discusses influences in the artistic statement with a high degree of clarity. 1</td>
</tr>
<tr>
<td>Reflective Questions:</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student explains use of drawing techniques in the artistic statement with limited clarity. 0.25</td>
<td>Student explains use of drawing techniques in the artistic statement with some clarity. 0.50</td>
<td>Student explains use of drawing techniques in the artistic statement with considerable clarity. 0.75</td>
<td>Student explains use of drawing techniques in the artistic statement with a high degree of clarity. 1</td>
</tr>
<tr>
<td>Strength, Weakness &amp; Next Step</td>
<td>Poor, yes/no answers limited. Incomplete. 0.25</td>
<td>Somewhat coherent and somewhat complete. 0.50</td>
<td>Clear and substantial answers. 0.75</td>
<td>Superior and insightful answers. 1</td>
<td></td>
</tr>
<tr>
<td>Communication</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Preliminary sketches are somewhat clear and complete. Concepts are incomplete. Planning is tentative or nonexistent. (0.5) 0.5</td>
<td>Preliminary sketches are mostly complete. Concepts are complete. Planning is evident &amp; shows some divergent thinking. (2-3) 1</td>
<td>Preliminary sketches are thorough &amp; complete. Concepts are fully developed. Planning is exceptional &amp; shows considerable flexibility in thinking. (3+) 2</td>
<td>Preliminary sketches are thorough &amp; complete. Concepts are fully developed. Planning is exceptional &amp; shows considerable flexibility in thinking. (3+) 2</td>
</tr>
<tr>
<td>Reflective Questions:</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5</td>
<td>Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 5-6</td>
<td>Student demonstrates considerable use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of considerable effectiveness. 3-4</td>
<td>Student demonstrates a high degree of using the elements &amp; principles of design &amp; drawing techniques to produce a highly effective art work. 5</td>
</tr>
<tr>
<td>Creative Process: Demonstration of Skill Development &amp; following procedures including Clean Up</td>
<td>Incomplete. 0</td>
<td>Student demonstrates limited use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of limited effectiveness. 1</td>
<td>Student demonstrates some use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of some effectiveness. 2-3</td>
<td>Student demonstrates considerable use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of considerable effectiveness. 3-4</td>
<td>Work demonstrates a high degree of using the elements &amp; principles of design &amp; drawing techniques to produce a highly effective art work. 5</td>
</tr>
<tr>
<td>Uses elements &amp; principles of design and drawing techniques to produce an effective artwork (e.g. shape, form, unity)</td>
<td>Incomplete. 0</td>
<td>Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect 3-dimensional. 1</td>
<td>Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect 3-dimensionality. 2</td>
<td>Work demonstrates some areas of extreme black or white. The composition contains sufficient value to reflect 3-dimensionality. 3-4</td>
<td>Work demonstrates exact &amp; balanced amounts of extreme blacks, whites &amp; greys. The composition contains balanced value to reflect 3-dimensionality. 5</td>
</tr>
<tr>
<td>Value (Shade &amp; Tone)</td>
<td>Incomplete. 0</td>
<td>Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect 3-dimensional. 1</td>
<td>Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect 3-dimensionality. 2</td>
<td>Work demonstrates some areas of extreme black or white. The composition contains sufficient value to reflect 3-dimensionality. 3-4</td>
<td>Work demonstrates exact &amp; balanced amounts of extreme blacks, whites &amp; greys. The composition contains balanced value to reflect 3-dimensionality. 5</td>
</tr>
</tbody>
</table>

A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively; A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., extend their skills in

---

**Clarity:**
- Work demonstrates a high degree of understanding of the elements & principles of design in the drawing.
- Work demonstrates considerable effectiveness & movement.
- Work demonstrates considerable effectiveness in the artistic statement.

**Application:**
- Work demonstrates a high degree of understanding of the elements & principles of design in the drawing.
- Work demonstrates considerable effectiveness & movement.
- Work demonstrates considerable effectiveness in the artistic statement.

**Creative Process:**
- Work demonstrates a high degree of using the elements & principles of design & drawing techniques to produce a highly effective art work.
- Work demonstrates exact & balanced amounts of extreme blacks, whites & greys. The composition contains balanced value to reflect 3-dimensionality.

---

**Reflective Questions:**
- Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect 3-dimensional.
- Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect 3-dimensionality.
- Work demonstrates some areas of extreme black or white. The composition contains sufficient value to reflect 3-dimensionality.

---

**Knowledge/Understanding:**
- Work does not meet assignments expectations for this category. Incomplete.
- Student demonstrates limited understanding of the elements & principles of design in the drawing.
- Student demonstrates some understanding of the elements & principles of design in the drawing.
- Student demonstrates considerable understanding of the elements & principles of design in the drawing.

---

**Thinking/Inquiry:**
- Work does not meet assignments expectations for this category. Incomplete.
- Student depicts imagery in the drawing in the cubist technique and style with limited effectiveness.
- Student depicts imagery in the drawing in the cubist technique and style with some effectiveness & some movement.
- Student depicts imagery in the drawing in the cubist technique and style with considerable effectiveness & movement.

---

**Communication:**
- Work does not meet assignments expectations for this category. Incomplete.
- Student discusses influences in the artistic statement with limited clarity.
- Student discusses influences in the artistic statement with some clarity.
- Student discusses influences in the artistic statement with considerable clarity.

---

**Reflective Questions:**
- Poor, yes/no answers limited. Incomplete.
- Somewhat coherent and somewhat complete.
- Clear and substantial answers.
- Superior and insightful answers.

---

**Application:**
- Work does not meet assignments expectations for this category. Incomplete.
- Preliminary sketches are somewhat clear and complete. Concepts are incomplete. Planning is tentative or nonexistent.
- Preliminary sketches are mostly complete. Concepts are complete. Planning is evident & shows some divergent thinking.
- Preliminary sketches are thorough & complete. Concepts are fully developed. Planning is exceptional & shows considerable flexibility in thinking.

---

**Creative Process:**
- Work does not meet assignments expectations for this category. Incomplete.
- Student demonstrates limited effectiveness in demonstrating the creative process and following procedures.
- Student demonstrates some effectiveness in demonstrating the creative process and following procedures.
- Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures.

---

**Uses elements & principles of design and drawing techniques to produce an effective artwork (e.g. shape, form, unity):**
- Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect 3-dimensional.
- Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect 3-dimensionality.
- Work demonstrates some areas of extreme black or white. The composition contains sufficient value to reflect 3-dimensionality.

---

**Value (Shade & Tone):**
- Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect 3-dimensional.
- Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect 3-dimensionality.
- Work demonstrates some areas of extreme black or white. The composition contains sufficient value to reflect 3-dimensionality.

---

**Name:**

---

**Score:**
- Work does not meet assignments expectations for this category. Incomplete.
- Student demonstrates limited understanding of the elements & principles of design in the drawing.
- Student demonstrates some understanding of the elements & principles of design in the drawing.
- Student demonstrates considerable understanding of the elements & principles of design in the drawing.

---

**Levels:**
- Level 0: Work does not meet assignments expectations for this category. Incomplete.
- Level 1: Student demonstrates limited understanding of the elements & principles of design in the drawing. 0.25
- Level 2: Student demonstrates some understanding of the elements & principles of design in the drawing. 0.50
- Level 3: Student demonstrates considerable understanding of the elements & principles of design in the drawing. 0.75
- Level 4: Student demonstrates a high degree of understanding of the elements & principles of design in the drawing. 1
using brainstorming, concept webs, mind maps, and/or group discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection.

A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment).

A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process.

A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages.

A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions (e.g., extend their skills in combining various elements and principles to convey a sense of fear, happiness, hopefulness, despair).

A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues (e.g., extend their skills by manipulating elements and principles and using conventions in creative ways to produce an art work that conveys the point of view of a teenager living on the street or that comments on a current event or social issue).

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes (e.g., extend their skills in the manipulation of a variety of media and technologies to create a sculpture for an outdoor space, a mixed-media work for display on the Internet, an installation evoking their cultural heritage).

A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences.

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works.

B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response).

B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's Falling Water and Moshe Safdie's Habitat).

B1.3 explain in detail, with reference to a variety of historical and contemporary art works (e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton's Crystal Palace; works by Canadian war artists, such as Alex Colville's Bodies in a Grave or Molly Lamb Bobak's Private Roy, Canadian Women's Army Corps), how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning.

B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality).

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values.

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.

C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work).

C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works.

C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works.

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works.

C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work).

C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works.

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space).