UNIT 4

ART HISTORY

DEFINING CUBISM

Unit Description

Content: This course is designed to familiarize the student with concepts of cubism and its connection to modern art.

Skills: Summarizing

• Paraphrasing: The first step to summarizing
• Using synonyms
• Recognizing summary statements and conclusions when reading
• Summarizing information
• Distinguishing essential from non-essential information in a lecture
• Recognizing digressions and asides
• Participating in a debate

Unit Requirements

  “Quotations from Picasso” (from Picasso dit . . . , H. Parmelin, Allen & Unwin)
• Lecture: “Cubism as Fashion Art”
• Integrated Speaking Task: Preparing and presenting a pair debate about cubism as fashion art
• Assignments: www.MyAcademicConnectionsLab.com
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GRAMMAR CHART: The Passive

UNIT 4 ANSWER KEY
1 PREVIEW

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Previewing the Academic Content, page 74

Courses in art history focus on developing an understanding and knowledge of diverse historical and cultural contexts of architecture, sculpture, painting, and other media. In addition, many art history courses include a study of basic artistic periods and are designed to develop an understanding of the variety of ways humans have expressed themselves in the visual arts. Although some fine arts degrees include a major concentration in art history, this kind of course could typically be taken to fulfill the humanities course requirements for most undergraduate degrees. In this unit, students will examine:

• some basic characteristics of cubist paintings and the influence that cubism had on other kinds of art
• art and cubism from the perspective of Pablo Picasso, the renowned artist who was one of the creators of the art movement called cubism
• one essential controversy associated with cubism: the question of whether cubism is skillful art or fashion art—new art created by artists who hope that new approaches will simply sell more of their works

Activating Background Knowledge

Before students read and study about cubism, you may want to spend some time exploring students’ attitudes and opinions about art.

• What is art, and what purpose or function does it have?
• Who are some of their favorite visual artists? Why?
• In their cultures, what attitudes do people have toward the visual arts?

Previewing the Academic Skills Focus, page 75

Highlight the purpose of this section, stated on the left. Tell students that in this section, they will examine a quotation from Pablo Picasso about art and learn how to paraphrase. This unit focuses on strategies for:

• summarizing, paraphrasing, and using synonyms effectively
• recognizing summary statements and conclusions
• distinguishing between essential and non-essential information in a lecture
• recognizing digressions or asides
• participating in an academic debate
Review the academic skills focus: Paraphrasing: The First Step to Summarizing.

After you examine the information about paraphrasing in the skills section, you may want to spend some time reviewing voice, both active and passive.

- In the active voice, the subject of the sentence is doing the action:
  
  *Students use many different paraphrasing techniques.*
  
  *Students* (subject) *use* (action) *many different paraphrasing techniques* (object).

- In the passive voice, the subject of the sentence is receiving the action:
  
  *Many different paraphrasing techniques are used by students* (object).
  
  “Many different paraphrasing techniques” becomes the subject of the sentence but isn’t doing the action.

- We use the passive voice when we want to place emphasis on the receiver of the action rather than the doer, or when the doer is insignificant or unknown:
  
  *Many different paraphrasing techniques are used.*

- Point out that we can change a sentence from active voice to passive or from passive voice to active.

- Since paraphrasing is expressing someone else’s idea in your own words, we can change the voice of the sentence as one technique to express the same meaning of the original text without using identical wording. Of course, changing the voice alone is not effective. Use of synonyms and other structural changes in the sentences may be necessary:
  
  *A variety of techniques for paraphrasing is used.*
  
  *There are several different things we can do to paraphrase.*

In the Exercise, page 75, paraphrase 1 is the most effective because it uses more of the techniques identified in the skills section and reflects all of the main ideas in the original text.

- Go to www.MyAcademicConnectionsLab.com for Comprehension.
- Go to www.MyAcademicConnectionsLab.com for Discussion Board.
2 BUILDING ACADEMIC READING SKILLS

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Highlight the purpose of this section, stated on the left. Tell students that in this section, they will read a text about cubism, an art movement of the early twentieth century. They will also practice a number of techniques used in paraphrasing.

Before You Read, page 76

Students more closely examine the paraphrasing techniques introduced on page 75. This closer examination of techniques will be valuable as they prepare for the Integrated Speaking Task.

Review the academic skills focus: Using Synonyms.

Examine the information in the skills section and do Exercise 1, page 76, which gives students guided practice in coming up with synonyms.

Using synonyms is only one of several different techniques for paraphrasing that are more closely analyzed in this section. Be sure to allow ample class time to review the examples of these techniques on pages 77–79 with students and to complete the exercises on pages 76–79.

Alternatively, you may want to assign Exercise 1, page 76, as homework, and have students complete Exercise 3, page 77, in class. You might also assign Exercise 3 (page 77) for homework, and then have students complete Exercise 4 (page 79) in class.

Global Reading, page 79

Students read a text about the development and influence of cubism and learn to recognize statements that summarize ideas.

Before students begin the Exercise at the bottom of page 79, point out that, in this unit, the questions precede the text. Elicit from students some reasons why this section might be organized in this way.
Examine the Key Words on page 80. This vocabulary will be helpful for comprehension of the text.

Summary of the Reading

“The Influence of Cubism,” by H. H Arnason and P. Kalb, pages 80–81

A. Overview
1. Between 1908 and 1914 in France, Pablo Picasso and Georges Braque developed some types of cubism that provided a new perspective on the world.
2. Cubism immeasurably affected abstract art, which developed later in the twentieth century worldwide.
3. Cubism heavily influenced the way art developed in painting, sculpture, photography, architecture, and multimedia construction.

B. The cubist view of reality
1. According to the Renaissance conception, painting is a way to see the three-dimensional world on a flat surface through realistic representation and one-point perspective.
2. For cubists, reality could be defined in many ways, and neither space nor the objects in it have unchanging forms.
3. In analytic cubism, Picasso and Braque analyzed, broke down, and dissected objects.

C. Portrait of Daniel-Henry Kahnweiler, one of Picasso’s best-known paintings
1. Treatment of space
   a. The human figure is blended with the background.
   b. The third dimension is expressed as angled, flat planes in a grid.
   c. The planes move in such a way that space seems to change and form disappears.
2. Treatment of the figure
   a. The figure bears some likeness to the actual subject.
   b. Small details (hair, hands, still life) permit the viewer to “see” a figure seated in a chair.
3. Use of color
   a. Minimal color is used.
   b. Technique is distinguished by short brush strokes and generous amounts of white pigment.
   c. A shimmering, hypnotic light appears to shine from the painting. The effect is magical.
D. Attitude of cubism toward the natural world

1. Even though Braque and Picasso created images that were hard to understand, they still represented the natural world and gave viewers clues that aided comprehension.

2. Example: In Picasso’s *Accordionist*, lines, circles, and patterns hint at the keys and bellows of the accordion.

3. Example: In Braque’s *The Portuguese (The Emigrant)*, we see an emigrant on a boat in a harbor.
   a. There are hints of a docking post and parts of a rope in the painting. The strings and sound hole of a guitar can also be seen.
   b. There are also stenciled letters and numbers that make parts of words—a technique that Braque adapted from commercial art. Situated on the surface of the canvas, they emphasize that the canvas itself is a fact, rather than simply a place to represent the real world.

E. Conclusion

1. Cubism was the most influential movement of the early 1900s, and Braque and Picasso’s new ways of doing things greatly affected modern art.

2. In art today, letters, words, and longer texts are common in paintings.

3. Cubists thought that reality could have many different forms, and this idea provided the basis for a variety of styles of abstract art.

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*Focused Reading, page 82*

Students learn to identify the summary statement from the text they have just read and then summarize it by distinguishing between major points and details and minor points or non-essential information.

Review the academic skills focus: Recognizing Summary Statements and Conclusions when Reading.

Review the academic skills focus: Summarizing Information.
For Exercises 4 and 5, page 83:

- Before students begin Exercise 5, you may want to list the paraphrasing techniques presented on page 75 on the board.
- As students paraphrase each sentence, ask them to identify the techniques that they used. Which ones were the easiest for them? Which were the most difficult?
- Alternatively, after students have paraphrased the points in Exercise 4, have pairs exchange papers and identify the techniques their partners used. Which ones did they use most often? Which did they use least often?

Go to www.MyAcademicConnectionsLab.com for Reading Activity 5.

Go to www.MyAcademicConnectionsLab.com for Checkpoint 1.

3 BUILDING ACADEMIC LISTENING SKILLS

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Highlight the purpose of this section, stated on the left. In this section students learn more about distinguishing major and minor points in a lecture and distinguishing essential from non-essential information.

Before You Listen, page 84

Students examine examples of three types of cubism that Picasso created in preparation for the lecture in which the professor discusses all three.

Global Listening, page 84

This section provides strategies and activities designed to help students discriminate between essential and non-essential information in a lecture in preparation for summarizing it.

Examine the Key Words on page 84. This vocabulary will be helpful for comprehension of the lecture and useful for the Integrated Speaking Task.
Review the academic skills focus: Distinguishing Essential from Non-essential Information in a Lecture.

Have students complete Exercises 1 and 2, pages 85–86.

Examine the Key Words on page 86. This vocabulary will be helpful for comprehension of the lecture.

For reference, you may want to project the works of art on page 86 on to a screen or the board since students will be using the chart on pages 85–86 as they listen to the lecture.

After students complete Exercise 3, page 87, discuss their answers as a class, clarifying any differences that arise.

Summary of the Lecture

“Cubism as Fashion Art,” page 87 (For the complete audioscript, see Academic Connections 4, pages 188–189.)

The lecture focuses on a controversy associated with cubism: Is it “skillful art” or “fashion art”?

1. (Aside / Digression: In the spring there will be a new exhibit of cubist artwork at the art museum, featuring some of Picasso’s sketches that have not been previously displayed.)

2. All art movements begin as new ideas represented as clearly as possible; novelty is a key element in art.
   a. Great art must also be skillful; otherwise it is just an invention, like a new machine.
   b. Good art has always been a balance of skill and novelty.

3. Fashion art is a new idea.
   a. Artists create it because they want something new that will sell.
   b. In fashion art, novelty is more important than skill; balance is gone.
   c. Fashion art attracts buyers only because it is different; it is not usually skillful.
   d. Fashion art stimulates even more fashion art because newness wears off quickly.
   e. When the public realizes the lack of skill in fashion art, the demand for new novelty produces new art just to satisfy the demand.
4. The professor hypothesizes that various forms of cubism, particularly synthetic cubism and construction, are fashion art.
   a. *Portrait of Daniel-Henry Kahnweiler* is an excellent example of analytic cubism.
   b. Picasso paints objects and spaces into interlocking shapes and cubes and merges the figure with the background.
   c. The perspective is flat; there is minimal color, but the canvas shimmers.
   d. The painting is not completely abstract because the form of the subject is suggested, but the concept is more important than reality.
   e. The painting demonstrates both novelty and skill.

5. Picasso’s *Woman’s Head* applies the breaking up of shapes and space to sculpture.
   a. It transfers ideas from a flat canvas to a three-dimensional object.
   b. It demonstrates skill, so it is not fashion art.

6. Picasso developed synthetic cubism, which the professor considers fashion art.
   a. Picasso is experimenting for the sake of novelty and to generate sales.
   b. He is not trying to increase expression or move art forward.
   c. In *Still Life with Chair Caning*, he uses a piece of cloth and paints it to resemble the seat of a chair. The word *jou* (perhaps from the French word *jouer*—to play) appears in the painting, suggesting that he was playing with reality. The professor questions whether this is skillful.

7. *Guitar* is an open construction.
   a. Flat and projecting planes suggest volume.
   b. The sound hole is a cylinder.
   c. (Digression: This image of a guitar can be seen around town; it was used to promote popular music bands in the 1920s.)

8. With the collages (glued pieces of paper and drawings) *Guitar, Sheet Music and Wine Glass*, and *Man with a Hat*, Picasso was creating fashion art. These collages are novel but not skillful.

9. Textbooks don’t distinguish between art and fashion art. Texts say that all of Picasso’s works were masterpieces.

Go to www.MyAcademicConnectionsLab.com for *Key Words* and *Key Words: Practice*.

Go to www.MyAcademicConnectionsLab.com for *Listening Activities 1–4*. 
Focused Listening, page 87

Students listen to the lecture again learn to recognize digressions or asides in a lecture.

Review the academic skills focus: Recognizing Digressions or Asides.

For Exercise 1, page 87:

- After students have completed the exercise, have them work in pairs to compare their answers. You may find that there are many minor differences in what students wrote.
- Write the two sentences on the board (see the audioscript, pages 188–189), and have students compare their answers to the precise words spoken. What are some words, phrases, or sounds that they heard incorrectly?

Go to www.MyAcademicConnectionsLab.com for Listening Activity 5.

Go to www.MyAcademicConnectionsLab.com for Checkpoint 2.

4 BUILDING ACADEMIC SPEAKING SKILLS

Make sure that students are familiar with the grammar point covered in MyAcademicConnectionsLab for this unit (the passive) before they begin this section. Go to page 14 in these Teacher’s Notes for the grammar chart.

Go to www.MyAcademicConnectionsLab.com for Grammar Check.

Highlight the purpose of this section, stated on the left. Students prepare and present a pair debate about cubism.

Before You Speak, page 88

Students read about the pair debate process and summarize what they have read in preparation for the Integrated Speaking Task.
• Go over the debate process explained on page 88.
• Ask students what challenges they think they will face the second time their pair speaks. Elicit strategies they can use to address those challenges. For example, point out that as the opposing pair presents its prepared statement, it is OK to take notes that they can use in their spontaneous responses. You may want to review a T-chart with them: A T-chart consists of two columns, with the left column listing points students feel are important to address and the right column listing one or two words that represent their responses to each point.
• After students have completed Exercise 2, page 88, you may want to go over the main points of their summaries as a class to ensure that they have a clear understanding of the debate process.

**Focused Speaking, page 89**

Students paraphrase quotations from Pablo Picasso to prepare for the Integrated Speaking Task.

Examine the Key Words on page 89. This vocabulary will be helpful for comprehension of the quotations in Exercise 1 and useful for the Integrated Speaking Task.

Before students begin Exercise 1, pages 89–90, review the paraphrasing techniques they learned about on page 75. You may want to list these techniques on the board for students’ reference.

For Exercises 2 and 3, page 91:
• After students have completed these exercises, have partners or small groups compare their summaries.
• As a class, go over the main points that should be included in the summaries. Although students’ answers for Exercise 3 will vary, here is one possibility:
  Picasso did not care about *what people—in the present or in the future—said about his work*. When Picasso considered whether his work was either representational or abstract, he *clearly felt that his work was connected to reality and was not abstract art*. To develop cubism, Picasso *simply painted what he felt; he did not deliberately develop cubism*.

[Go to www.MyAcademicConnectionsLab.com for Comprehension.]
[Go to www.MyAcademicConnectionsLab.com for Speaking Strategy.]
Integrated Speaking Task, page 91

The Integrated Speaking Task requires students to apply the knowledge they have acquired in this unit in order to participate in a debate.

- Examine the Integrated Speaking Task and the accompanying photos on page 91.
- Elicit from students that the photos represent three different kinds of cubism: analytic, synthetic or collage cubism, and cubist construction.
- Remind students that they may also use the examples on pages 80–81, 84, and 86 in their debates.
- Go over Steps 1 and 2 on page 92.
- As you go over Step 3, remind students that a T-chart is an effective graphic organizer for use in this step.
- Go over Step 4 and have students form groups of four: two students who agree with the debate statement and two who disagree.
- As each group presents its debate to class, have classmates complete the checklist on page 92.
- Allow a few minutes after each debate for members of the group to complete the checklist. The next debate group can use this time to get organized and ready for their debate.
- Have the debating group collect the checklists from their classmates. Allow time after the last debate for group members to look at the evaluations their classmates completed.

Go to www.MyAcademicConnectionsLab.com for Internet Activity and Academic Words Puzzle.
### GRAMMAR CHART: The Passive

<table>
<thead>
<tr>
<th>The Passive</th>
<th>Active</th>
<th>Passive</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. In the <strong>passive</strong>, the object of the active sentence becomes the subject of the passive sentence.</td>
<td>Braque and Picasso created cubism.</td>
<td>Cubism was created (by Braque and Picasso).</td>
</tr>
<tr>
<td>The subject of the active sentence becomes the agent (preceded by the preposition <em>by</em>) in the passive. The agent is optional; it does not need to appear in the passive sentence.</td>
<td>Cubism became popular in the early 20th century.</td>
<td>Incorrect: Cubism was become popular in the early 20th century.</td>
</tr>
<tr>
<td>Only transitive verbs (verbs that can be followed by an object) can be made passive. Intransitive verbs (verbs that cannot be followed by an object) cannot be made passive.</td>
<td>All of Picasso’s paintings <strong>are considered</strong> masterpieces.</td>
<td>In <em>Still Life with Chair Caning</em>, a piece of cloth <strong>was painted</strong> to look like the seat of a chair.</td>
</tr>
<tr>
<td>All of Picasso’s paintings are considered masterpieces.</td>
<td>Picasso’s more recent sketches will be displayed at the local museum.</td>
<td>Picasso’s more recent sketches <strong>were not</strong> / weren’t displayed last time.</td>
</tr>
<tr>
<td>To make a negative passive sentence, use the word <em>not</em> after the first verb.</td>
<td>Picasso’s more recent sketches are being displayed at the local museum.</td>
<td>Picasso’s more recent sketches <strong>should be displayed</strong> soon.</td>
</tr>
<tr>
<td>The present progressive and past progressive can be used to describe actions in progress at a certain time.</td>
<td>Picasso’s sketches <strong>should be displayed</strong> soon.</td>
<td>These sketches <strong>should have been displayed</strong> earlier.</td>
</tr>
<tr>
<td>Modals and modal-like auxiliaries can be used with the passive. To form the passive with the modal, use the modal + <em>be</em> + past participle. To form the past passive with a modal, use the modal + <em>have been</em> + past participle.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3. The passive is used:
   - when it is not known or not important to know who performs the action (by-phrase is omitted).
   - when the focus is on the receiver or the result of an action instead of on the agent.

   In a collage, paper and drawings are glued together. *(it’s not important who glues the paper and drawings in a collage)*

   The image of the guitar is still used occasionally by musicians and music studios.

4. Both direct objects and indirect objects can be the subjects of passive sentences.

   **Active**: The artist gave his painting to the museum.

   **Passive**: *The painting was given* to the museum by the artist.

   *The museum was given* the painting by the artist.

5. The verb *get* can be used to form the passive.

   *Get* can only be used with action verbs.

   We *got invited / were invited* to the exhibition of Picasso’s most recent sketches.

   In fashion art, new novelties are *needed* to generate sales.

   *Incorrect*: In fashion art, new novelties get needed to generate sales.

6. The **passive causative** can be used to refer to services or activities that people arrange for someone else to do. Both *have* and *get* can be used to form the passive causative. There is usually little difference in meaning between the causative using *have* and the causative using *get*.

   To form the passive causative, use *have / get* + object + past participle.

   The passive causative can be used in the past, present, and future and with modals.

   The *by*-phrase can occur with the passive causative, but it is often omitted. Use the

   Daniel-Henry Kahnweiler *had* his portrait *painted* in 1910.

   Rich people often *get* their portraits *painted*.

   One day I *might get* my portrait *painted* by a famous artist.
**by-phrase only when it is necessary to mention the agent.**

**Note:** Be careful not to confuse the passive causative with the past perfect.

<table>
<thead>
<tr>
<th>He <strong>had</strong> his portrait <strong>painted.</strong> (passive causative—someone else painted the portrait)</th>
</tr>
</thead>
<tbody>
<tr>
<td>He <strong>had painted</strong> his portrait. (past perfect—he had painted this himself before a specific time in the past)</td>
</tr>
</tbody>
</table>

7. The **stative passive** is used to describe situations or states. In the stative passive:
- no action is taking place; the action happened earlier
- there is no by-phrase
- the past participle functions as an adjective and is often followed by a prepositional phrase

Common stative passive verbs + prepositions include: be accustomed to, be annoyed with / by, be associated with, be bored with / by, be composed by, be concerned about, be connected to, be covered with, be dedicated to, be disappointed with / in, be excited about, be exposed to, be filled with, be finished with, be interested in, be involved in, be known for, be limited to, be located in, be made of, be married to, be opposed to, be pleased with, be related to, be remembered for, be worried about.

**Synthetic cubism is not / isn’t considered art; it is considered fashion art.**

The cubist collage is composed of paper and drawings.

**Picasso is known for** his cubist paintings, collages, and constructions.

8. Passives can be used to report ideas, beliefs, and opinions. They occur in the form *it + be + past participle + that clause.* Common verbs used in this form of passive are: allege, assume, believe, claim, say, think. Passive sentences of this type have corresponding active sentences.

A **by-phrase** can follow the passive, but it is optional.

<table>
<thead>
<tr>
<th>It is believed (by many art critics) <strong>that</strong> cubism was one of the most influential art movements of the early 20th century.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many art critics <strong>believe that</strong> cubism was one of the most influential art movements of the early 20th century.</td>
</tr>
</tbody>
</table>
9. Passives that report ideas, beliefs, and opinions also occur in this form: subject + be + past participle + to-phrase. This type of sentence can be converted from an equivalent active sentence with a that-clause. A by-phrase is also optional.

The verb in the to-phrase can be present or past.

<table>
<thead>
<tr>
<th>Cubism is thought (by many art critics) to be one of the most influential art movements of the early 20th century.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many art critics think that cubism was one of the most influential art movements of the early 20th century.</td>
</tr>
<tr>
<td>Synthetic cubism is said to be fashion art.</td>
</tr>
<tr>
<td>Kahnweiler is thought to have sat 20 times for his portrait.</td>
</tr>
</tbody>
</table>
UNIT 4 ANSWER KEY

1 PREVIEW

Previewing the Academic Content

Exercise, page 74
1. Order of paintings from most representational to most abstract:
   - Portrait of Eleanora of Toledo and Her Son (top, right)
   - Portrait of Pere Tanguy (bottom, left)
   - Portrait of Ambroise Vollard (top left)
   - The Scream (bottom right)

   Note: Some students may find The Scream more representational than Portrait of Ambroise Vollard.

2. The Portrait of Ambroise Vollard is the cubist painting. It looks like it was painted in cubes or blocks.

3. Answers will vary. Usually students tend to think that the most representational painting demonstrates the most skill. With this point of view, students may say that painting skill is demonstrated by the ability to draw something that looks like real life—accurate perspective, shapes, and colors. Or they may not take this perspective.

4. Portrait of Eleanora of Toledo and Her Son by Bronzino
   - Portrait of Pere Tanguy by van Gogh
   - Portrait of Ambroise Vollard by Picasso
   - The Scream by Munch

Previewing the Academic Skills Focus

Exercise, pages 75–76
1. Paraphrases 1 and 2 are good. Paraphrase 1 is useful because it uses a variety of paraphrase techniques used. Paraphrase 2 is short, but it does reflect all the main ideas. Paraphrase 3 is not good because the writer changed only a few words, and it is too similar to the original piece of writing.

2. In paraphrase 1, the writer used synonyms, change of sentence structure, and voice change from active to passive. In paraphrase 2, the writer used synonyms and changed the sentence structure.

3. The beginning of each sentence is similar: “Picasso felt that” and “Picasso believed that.” These are good ways to start a paraphrase because they show whose idea the paraphrase expresses.
2 BUILDING ACADEMIC READING SKILLS

Before You Read

Exercise 1, page 76

<table>
<thead>
<tr>
<th>Definition</th>
<th>Synonyms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Something created by an artist</td>
<td>artwork (n), work of art (exp), painting (n)</td>
</tr>
<tr>
<td>Someone who creates art</td>
<td>artist (n), painter (n), creator (n)</td>
</tr>
<tr>
<td>Something larger that has been reduced to smaller parts</td>
<td>fragmented (adj), dissected (adj), broken</td>
</tr>
<tr>
<td></td>
<td>down (adj)</td>
</tr>
<tr>
<td>Not easy to see unless you pay careful attention</td>
<td>small details (exp), subtle clues (exp)</td>
</tr>
<tr>
<td>Painted in just one color, usually mixed with grey</td>
<td>monochromatic (adj), single color / tone (exp)</td>
</tr>
<tr>
<td>A person or a thing in a painting</td>
<td>subject (n), figure (n), object (n)</td>
</tr>
<tr>
<td>To stay in one place in the air</td>
<td>hover (v), float (v)</td>
</tr>
<tr>
<td>The effect or consequence of something</td>
<td>repercussion (n), impact (n), lingering</td>
</tr>
<tr>
<td></td>
<td>influence (exp), far-reaching implications</td>
</tr>
<tr>
<td></td>
<td>(exp), (the) legacy of (n)</td>
</tr>
</tbody>
</table>

Exercise 2, page 77

1. In abstract art, the subjects / figures / objects don’t look like those in real life. They may hover / float / be dissected / be fragmented / be broken down. They may be monochromatic.

2. Creators / Artists might give subtle clues or small details about their subjects / objects / figures.

3. Answers will vary. Cezanne is one example of an artist who had a lingering influence / an impact / far-reaching influence on other artists.

Exercise 4, page 79

Answers will vary. Possible answers:

1. Cubism had a lingering influence on modern art. (Technique: used synonyms) Cubism’s legacy had an inestimable impact on the art that followed. (Technique: changed the sentence structure)

2. Art by cubist painters displays figures that give subtle clues to the subject’s identity. The figures appear to hover in the painting. (Technique: used synonyms; changed from passive to active) The figures in cubist paintings are often fragmented, but subtle clues in the painting reveal their identity. The figures appear to hover in the painting. (Technique: used synonyms; changed sentence structure)
Viewers can identify the figures in cubist art by the subtle clues left by the artists. The figures appear to hover in the painting. (Technique: changed sentence structure; used synonyms)

3. Cubist paintings are monochromatic yet shimmer with light. (Technique: used synonyms)

4. As early as 1911, Braque had used words in his artworks, something that is now commonplace. As one might expect, his written words are as broken down as are his central figures. (Technique: changed sentence structure; used synonyms)

Global Reading

Exercise, page 79

1. Cubism influenced other art by treating objects and space as things that had no fixed or absolute form. Cubist artists dissected and analyzed objects. They used words in their paintings. They displayed multiple viewpoints of their objects at one time on a flat surface. They eliminated realistic drawing and one-point perspective. Other kinds of art that cubism influenced include Italian futurism, Dutch neo-plasticism, Russian constructivism, the paintings of Willem de Kooning, the sculpture of David Smith, the multimedia constructions of Robert Rauschenberg, the photographs of David Hockney, and the architecture of Frank Gehry.

2. In cubist paintings, figures are merged with the background. Figures are broken down into planes that are angled. The planes hover near the surface of the painting. There is no realistic drawing or one-point perspective. The planes shift and fluctuate and solid forms dissolve. The artists use subtle clues that enable the viewer to perceive the subject of the painting despite the almost indecipherable images and obscure subject matter. The color range is narrow, but the paintings “shimmer.” The artists often use words in their paintings.

3. The placement of the X will vary from student to student.

Focused Reading

Exercise 1, page 82

The whole final paragraph is the conclusion of this text. It starts with “In conclusion.”
Exercise 2, page 82
Answers will vary. One possible paraphrase is:
To summarize, the early twentieth century art movement that had the most significant impact on the art that followed it was cubism.

Exercise 3, page 83
Answers will vary. The example above used synonyms and a change from active to passive voice.

Exercise 4, page 83
Answers may vary. Students should support their answers.


Exercise 5, page 83
Answers will vary. Possible summary:
Cubism was developed by Picasso and Braque between 1908 and 1914. Cubism influenced many different forms of art. Cubist artists rejected the idea that art had to be representational. Instead of showing an object as it appears in reality, analytic cubist paintings broke down an object into planes and angles. Characteristics of cubist paintings are the merging of the background and the subject and a minimal use of color. However, cubist artists always provided some small details that revealed the reality of the subject. Braque was one of the first painters to use letters in his cubist paintings, and now letters are often used in abstract art. Cubism, while not abstract itself, ushered in many kinds of abstract art.
3 BUILDING ACADEMIC LISTENING SKILLS

Global Listening

Exercise 1, pages 85–86

<table>
<thead>
<tr>
<th>Points</th>
<th>Predicted Order</th>
<th>Actual Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Is cubism skillful?</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>I <em>Still Life with Chair Caning</em> is an example of synthetic cubism.</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>I Fashion art displays too much novelty and not enough skill.</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>E Picasso’s constructed guitar was used to advertise music groups in</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>the 1920s.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Great art is a combination of novelty and skill.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>I <em>Portrait of Daniel-Henry Kahnweiler</em> is an example of analytical</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>cubism.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E There is an exhibition of Picasso’s sketches coming to town soon.</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>I Is cubism—especially the later forms of cubism—fashion art?</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>I The <em>Guitar</em> is an example of cubist sculpture.</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>I The <em>Man with a Hat</em> is an example of cubist collage.</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>I Be ready to discuss whether you think the later forms of cubist art</td>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>

Emphasize that students should include the following points in a summary: the major points (1, 3, 4, 5, and 11) and the important details (points 6, 7, 8, and 10). They should eliminate the non-essential information (points 2 and 9).
Exercise 3, page 87

*Actual order*: 1, 7, 4, 9, 3, 6, 2, 5, 8, 10, 11

The major points are located at the beginning of each section of the lecture. Important details usually directly followed the major points. One non-essential point (about the new exhibit of cubist art) came very close to the beginning of the lecture. Another non-essential point (about the guitar image being used to advertise music groups in the 1920s) came at the end of the section in which the professor discussed *Guitar*, a painting that used the guitar image.

Exercise 4, page 87

*Answers will vary. Possible summary*:

Great art is a combination of novelty, or new ideas, and technical skill. According to the lecturer, fashion art displays too much novelty and not enough skill. In his lecture, he attempts to show that cubism—especially the later forms of cubism—is fashion art. He describes the features of the following forms of cubism, using one major work as an example of each form: analytical cubism (*Portrait of Daniel-Henry Kahnweiler*); cubist sculpture (*Woman’s Head*); synthetic cubism (*Still Life with Chair Caning*); cubist construction (*Guitar*); and cubist collage (*Man with a Hat*). He suggests that the earlier forms of cubism reflect both novelty and skill but that the later forms, while displaying novelty, show less and less skill.

Focused Listening

Exercise 1, page 87

1. an exhibit in the spring of more recent Picasso sketches that have not been displayed before. Students should attend.

2. this image of a guitar around town—even today it is used occasionally. It was used to promote a number of popular music bands in the 1920s, so it certainly caught the popular imagination.

Exercise 2, page 87

These digressions are not essential information because they don’t help you understand the main points of the lecture.
4 BUILDING ACADEMIC SPEAKING SKILLS

Before You Speak

Exercise 1, page 88
Answers will vary. Possible summary:
We get into pairs and join with another pair. One pair argues for the debate statement and the other pair argues against it. The pair that agrees with the debate statement speaks first, for four minutes, followed by the pair that opposes the debate statement, also for four minutes. Then each pair speaks again, this time for two minutes, responding to any statements the other pair has made. Everyone should speak. At the end, everyone decides which pair was most persuasive.

Focused Speaking

Exercise 1, pages 89–90
Paraphrases will vary. Possible paraphrases:
1. Picasso was not concerned about whether people liked his art. He felt that artists who worried too much about people’s opinions would not be free to express themselves.
2. Picasso felt that cubism was similar in its principles and elements to other art movements. He did not care that many people rejected cubism; just because something is rejected by many people doesn’t mean that it isn’t important.
3. Picasso didn’t care about the opinions of other people. He didn’t seek the approval of other people and didn’t care about what was in style.
4. Picasso felt that his art was not abstract. He felt that all art is in some way representational because even abstract art is based on an idea that is real.
5. Picasso always tried to represent his understanding of reality.
6. Picasso felt his art was linked to reality and reflected the same oppositions found in life.
7. Many people have tried to explain cubism and failed. Cubism was the expression in art of the ideas of the artists who invented it; it was not a planned art movement.

Exercise 2, page 91
Answers will vary. Possible answers:
1. what people—in the present or in the future—said about his work.
2. clearly felt that his work was connected to reality, and was not abstract art.
3. simply painted what he felt; he did not deliberately set out to develop an art movement.