

International Education: The Basque Country

The Idaho State Department of Education is dedicated to increasing the technical capability, social readiness, and global perspective of high school graduates in order that they will complete school with the character, skills, and knowledge to become responsible and productive citizens in their community, state, nation and world. The following lesson on the Basque Country integrates one of Clifton Taulbert's *Eight Habits of the Heart* "to incite your memory and passion so that you can employ your imagination in the building of good communities for the twenty-first century."

Taulbert, Clifton. (1997). *Eight Habits of the Heart*. New York, New York: Penguin Books.

*Within the community, hope is believing in tomorrow –
because you have learned to see with your heart. Talbert, p. 89*

This lesson should take approximately three - five full 55-minute class periods.

I. Content:

I want my students to understand (or be able to):

- A. The fundamental issues and chronological sequence related to the attack on the village of Gernika (Guernica) and the creation of the painting of the same name.
- B. Understand that abstract ideas such as *hope* and *peace* can be attached to a concrete symbol.
- C. Recognize the role that symbols play in their own lives.
- D. Research events/people/places that are unfamiliar and document what and where that information was found
- E. Express their findings in an organized, entertaining and coherent personal narrative essay.

II. Prerequisites:

In order to fully appreciate this lesson, the student must know (or be experienced in):

- A. Fundamental background information concerning the political and philosophical conflicts in 20th century Europe.
- B. Basic internet skills.

III. Instructional Objective:

The students will:

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- A. Comprehend, evaluate, and synthesize the information presented in class (worksheets, images) and relate those experiences to their own lives.
- B. Research a specific topic and present that information in a clear informative manner.
- C. Produce a personal narrative essay in which they describe a symbol of *hope* in their own lives.

IV. Materials and Equipment

Teacher: Library or computer lab
Overhead, computer projection, color print or some other means of showing Picasso's painting, *Guernica*. Can be found online at: <http://www.terra.es/personal/asg00003/picasso/grguer2.html>
A copy of the prologue of *Picasso's War* by Russell Martin. Can be found at: <http://www.picassoswar.com/prologue.html>
Student Research Checklist and list of topics for students (included in **Student Handout #1**.) Also access to proper MLA Handbook resources or online MLA resource: <http://www.bedfordstmartins.com/online/cite5.html>
Personal narrative essay prompt and rubric—**Student Handout #2**.
Vocabulary list and key for prologue of *Picasso's War*—**Student Handout #3**.

Students: Access to website: Picasso's War: <http://www.picassoswar.com/prologue.html> or a printout of it.
Dictionary or access to online dictionary
Suggested Reference source: <http://dictionary.reference.com/>
Student Research Checklist and list of topics for students (included in **Student Handout #1**) Also access to proper MLA Handbook resources or online MLA resource: <http://www.bedfordstmartins.com/online/cite5.html>
Personal narrative essay prompt and rubric—**Student Handout #2**
Vocabulary word list for prologue to *Picasso's War*—**Student Handout #3**

V. Instructional Procedure:

Day One: *This could be extended into two days if needed: one for defining hope and viewing of the painting and discussion, the other for the research.*

Part 1:

- A. Teacher will ask students to define the word *hope*. Have them list times in their lives when hope was very important to them.
Teacher will have students list **when** and **where** *hope* would have helped people historically.

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Teacher will have students list **when** and **where** *hope* would be important to people in the world today.

- B. Collect on the board and have students agree on some working definition of the word. Something that resembles: “Hope sustains people during the worst of times.”

Part 2:

- A. Teacher will display a copy of Picasso’s painting *Guernica*: (Overhead, handout, or computer projection). It should be as large as possible. Teacher will explain to students that this is a painting about war and tell students that its actual dimensions are 349 × 776 cm or 11’6” × 25’8”. Ask students for their initial impressions of the piece. Have students collect their impressions in journals or on paper. Students should write down everything they see, or *think* they see in the painting. Teacher should be careful to let the image speak rather than speaking for the image. Have students share impressions of the image by collecting their impressions on the board. Teacher may create categories of positive/negative/neutral/defining/etc.
- B. Ask class to offer any previous knowledge they have of the painting or Picasso and write what is collected on the board for further discussion. Examples: *A light, bull, horse, bodies, people screaming, etc.* Teacher should try to pull as much from the students perceptions as possible. Ask students questions about the light: “What kind of light is it?” “Why would it be a bare light?” “What about the bull? What emotion does it convey?” “What colors are used? Why only black and white?”
- C. Teacher will explain Individual Topic Research Assignment and distribute the Student Research Checklist (**Student Handout #1**). There are twenty-two topics listed. This can be tailored to the size of class or for groups of two. They are listed loosely in order of importance in case the teacher needs to cut some, but it would be best to cover all topics. Teacher can choose to distribute topics randomly, have students choose, or assign the individual topics. Teacher could take students to the library or a computer lab for this research if desired or assign them outside of class research.

Day Two/Three: Teacher’s introduction to the Research presentation.

- A. Students present their research to the class, and take notes as others present.
- B. Teacher will explain that all students will take notes from the students’ presentations. Each student will be responsible for contributing to the creation of a timeline of the events leading up to the creation and later travels of the painting. (See **Student Handout #1**)
- C. After all students have presented their research, the teacher will guide the creation on the board or overhead, of a timeline of key events in the

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creation of the painting and its travels. (See Example in **Student Handout #1**)

Day Three/Four:

- A. Teacher will distribute the vocabulary questions list for Picasso's War prologue. (**Student Handout #3**) Students will define the words using a dictionary or online resource prior to reading the assignment.
- B. Students read the prologue to Russell Martin's Picasso's War
After reading teacher will lead a discussion on how this introduction to the larger work, Picasso's War, is both a brief explanation of the history of the painting and how it has become symbolic of many things to many people; and also an account of the very personal meaning to the author.
- C. Handout essay prompt and rubric—**Student Handout #2**
- D. Have students look back to their initial impressions of the painting, notes of the presentations, and brainstorm ideas for their essay.
Possible examples: Cross, Star of David, a flag, national monuments, museums, emblems, banners, etc.

Day Four/Five: Depending on individual situation, teacher may consider using a class day to continue writing and helping students.

VI. Assessment/ Evaluation:

- A. Research Checklist
- B. Presentation of research
- C. Vocabulary words
- D. Essay

VII. Idaho Achievement Standards:

Standard 1: Reading Process

Goal 1.8: Vocabulary and Concept Development

12.LA.1.8.2 Use context analysis to determine the meanings of unfamiliar and multiple-meaning words in literature representing various English speaking cultures and periods.

Standard 2: Comprehension/Interpretation

Goal 2.1: Acquire Strategies and Skill for Comprehending Text

12.LA.2.1.3 Clarify an understanding of text by creating outlines, notes, annotations, charts, and/or diagrams.

Standard 3: Writing Process

Goal 3.1: Acquire Prewriting Skills

12.LA.3.1.1 Generate ideas using a variety of strategies.

12.LA.3.1.3 Apply organizational strategies to plan writing.

12.LA.3.1.5 Produce a piece of writing within a set period of time.

Goal 3.2: Acquire Skills for Writing a Draft

12.LA.3.2.1 Use the ideas generated and organized through prewriting to write a draft.

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Goal 3.3: Acquire Skills for revising a draft

12.LA.3.3.1 Revise draft for meaning, clarity, and effective organization.

12.LA.3.3.2 Add relevant details and delete irrelevant or redundant information.

Goal 3.5: Acquire Skills to Publish Writing

12.LA.3.5.1 Publish improved draft

Standard 4: Writing Applications

Goal 4.1: Acquire Expressive (Narrative/Creative) Writing Skills

12.LA.4.1.1 Write reflective compositions that draw comparisons between specific incidents and broader themes that illustrate the writer's important beliefs or generalizations about life.

VIII. Follow Up Activities:

- A. Have students read their narrative to the class and/or teacher--choose some to read.
- B. Write a poem about a symbol of hope.
- C. Explore Website:
Guernica: Testimony of War
<http://www.pbs.org/treasuresoftheworld/guernica/gmain.html>
- D. Draw, paint, sculpt, or in some form create a concrete image of *hope*.
- E. Read Picasso's War by Russell Martin.
- F. Read the chapters concerning Gernika in The Basque History of the World by Mark Kurlansky.
- G. Explore the Boise Basque Museum and Cultural Center website at www.basquemuseum.com

Research Checklist for *Guernica* Painting

Name _____

Period _____

Point Value _____

Due Date _____

Each student is responsible for researching and presenting to the class one topic related to Pablo Picasso's painting *Guernica*. The information you find will help in understanding how this painting has become both a symbol of **hope** and a **uniting force** for the Basque People as well as people around the world. As you research your individual topic, keep in mind how the information you find is related to the painting itself and how it could have possibly contributed to *Guernica* becoming the international symbol it has.

Remember to keep track of where you find this information and document it using proper MLA documentation.

List of Individual Research Topics:

The Basque People

Basque Country

The city of Guernica [Gernika] (Specifically what happened there on April 26th 1937?)

The Spanish Civil War

Francisco Franco

Pablo Picasso

The Oak of Guernica [Gernika]

Guggenheim Bilbao

The Second Spanish Republic

Legión Cóndor

Gernikako Arbola

Basque Nationalism

New York Museum of Modern Art

Spanish Museum of 20th Century Art

Prado Museum

Paris International Exposition 1937

Bilbao, Spain

Guernica tapestry at the United Nations

Cubism

The ETA

corrida

minotaur

Timeline Example

Not all of these need to be included, and the students will probably generate many more. This is just a guide for the teacher.

- 1881 October 25:** Pablo Picasso born in Málaga, Spain.
- 1930 January:** Resignation of Primo de Rivera; more moderate government in Spain.
- 1931 March:** Constitution restored in Spain; general elections. Abdication of King Alfonso XIII; provisional Republic established.
- 1933 April 1:** Spanish Republic declared.
- 1934 Fall:** Picasso's last visit to Spain.
- 1935 March:** Picasso begins work on *The Minotauromachy*.
- 1936 February:** General elections in Spain; victory for the Popular Front.
- July:** Rebellion marks the beginning of the Spanish civil war.
- September:** Picasso named Honorary Director-in-Exile of the Prado Museum in Madrid.
- November:** Franco bombs Madrid and damages the Prado Museum. Picasso begins work on *The Dream and Lie of Franco*.
- 1937 January:** Picasso accepts commission for a painting in the Spanish Pavilion of the Paris Exposition.
- April 26:** German bombers attack Guernica. Three days later, Franco's troops occupy the town.
- May 1:** Protesters in Paris march in the largest May Day demonstration in the city's history. Picasso sketches preliminary drawings for the mural he will call *Guernica*.
- May 2-9:** Picasso draws compositional studies for the mural. He continues to sketch studies throughout the process of painting the mural.
- May 11:** Picasso draws on the huge canvas for the first time.
- 1938 Spring:** After the close of the Paris Exposition in November, *Guernica* travels to Oslo, Stockholm and Copenhagen before returning to France.
- 1939 March:** Franco triumphs in Spain.
- May:** *Guernica* comes to America to raise funds and support for Spanish refugees. Picasso directs that the mural be placed in the care of the Museum of Modern Art.
- September:** Outbreak of W.W.II.

- 1939-1952** *Guernica* travels throughout the United States: from New York to Los Angeles, San Francisco, Chicago, St. Louis, Boston, Cincinnati, Cleveland, New Orleans, Minneapolis, Pittsburgh, Cambridge and Columbus.
- 1940 June:** Occupation of Paris by the Germans.
- 1941 December 7:** United States enters the war against Nazi Germany and its allies, Italy and Japan.
- 1944 August:** Allied invasion of Normandy and liberation of Paris.
- 1945 May 8:** World War II ends.
- 1953-1956** *Guernica* travels to Brazil and returns to Europe - Milan, Paris, Munich, Cologne, Hamburg, Brussels, Amsterdam and Stockholm - then back to MOMA in New York for the Picasso retrospective celebrating the artist's 75th birthday.
- 1957-1958** *Guernica* travels to the Chicago Art Institute and the Museum of Art in Philadelphia. Final loan exhibition, as constant travel has weakened the canvas.
- 1968** Franco launches an effort to bring *Guernica* to Spain.
- 1970-1971** Picasso makes additional conditions for *Guernica's* travel to Spain. Originally, he demanded establishment of the Republic; now he sets forth other standards, such as liberty and democracy in Spain. The issue remains unresolved.
- 1973** Picasso's death at age 92.
- 1975** Franco's death at age 82.
- 1977 June 15:** First free elections since before the civil war.
- 1978 December:** Democratic constitution adopted in Spain.
- 1981 September 9:** *Guernica* finally comes home to Spain.

Narrative Essay

Think of the symbols of hope in your life. These symbols might be commonly recognized, things such as the American Flag, or a religious symbol, or they could be of a more personal nature like a high school mascot or organization to which you belong. In either case, focus on one symbol and write an essay in which you explain how it has come to symbolize hope or have larger meaning than just an object for you and/or others. Remember to address cultural values, philosophical conflicts, personal connections, etc. Demonstrate your understanding of this through the details provided in your story.

Specific Requirements

1. First person narrative
2. Reveals something about you through the background and through details that show your connection to the symbol.
3. Relies upon description and detail to show how the symbol has achieved its importance to you and/or others (don't just explain the story)
4. Demonstrates narrative essay competency in format, development and detail
5. Uses correct MLA essay format
6. Displays careful editing
7. Has a minimum of two pages of text (2—4 pages in length)

Narrative Essay Rubric

<i>Product that meets the requirements for successful completion of this item.</i>	Points Possible	Points Earned
<u>Ideas and Content</u>		
1. Focuses on a well-defined symbol or series of related incidents.		
2. Provides background information for the symbol.		
3. Uses elements such as plot, character, and setting as appropriate.		
4. Includes precise language and specific details.		
5. Shows why the symbol has meaning		
<u>Structure and Form</u>		
6. Makes the order of events clear.		
7. Uses description and/or dialogue when appropriate.		
8. Maintains a consistent point of view.		
<u>Grammar, Usage and Mechanics</u>		
9. Demonstrates proficient control of written language, has minimal surface errors, and none that inhibit understanding.		
10. Is typed using MLA manuscript format.		
<i>Total Points</i>		

Pre-reading activity for Picasso's War by Russell Martin

Name _____

Period _____

Point Value _____

Due Date _____

Before reading the excerpt from the prologue to Picasso's War, define each of the following words.

Word	Definition
heralded	
acquiescence	
abhorred	
nascent	
propaganda	
fascist	
cancerous	
emblematic	
totalitarian	
viscerally	
apprehend	
transfigure	
catastrophe	
homage	
jubilant	
mesmerizing	

Pre-reading activity for Picasso’s War Key

Word	Definition
heralded	Indicates or announces someone or something to come
acquiescence	Passive assent or agreement without protest.
abhorred	To regard with horror or loathing; detest
nascent	Coming into existence; emerging
propaganda	The systematic propagation of a doctrine or cause or of information reflecting the views and interests of those advocating such a doctrine or cause.
fascist	An advocate or adherent of fascism . Fascism : A system of government marked by centralization of authority under a dictator, stringent socioeconomic controls, suppression of the opposition through terror and censorship, and typically a policy of belligerent nationalism and racism.
cancerous	A pernicious, spreading evil
emblematic	Of, relating to, or serving as an emblem; symbolic.
totalitarian	Relating to, being, or imposing a form of government in which the political authority exercises absolute and centralized control over all aspects of life, the individual is subordinated to the state, and opposing political and cultural expression is suppressed
Viscerally	Of, relating to, or arising from one's mental or spiritual being; Derived from or prompted by a natural tendency or impulse
apprehend	To grasp mentally; understand
transfigure	To alter the outward appearance of; transform
catastrophe	A great, often sudden calamity
homage	Special honor or respect shown or expressed publicly.
jubilant	Exultingly joyful.
mesmerizing	To spellbind; enthrall