

# CONTEMPORARY INFLUENCE SLIDESHOW ASSIGNMENT

To be delivered after visiting the [Esker Foundation](#), either in person or digitally. The Esker Foundation is in Calgary, Alberta.

## FROM MAGALIE GUÉRIN TO PABLO PICASSO



Magalie Guérin, *Untitled*, 2025, Oil on canvas on panel.  
(Photographs were taken by Ms. Pie when attending the exhibition in person)

We will examine *Untitled* (2025) by Magalie Guérin as a class to begin building connections to her possible artistic influences from the past. Throughout our discussion, we will focus on the elements found in Guérin's work, including fragmentation, emotional tone, colour relationships, and spatial manipulation. This painting will be our entry point for understanding these concepts.

After the class discussion about *Untitled* (2025), you will dive into research on Pablo Picasso and Magalie Guérin. After researching these artists, please choose one painting by Guérin to analyze and compare with one work by Picasso. This will allow you to explore the similarities and differences in their styles and themes.

## ASSIGNMENT OVERVIEW

You will create a slideshow in Google Slides, PowerPoint, or Canva that demonstrates your understanding of Pablo Picasso and Cubism, analyze one Picasso artwork, analyze one Guérin artwork (your choice), compare the two works of art, and synthesize how fragmentation shifts over time.

*You will honour and respect the AI Policy at our school and document any use of AI tools when creating your PowerPoint. Any assignment in violation of the AI use policy will receive a zero and not be eligible for reassessment.*

**THIS IS NOT A BIOGRAPHY ASSIGNMENT. IT IS A STRUCTURED VISUAL ANALYSIS AND COMPARISON.**

## TIMELINE (MULTI-DAY IN-CLASS)

We will work on this assignment for a week in class. In the following week, you will present your research to a small group of fellow students, making connections between your findings as well as sharing new information that you have found. Your presentations will first be peer-evaluated and then evaluated by me.

### GENERAL TIMELINE OF IN-CLASS WORK:

- Class 1 – Introduction & Picasso Research
- Class 2 – Picasso Analysis (Elements & Principles)
- Class 3 – Guérin Selection & Analysis (Elements & Principles)
- Class 4 – Comparison & Synthesis
- Class 5 – Refinement & Submit

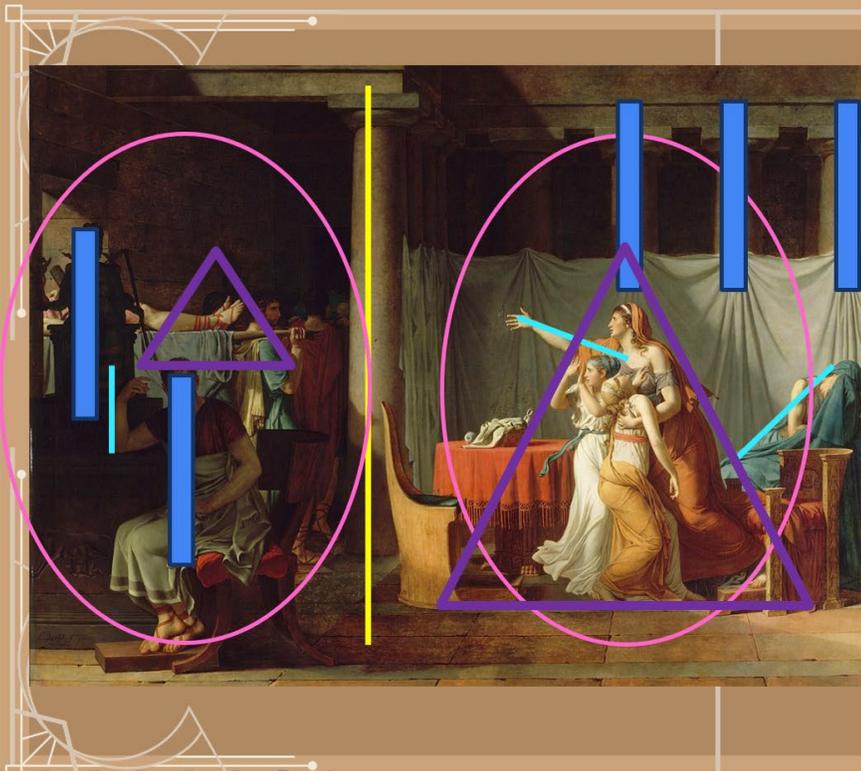
## SLIDE STRUCTURE

- **Slide # 1** – Title Slide (Assignment title, Name, Course, Date, One Picasso image)
- **Slide # 2** – Pablo Picasso Context (4–6 bullet points: Time period, Cubism, Geography, Medium, Key characteristics)
- **Slide # 3** – Understanding Cubism (Define Cubism, Fragmentation, Multiple perspective + 4–6 bullet points of interesting facts that you find)
- **Slide # 4** – Picasso Artwork Analysis (Elements of Art – Minimum 6 bullet points with annotations on the image)
- **Slide # 5** – Picasso Artwork Analysis (Principles of Design – Minimum 6 bullet points with annotations on the image)
- **Slide # 6** – Selected Guérin Artwork (Proper label included: Name, *Title*, Date, Medium)

- **Slide # 7** – Guérin Artwork Analysis (Elements of Art – Minimum 6 bullet points with annotations on the image)
- **Slide # 8** – Guérin Artwork Analysis (Principles of Design – Minimum 6 bullet points with annotations on the image)
- **Slide # 9** – Compare & Contrast (Minimum 8 bullet points referencing BOTH artists with annotations on the image)
- **Slide # 10** – Synthesis (6–8 complete sentences demonstrating influence across time)
- **Slide # 11** – Bibliography - MLA citation Style guide 9<sup>th</sup> edition

#### EXAMPLE OF A VISUALLY ANNOTATED WORK OF ART:

Below is an example of an analysis of Jacques-Louis David's *The Lictors Bring to Brutus the Bodies of His Sons*, 1789, Oil on canvas, 127 in × 166 in. Here you can see a colour-coded analysis of the artwork, highlighting evidence from the painting by using the Elements of Art and Principles of Design. This slide focused on the Principles of Design.



**Balance (Asymmetry):**  
The painting is intentionally unbalanced, with the dark, heavy figure of Brutus on the far left opposing the brighter, lighter, and more fragmented group of women on the right.  
**Clear separation via the column**

**Emphasis/Focal Point:** The main focal points are Brutus himself (in shadow) and the dramatic contrast of the lictors bringing in the bodies.

**Contrast:**

- **Strong contrast in emotion and lighting**

**Unity and Harmony:** Achieved through the overall theme of sacrifice and the logical, ordered, and severe arrangement of figures and architectural elements.

**Movement and Repetition**

- **Pointing**
- **Collapse**
- **Figures & Columns**

**Focal Point**  
**Family and Sons**

#### VISUAL EXPECTATIONS

- Use high-quality images
- Properly label all artworks in MLA (Artist, Title, Date, Medium)
- Use consistent fonts, colours, and layouts
- create pleasing visual slides, do not over-crowd
- Use bullet points
- Use full sentences
- Follow MLA 9<sup>th</sup> edition Citation Guidelines

## PEER EVALUATION FORM

### CONTEMPORARY INFLUENCE PRESENTATION – GRADE 12 ART

Presenter: \_\_\_\_\_

Evaluator: \_\_\_\_\_

Please listen carefully and evaluate fairly. Be honest and respectful.

#### PART 1 – UNDERSTANDING & THINKING

What to Look For	4 – Strong	3 – Clear	2 – Developing	1 – Limited
<b>Understanding of Cubism</b>	Clearly explains Cubism and its key ideas with confidence.	The presenter explains Cubism clearly with minor gaps.	The presenter gives a basic explanation but lacks depth.	Explanation is unclear or incorrect.
<b>Artwork Analysis</b>	The presenter uses strong visual evidence and art vocabulary when talking about both artworks.	The presenter uses art vocabulary and gives some evidence.	Some analysis, but not very detailed.	Minimal analysis or unclear explanations.
<b>Comparison &amp; Connection</b>	Clearly explains how Guerin connects to or changes Picasso's ideas.	Makes clear comparisons between the two artists.	Basic comparison, but not very detailed.	Comparison is unclear or not supported.

#### PART 2 – PRESENTATION SKILLS

What to Look For	4 – Strong	3 – Clear	2 – Developing	1 – Limited
<b>Clarity of Explanation</b>	The presenter speaks clearly and explains ideas confidently.	Mostly clear with small moments of hesitation.	Sometimes it is hard to follow or rushed.	Difficult to understand.
<b>Use of Slides &amp; Visual Evidence</b>	Slides are organized and clearly support what is being said.	Slides support the explanation.	Slides are somewhat helpful but cluttered or unclear.	Slides are overcrowded or confusing.
<b>Preparation &amp; Engagement</b>	The presenter is well-prepared and engaged. Does not rely heavily on reading.	The presenter is prepared but reads occasionally.	The presenter reads most of the time.	The presenter seems unprepared.

#### OVERALL IMPRESSION (CHECK ONE)

- Outstanding  
 Strong  
 Satisfactory

#### WRITTEN FEEDBACK (REQUIRED)

1. One thing this group did well:

2. One idea I learned from my group's presentation:

**ASSESSMENT RUBRIC - GRADE 12 (ART 30)**

<b>Criteria (20 marks each)</b>	<b>Exemplary (18-20)</b>	<b>Proficient (15-17)</b>	<b>Developing (12-14)</b>	<b>Beginning (0-11)</b>
<b>Encounters – Historical &amp; Contextual Understanding</b>	Includes 5–6 accurate historical facts and clearly explains at least 3 specific connections between Cubism and contemporary practice.	Includes 4 accurate historical facts and explains at least 2 connections to contemporary practice.	Includes 2–3 historical facts with 1 limited connection to contemporary practice.	Includes fewer than 2 accurate historical facts and no clear contemporary connection.
<b>Composition – Elements &amp; Principles Analysis</b>	Accurately analyzes at least 5 elements and 5 principles using correct vocabulary and 6+ specific visual references.	Analyzes at least 4 elements and 4 principles with mostly correct vocabulary and 4–5 visual references.	Analyzes 2–3 elements and 2–3 principles with limited vocabulary and 2–3 visual references.	Identifies fewer than 2 elements/principles and provides minimal or unclear visual references.
<b>Drawing – Structural Understanding of the Figure</b>	Clearly explains fragmentation and figure distortion using 4+ specific references to proportion, structure, or construction.	Explains fragmentation and distortion with 3 specific structural references.	Mentions distortion with 1–2 limited structural references.	Provides no clear explanation of structural qualities.
<b>Encounters – Synthesis &amp; Comparative Thinking</b>	Provides 6–8 complete sentences demonstrating synthesis and includes 4+ direct comparisons supported by visual evidence.	Provides 6+ sentences with 3 supported comparisons.	Provides 4–5 sentences with 1–2 limited comparisons.	Provides fewer than 4 sentences and lacks a supported comparison.
<b>Communication &amp; Presentation Quality</b>	Includes all 11 required slides, all artworks properly labelled, no missing components, consistent layout, and no major spelling errors.	Includes 9–10 slides with minor labelling or formatting errors.	Includes 7–8 slides with multiple missing labels or formatting inconsistencies.	Includes fewer than 7 slides or major structural components missing.