Joslyn Art Museum

Comprehensive Study Lesson Plan

Created by Julie Daigle, Kristy Lee, Carter Leeka, Susan Oles, and Laura Huntimer.

4th Quarter – 19th C. French Academic Art

Focus: Jules Breton and The Vintage at Château Lagrange

Objectives:
- Understand the concept of labor.
- Make connections between France and Nebraska.
- Develop the skills to criticize an artwork including the ability to compare and contrast while doing the critique.

Instructional Strategies that Strongly Affect Student Achievement – Robert J. Marzano

| 01 Identifying similarities and differences | 06 Cooperative learning |
| 02 Summarizing and note taking | 07 Setting goals and providing feedback |
| 03 Reinforcing effort and providing recognition | 08 Generating and testing hypotheses |
| 04 Homework and practice | 09 Activating prior knowledge |
| 05 Nonlinguistic representations | |

Resources: Check out the Teacher Support Materials online for additional resources.


Vocabulary: Academy/Academic Art, accepted, conservation, criteria, criticize, glean, labor, musical terminology, peasants, refused, Salon, sower

Procedure:
- **Engage:** Nebraska & France. Is there a connection? Show students an image of the NE State Capitol and talk about The Sower on top. Next show an image by Millet (The Rural Vision, pg 59). Students should compare and contrast the two images. Then show images by Breton to compare and contrast with Millet.

- **Art Talk:** Rules & Rebels. Have students be jury members at a 19th C. French Salon and explain the criteria typical of artworks accepted in the Salon. Then show them images of academic and impressionism artwork, and using the criteria have students determine where the artwork is accepted or refused. Refer to the workshop presented by Norma Fuller at the March 2011 Third Thursdays for Teachers.

- **History:** What is Academic Art and who was Jules Breton? Refer to the talk presented by Jan Lund at the March 2011 Third Thursdays for Teachers. Also refer to the Teaching Poster, Bibliography and Webology in Teacher Support Materials for additional information.

- **Aesthetics:** Critics & the People. Hand out a copy of the article “People Overruled Harsh Critics of Breton Work.” Show students the image the critics dismissed, but the public liked (The Song of the Lark in The Rural Vision, pg 55). Ask with whom they agree. Whose opinion holds more weight – critics or the public? Talk about how criticism of art is an on-going discussion (think about how the public reacted to Paley's Odyssey in Council Bluffs). For younger students, use the Token Response Game to explain criticism.
**Production:** Concertina Book & Gleaning. Show students images of Breton’s artworks. Talk about how he idealized the poor and working class in his paintings. Then take students through the concertina pocket book activity. Once completed they can sketch Breton’s artworks, write, draw a map or many other things. Refer to the workshop presented by Mary Gallagher at the March 2011 Third Thursdays for Teachers.

**Other:** Music & Art Telling the Story. Show students Breton’s *The Vintage at Château Lagrange* and talk about music that celebrates the common man. Then have them bring in a contemporary song. They should explain why this music fit the image. Lyrics should be typed, and an explanation how the lyrics fit with the image should be included. In the writing, students should use musical terminology. Refer to Music & Art in Teacher Support Materials.

**Close:** Critique & Analyze. Bring students to Joslyn with their concertina books. Review what they have learned about criticizing and analyzing art. Have students divide into small groups and select a painting to critique. They should record their analysis in their books. Move around the room sharing these critiques with their classmates. Present opportunities to compare and contrast two artworks as well.

**Extensions:**

- **Cultural Connections:** Labor. Have students interview someone who has had to work very hard in their life. They should write and then share this story or legend of labor. Another tie-in could connect to immigrants. Why would they move here to create a homestead in places with little resources?

- **Fine Arts 1:** Analyze Art. Just as Breton captured work, students should think of something they do to help out their family. Create a sketch or perhaps a watercolor of this chore. How does this chore differ from the work from Breton's period? How would we know about work of that time period had Breton not painted it? Talk about how everyone contributes in some way.

- **Fine Arts 2:** Clothing or Costume? Focus the discussion on the lush clothing Breton’s subjects wore. Is that what peasants wore during this time period? Now take the sketch drawn for the Fine Arts 1 and draw it with lush clothing. The garments may be from that time period or contemporary lush clothing. Share drawings with the class.

- **Language Arts:** *The Song of the Lark*. Discuss with students how Breton's work influenced Nebraska author, Willa Cather. High school students should read the book. Middle school students should read sections. Elementary students should create poetry inspired by the image.

- **Math:** Fractions. Show students Breton's *The Weeder*. Students should analyze the image and make estimations in terms of fractions identifying the sky, ground and people. Then make a pie chart. Other ways to analyze this artwork is use graph paper or cut out the image and group.

- **Science:** Conservation. Have students study the image of conservator Jim Roth cleaning the painting (on teaching poster). What could be in his jars? Why types of solutions are used when working with painting conservation.

**Selected References:** Go online to Teacher Support Materials and review the Bibliography and Webology.
Handmade Book: A Concertina Pocket Book
or A Place to Put Your Gleanings
By Mary Gallagher

Supplies:
• Scissors, glue or glue sticks, pencils and rulers
• 9” x 24” white drawing paper - 1ea.
• 6 ¼” x 3 ¼” oak tag, tag board or card stock - 2 ea.
• 7” x 4” patterned, decorated or handmade papers - 2 ea. (My students tie-dye coffee filters using markers and a spray bottle, then they trim them to use as covers.)
• ½” x 10” ribbon - 2 pcs. ea.
Optional:
• 5 ½” x 5 ½” drawing paper (folded in half) to put in pockets
• Colored pencils, markers, etc. for drawing in the book

Steps:
1.) Measure and fold a 3” pocket along the length of the 9” x 24” drawing paper. Leave it folded throughout this process.
2.) Fold the entire paper in half.
3.) Make 3” accordion folds (fold back and forth) for the entire length. Use a ruler to mark your folding points. Set aside.
4.) Take two pieces of oak tag and two pieces of patterned paper. Fold the edges of one patterned paper around a piece of oak tag and glue down. Repeat for the other cover. (It helps to trim or “miter” the corners of the patterned paper so you don’t have a bulky fit.) Set them aside to dry a bit.
5.) Take your folded white paper and keeping it folded, center and glue a ribbon across the front width and then glue the other one across the back.
6.) Attach the cover pieces to the front and back of the folded concertina.
7.) After it is allowed to dry, experiment with different ways of tying and displaying your book.
8.) Add notes, poems, drawings, etc.

Just a few suggestions for the classroom:
• Ask your students to get creative with found objects.
• Discuss ways to use this book in class.
• Students could develop and “trade” pocket inserts. For example, they could develop math story problems, maps of neighborhoods, car or fashion designs, poems, vocabulary, etc. and trade with each other.
• Students could display their books on a table for visitors to peruse.
• Take them outside and have them draw “small” things from observation. These can then be included in their books.
• Have your students draw small details of a masterwork - one for each pocket. Then they can research the artist and write a few sentences on the back page of the pocket. Artist’s names and titles of the works can go right on the pocket.
• Think of one or two of your own!
The Wonderful World of Art

People Overruled Harsh Critics of Breton Work

By PHILIP GUINNEY

Thirty years after Jules Breton died in 1906, the painting considered by many to be his masterpiece was dismissed by a museum curator because it was "too sentimentally, too sentimentally and too sentimental." The painting, "The Song of the Lark," depicted a farm girl who had been stung by a bee in the field by the lark's whistling.

Said a 1906 critic, "the bee's stinger...must have been at least a third of a mile long!" The artist's description of the lark's song was "not very musical," and the painting was "too sentimentally" done. The critic went on to say that "the lark's song is not what it seems to be," and that "the whole thing is a travesty of nature." Even so, the painting was made in 1880, and it was a popular subject of the early 1900s. It was not until 1936, when the Paris Salon exhibited it, that it was finally accepted by the critics.

Jules Breton's "Song of the Lark" is one of many paintings that were dismissed by critics of the time. In fact, Breton's work was so criticized that he was forced to withdraw it from the 1900 Salon. The painting was not accepted until 1909, when it was finally exhibited at the Salon. The critics were finally won over by Breton's work, and his "Song of the Lark" was finally accepted by the public.

The Friends of Art "Added Much"

To Cultural Development

The Friends of Art, the group that brought the "The Vintage at Chateau Lagrange" to Omaha in 1904, was one of several art groups that have flourished in Omaha in recent years. The group was organized in 1903 by John E. Schwenk, attorney and president, and J. G. Rynearson, vice-president. The group's goal was to promote the arts in Omaha and to encourage art through the purchase of paintings.

Artists and art lovers attended the group's meetings and participated in the activities. The group sponsored art exhibitions, art classes, and art lectures. It also sponsored art competitions and art shows.

The goals of the Friends of Art were to create a community of art lovers and to support the arts in Omaha. The group's efforts have been successful, and the arts have flourished in Omaha as a result.

The Week in Joslyn

EXHIBITIONS—Contemporary American paintings from the museum's permanent collection will be on display at the Joslyn Art Museum. The exhibit will feature works by such well-known artists as Georgia O'Keeffe, Max Weber, and Mark Rothko. The exhibit will run from October 1 to December 31.

The Scone of the Lark, art museum, will be open from 10 a.m. to 5 p.m. daily. The museum will be closed on Thanksgiving Day.

For more information, call the Joslyn Art Museum at (402) 342-3250.