STE**A**M LESSON PLAN

Created by Josephine Langbehn, Carter Leeka, Susan Oles, Trever Reeh, McKenzie Phelps & Laura Huntimer
Grade Level Middle school (adaptable for lower and higher grades)

INSPIRED BY Claude Gellée, called Claude Lorrain (French, 1604/05-1682, active in Italy), *Rest on the Flight into Egypt,* 1634–35

PROJECT TITLE: Inherent Paradox

Claude Gellée, called Claude Lorrain (French, 1604/05-1682, active in Italy), *Rest on the Flight into Egypt,* 1634–35, oil on canvas, 30 x 36 1/4 in. (76.2 x 92.1 cm, Museum purchase, 1957.17, Photograph © Bruce M. White, 2019

DRIVING QUESTION
How does narrative enhance the wonder of a landscape?

STUDENT LEARNING OBJECTIVES: Put these on the board or have students write them in a notebook/journal.

- *I will create a landscape artwork.*
- *I will respond to paradox examples and write my own.*
- *I will present a narrative using figures set in a landscape.*
- *I will connect the parts of a landscape to parts of a story.*

CONTENT STANDARDS
NEBRASKA CONTENT AREA STANDARDS
IOWA CORE STANDARDS

THE FOUR C'S FOR STEAM CAREER READINESS SKILLS
- **Critical Thinking:** Students will respond to and develop their own paradoxes.
- **Creativity:** Students will develop a character sketch for a person they will put in their landscape.
- **Collaboration:** Students will work in pairs to develop a short graphic novel-like story.
- **Communication:** Students will use figures in a landscape to tell a story.

VOCABULARY: atmospheric perspective, character sketch, convex/concave, figure, foreground/middleground/background, horizon line/vanishing point, landscape/seascape, narrative, paradox, point of view, tree terms

RESOURCES: Lorrain Teaching Poster; Lorrain Pinterest board; Nelson Teacher Resource Center
- Resource - Character Sketch Template, SlideShare, published by Shennandoah Diaz
- Resource - Paradox Examples, BrainDen.com
- Resource - Claude Lorrain, The Art Story
- Lesson - Make Your Own Claude Glass or Black Mirror, Instructables, by gmjhowe
- Essay & Slideshow - Claude Lorrain (1604/5?–1682), The Met, Heilbrunn Timeline
- Images - Claude Lorrain, National Gallery of Art
- Video - Historic Approaches to Art Claude Lorrain, YouTube, Daniel Clarke
  ► Preview all resources before sharing with students.

SUGGESTED MATERIALS: landscape images (paintings and photographs), tag board, drawing paper, pencils, markers, acrylic paint, paint brushes, cups for water, paper towels, magazines, glue, and scissors

PROCEDURE

Overview: Students will learn about artist Claude Gellée, called Claude Lorrain, but referred to in English as simply Claude. Through his masterful work, students will consider how this artist composed a scene that also tells a story. However, as they delve into this work, perhaps they will discover a paradox or two when considering why Claude included people to tell a narrative in his paintings as well as the landscapes themselves when wondering why Egypt looks similar to the Italian countryside.

Engage: What is a landscape? Show students a variety images, having them identify which ones they consider to be landscapes. Discuss what a paradox is and come up with examples together.

Ask students...
- What does the picture need to include to be considered a landscape?
- What is the color palette of a landscape?
- Can people be in a landscape?

Deliverables: Tell students they will...
- Illustrate the anatomy of a tree
- Develop a character
- Sketch out a graphic novel
- Create Claude glass

Art Talk: Show students Claude Lorrain's, *Rest on the Flight into Egypt,* 1634–35. Discuss landscape painting and consider how Claude incorporated people into his works.

Ask students...
- Is this a real place?
- Does it need to be?
- Why do you think Claude included people in his landscapes?
- What is the role of the figures?
- What story are they telling?

Details (left to right). *Rest on the Flight into Egypt,* 1634–35, Joslyn Art Museum, Photograph © Bruce M. White, 2019; *Rest on the Flight into Egypt,* early 1640s, The Cleveland Museum of Art; *Landscape with the Rest on the Flight into Egypt,* 1654, The State Hermitage Museum

JOSLYN
Art Museum

Discuss that figures help to tell a story, elevating the landscape to highest esteem in this time period. Contemporary viewers would understand the characters and "read" this popular narrative as they enjoyed the painting. Using the teaching poster, you can share the story of the Rest on the Flight into Egypt.

**Description of Activity:**
Now draw students in to examine the work.

> **Ask students...**
> • Where is this taking place?
> • What does the landscape look like? (perhaps have photographs of Italy and Egypt)
> • How does it help to know that Claude lived in Italy most of his life?
> • How is the landscape of Egypt similar or different than Italy?
> • Do the trees make sense?

• Have students list out what types of trees they know–review deciduous and coniferous. Research the variety of trees that Claude included in the featured work or choose to expand the study to some of his other canvases. Perhaps identify trees that would be in Egypt and ones in Italy to determine what species are in the picture. Keep numerous sketches or studies of these trees.

• Discuss the anatomy of a tree: leaves, crown, branches, trunk, bark, base and roots. Have students research scientifc illustration, and then create one of a tree from the painting or a tree near their home, school, or community.

• Now that students have a variety of sketches, take a step back and talk about how landscapes have a foreground, middleground and background. Explain how to identify that.

• Have them take their tree sketches to construct three-five panels that could be a page of a graphic novel (option, have them create it at a larger scale; consider tagboard). Have students work in pairs to think about the landscape only. Once they have laid out their page, sketching in the landscape details with at least one panel demonstrating their understanding of foreground, middleground, and background, it's time to develop characters.

Claude Gellée, called Claude Lorrain (French, 1604/05-1682, active in Italy), *Study of Trees,* circa 1635, pen and brown ink, brush and brown wash – 11 3/8 x 8 1/16 in. (28.9 x 20.5 cm), Edmond de Rothschild Collection, Department of Prints and Drawings, Louvre, Paris, 1532 DR – Purchased by Danlos for Baron Edmond de Rothschild; bequeathed to the Louvre in 1935, Photograph © RMN / René-Gabriel Ojéda

• Provide students with a template to write a chacter sketch of who the figure will be in their landscape. It should include a physical description, traits, values, etc. They can create a person from their imagination or find one in a magazine. Students can work together on the characters or, for a challenge, work separately, and compare characters to figure out what story to tell with them.

• Working together, students should come up with a short story for their graphic novel page that has a beginning, middle, and end. Advise they include a paradox with the story or add to their character sketches. Advise students to keep text to a minimum. Encourage students to share their stories with each other.

JOSLYN Art Museum

- As students have now studied Claude's landscapes, they may have noticed how dark the foreground is compared to the background. Introduce them to "Claude glass"–an oval-shaped mirror that was a device artists used in the eighteenth century to produce a drawing that resembled the renowned landscape artist.

- Discuss the difference between concave and convex. How does the "glass" work? Demonstrate how the convex shape distorts the reflection.

- Bonus, using the lesson from the resources above, students may make their own "Claude glass." Scroll down the lesson to see how a touchscreen's reflection can also produce similar results to the glass.
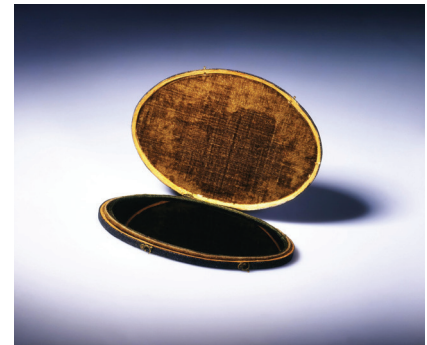
Claude glass, 1775–1780 (made), Blackened mirror glass, 8 1/4 x 5 1/2 in. (21 x 14 cm) open, Given by the Rev. R. Lewis, P.18-1972 © Victoria and Albert Museum, London

- Students can try sketching from their reflections, outside if possible. Then take a photo of their landscape that they sketched. They can compare their drawing and the photo, which removes the mystery.

Closing: Display the sketches next to their corresponding photos, creating paradoxes for the rest of the school to enjoy.

Assessment: Have students write a paradox that was not discussed during this lesson. Perhaps, it is about themselves–real or imagined.

STEAM LESSON PLAN   Joslyn Art Museum uses the Nebraska Department of Education's STEM Approach as a guide, but we took the liberty of adding the "**A**" to emphasize the ARTS.

NDE's STEM Approach reflects an integrated and interdisciplinary philosophy to teaching and learning that emphasizes collaborative school-based, work-based, family-based, and community-based experiences as a context for helping students to master key competencies within science, technology, engineering, and mathematics.

Teaching and learning resources, experiences, and example activities included within NDE's STEM Approach serve as a standards-based framework for supporting the engagement of students in hands-on, authentic, and contextual learning experiences that provide students with the opportunity to learn STEM content while promoting essential career readiness skills, including communication, creativity, collaboration, and critical thinking.

NDE's STEM Approach strives for compatibility with all content-areas, all grade levels, and all career clusters, not just those traditionally defined as STEM.

JOSLYN Art Museum