



FONDATION CLAUDE MONET-GIVERNY



STEP INTO THE WORLD OF GIVERNY

- ACTIVITY TRAILS -



BEFORE YOUR VISIT

The activity trails can be used separately and can be tailored to different education levels. Some are extremely detailed while other give ideas for extending the learning and variations. They can also be used after visiting.



4

ACTIVITY TRAILS

PORTRAITS OF THE ARTIST

1

AIM Present Claude Monet through a series of painted and photographed portraits and try to depict him yourself.

EACH SEASON HAS ITS FLOWERS

2

AIM Search a flowering calendar to find images of flowers you might see on the day you visit.

CREATE A BOUQUET

3

AIM Work on composition and colour, and paint from still life.

MAGNIFYING GLASS

4

AIM Understand the artist's technique and what characterises impressionist artists, and discover the first images of Giverny.

IMAGINING A PAINTING'S BACKGROUND SOUNDS

5

AIM Explore the artwork with your senses to understand the artistic processes used by the artist and the resulting effects.

PORTRAITS OF THE ARTIST

1

FIELD : visual art, art history

AIM : Present Claude Monet through a series of painted and photographed portraits and try to depict him yourself.

ORGANISATION AND EQUIPMENT : Group work then individual, copies of photos and painted portraits of Claude Monet, text extracts, gouache paints and white Canson paper.

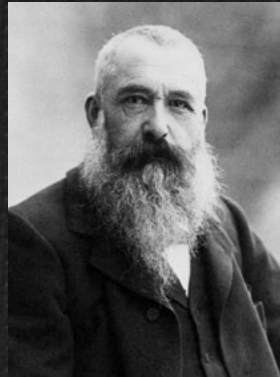
RESOURCES



1



2



3



4

EXPLORING ARTWORKS

- Show the students photos of Claude Monet taken by Nadar in 1897 (3) and Sacha Guitry in 1913 (4). The portraits painted by Gilbert Alexandre de Séverac in 1865 (1) and Carolus-Duran in 1897 (2). Do not say who is shown in them.
- Allow the students time to look then freely comment on them.
- Question the students to complete the image observation and analysis process -->

PORTRAITS OF THE ARTIST

About the genre (portrait) and type (painting or photo) of the works on display : what is depicted in these images? What technical processes were used?

About the depicted subject : Is it a man or a woman? Young or old? Real or imaginary? Can you tell who this person is (find significant clues) ? Is it the same person in each picture?

About the composition : What do you see of the person? Is it a full length or head and shoulders portrait? Does the person have the same expression in each artwork? What can you tell from it?

About posture, attitude and expression : Is the person depicted facing forwards, in profile, three-quarter or from the back? Is the person standing still or moving? What is the person looking at? Does the person have a specific expression?

About the accessories : What is the person wearing? What can you deduce about the person depicted? Are there any objects? What are they? What is their significance?

About the background : What is it like? Is it neutral or scenery? Is it important to the artwork? (a plain background focuses the viewer's attention on the portrait itself; scenery gives information about the period, social background and activities of the person. Scenery adds depth and can provide information about a specific location important to the subject).

About the colors : Are there many? Are they realistic? Are they in harmony or do they contrast? Why are some in black and white?

About the light : Where does it come from? Is it natural or artificial? Are some elements better lit than others?

About the atmosphere : What impressions do these portraits give? Do you feel that this is a cheerful, sad, calm, confident, nervous, angry, etc. person? What gives you that impression? (posture, colours, scenery, way it is painted)

- Give out plates (title and date) to caption the artworks. Try to put them with the right artwork.
- Present Claude Monet by giving details of his biography and creating a written record for the art history book.
- Paint a portrait of Monet: each student chooses how to depict Monet, whether young or old, with or without a beard, with or without a hat, in his garden or against a plain background. The only requirement is that the portrait must be a forward-facing head and shoulders portrait. Poster-sized Canson sheet of paper, pencil if required, gouache paint.

EACH SEASON HAS ITS FLOWERS

2

FIELD : discovering the world, TICE (educational computing and communications)

AIM : Search a flowering calendar to find images of flowers you might see on the day you visit.

ORGANISATION

AND EQUIPMENT : Group work, flowering calendar for the Giverny gardens, websites



EACH SEASON HAS ITS FLOWERS

- Each group has a flowering calendar and identifies a list of flowers that correspond to the planned visit date. The teacher can then divide it up according to the number of groups created.
- The students look for an image of each flower and put it on a page along with a short description giving its name, colour, size, leaves and petals. They can use a search engine or the following sources:
 - <http://abcplantes.free.fr/index.htm>
 - <http://nature.jardin.free.fr/cadre2b.html>
- After pooling all this information, ask the students to create a picture book using their search results, which they will take when they visit. Once they arrive, they can find which flowers are actually in the garden and mark them in their book.
- You can do the same activity for the trees by visiting the Fondation's website at <https://fondation-monet.com/en/practical-informations/givernys-trees/>



CREATE A BOUQUET

3

FIELD : visual art

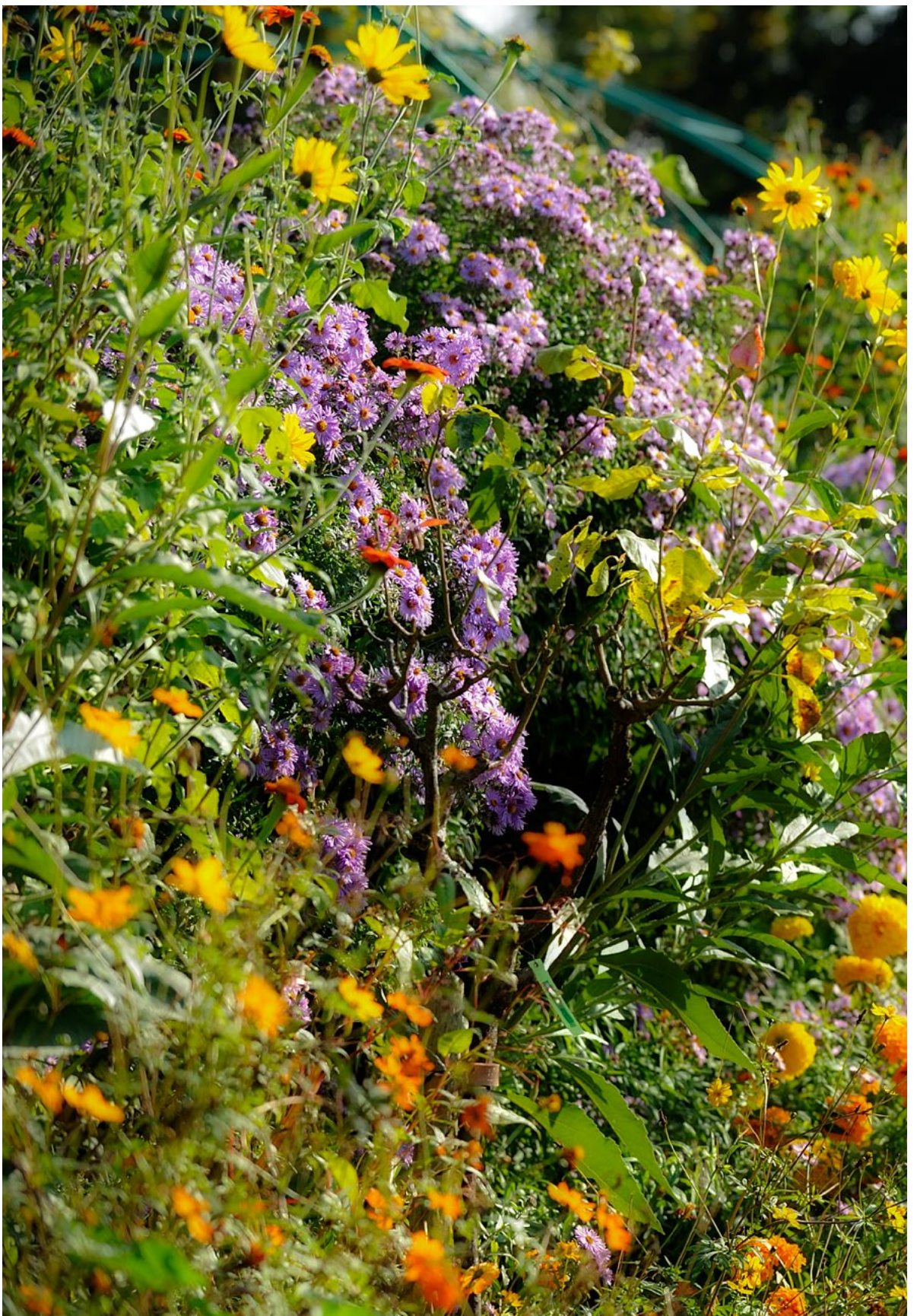
AIM : Work on composition and colour, and paint from still life.

ORGANISATION AND EQUIPMENT : Individual work, flower images previously found online (previous trail), gardening magazines and catalogues, scissors, glue, gouache paint, Canson paper.

CAUTION : Trail 3 of the student book requires this to be set up beforehand.

- Using the flower pictures cut out of the magazines/catalogues or found online, students create their own floral composition.
- Create your colour palette based on the flowers used.
- Use that palette to paint your bouquet.



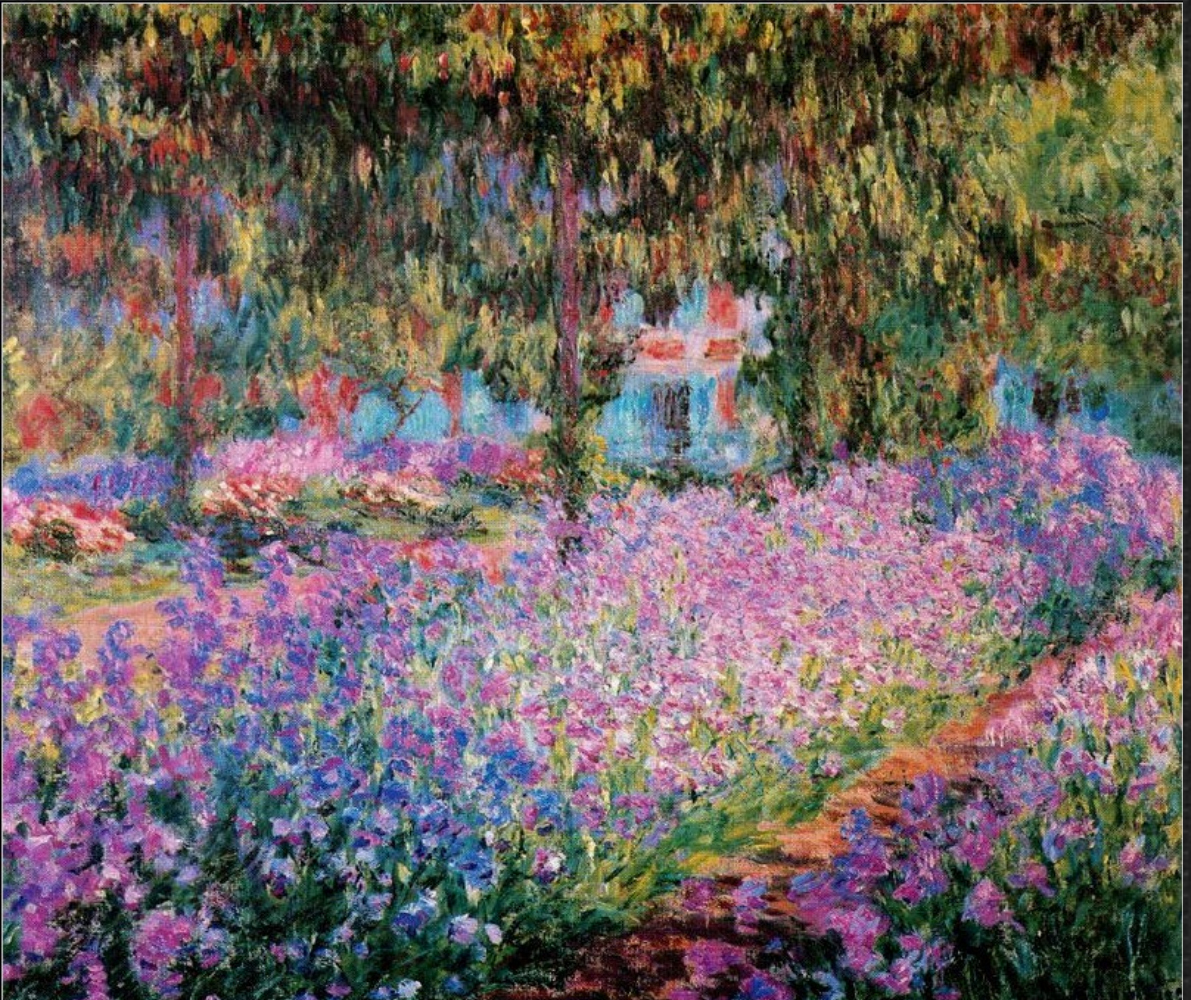


FIELD : visual art

AIM : Understand the artist's technique and what characterises impressionist artists, and discover the first images of Giverny.

ORGANISATION AND EQUIPMENT : Interactive whiteboard, video projector or overhead projector or, failing that, a copy. "The artist's garden at Giverny", 1900, oil on canvas, 81x92cm, Musée d'Orsay, Paris.

RESOURCE



MAGNIFYING GLASS

- Explore the artwork through a set of successive window openings and enlarged details (e.g. the foliage, house, flowers or paths).
- Is it easy to distinguish the elements?
- Broach the idea of brush strokes: Observe the long strokes that are not concerned with exact shapes and the little dabs of similar hues that play on the light's effects.
- Explore the artwork as a whole. Is the painting for viewing up close or far away? Observe that when you look at it up close, the shapes are blurry and vague, but they come into focus when you step further back and view the whole.
- Pick out colours and identify the flowers.
- What was Monet painting?
- Was he telling a story?

Summary : Go back over the explanations in the "Evolving technique" paragraph.



Water Lily Pond, Green Harmony, 1899, Musée d'Orsay

MAGNIFYING GLASS

VARIATION

You can adapt this sequence for another Monet artwork. For instance the Water Lily Pond, Green Harmony, 1899, Musée d'Orsay. The process is the same. Once you have revealed the artwork, you can add the following questions and other artworks from the same series :

What are the scenery elements highlighted in the water lily pond series? *The water, water lilies, foliage and bridge.*

Which element is absent from the painting? *The sky.*

What role does the bridge play in the paintings? *The bridge is the primary subject in the paintings.*

It separates the painting into two clear parts, what are they? *The airy, moving world of the foliage and the compact, dense world of the pond. The irises, rushes and water lilies provide the connection.*

In your opinion, should the painting be viewed close up or far away? *Close up, the shapes appear blurred. At a certain distance, they come into focus and the colours that appear quite vivid organise themselves into a dominant harmony (principle of optical mixing).*

Did the artist paint water? *Water is suggested only by the water lilies visible on its surface and the reflection of the foliage. The vertical lines visible between the water lilies are reflections of the willow's branches, rushes and irises on the banks.*

What colours are used in this painting? *The main colours are green and bluish green. It's what is called a monochrome.*

How did he capture the fleeting moment of light? *Monet worked rapidly, which is where the impression of spontaneity comes from, but he reworked his paintings in his studio. In this painting, there are some 15,000 superficial dabs. And if you look at a small square in the central part, you can count 23 different hues!*

EXTENSIONS

Experiment with dabs and monochrome (see the "After your visit" trails).

Show The Japanese Bridge, 1892, private collection and The Water Lily Pond, Water Irises, 1900, private collection. Observe and compare (bridge reflection in water).

Compare the angle of view with another, later painting in the water lily series created between 1903 and 1925 (e.g. Water lilies, 1907, Musée d'Art et d'Industrie, Saint-Etienne). You only see the water's surface; the sky is absent. The absence of reference points strengthens the feeling of infinite, unlimited space. The pond could be anywhere.

FIELD : Visual art

AIM : Explore the artwork with your senses, to understand the artistic processes used by the artist and the resulting effects.

ORGANISATION AND EQUIPMENT : Interactive whiteboard, video projector or overhead projector or, failing that, a copy. "The water lily pond", 89x92cm, 1899, London, The National Gallery. (You can adapt this sequence for another Monet artwork)

- Using your senses to explore an artwork helps you discover it and see it in a new way. Each hypothesis will question the artwork both in terms of what it shows and the artistic processes used by the artist. For instance, asking yourself if there would be animal or human sounds helps highlight their physical absence in the painting but questions the atmosphere that emerges.
- In groups of four or five, students will explore the artwork by imagining the background sounds. They note down their findings and hypotheses, what questions those raise about the artwork and how it is created artistically. When sharing with the group, the teacher can use the table opposite (the ideas given are just an example).
- You can also use this on site and observe what you can hear at a specific location during your visit. If possible, record the sounds and listen to them again in class while looking at the artwork.

Summary : To reinterpret the various steps in this observation phase, the class produces a group text presenting the artwork and highlighting what they felt and the atmosphere exuded by the artwork.

Variation 1 : Follow the same approach using various paintings from the same series. Observe the differences between paintings.

Variation 2 : Expand the process to include the other senses.

**IMAGINING A PAINTING'S
BACKGROUND SOUNDS**

Sound hypotheses: What can you hear?	Questions arising from this	Artistic translation
The wind ?	<p>What was the weather like when Monet painted this artwork?</p> <p>And what season?</p>	<p>Is there movement in the branches? Do the brush strokes indicate wind? Are they terse, regular, wide, fine, short or long? Do the light and colours give any further indications about the weather? Can you see the sky, clouds or sun?</p>
Water noise ?	<p>Does the water appear calm or moving? Is the surface smooth?</p>	<p>Can you see the water? How is the water's surface represented? By small dabs, spreading, scraping or light strokes?</p>
<p>Birds?</p> <p>Dragonflies?</p> <p>Frogs?</p> <p>Voices?</p> <p>Silence?</p>	<p>Do we see it?</p>	<p>Living beings are not depicted. It is impossible to know if they were present, however the painting gives us information so we can imagine the background sounds. Do you imagine it as calm, silent or noisy? How do the colours and picture's substance translate the impressions you feel?</p>

AFTER THE VISIT

ACTIVITY TRAILS

3

PREPARATION: SOME TECHNICAL EXERCISES

1

AIM : Discover or rediscover primary, secondary and complementary colours. Experiment with mixing colours, make a colour wheel. Prepare your palette, chose your colours.

INVENTING A LANDSCAPE

2

AIM : Create your own landscape from a thumbnail of Water Lily Pond, Green Harmony, 1889. Experiment with the dabbing technique.

MAGNIFICATION EFFECT

3

AIM : Observe then experiment with working in dabs.

ATMOSPHERIC MOMENTS

4

AIM : Use photography as a means to record the changing light according to the time of day.

SOUVENIR ALBUM AND WRITTEN RECORD

5

AIM : Create a souvenir album of the trip, caption photographs, describe what you saw, express your taste, communicate your emotions.

HEART OF THE FLOWER

6

AIM : Develop observation skills, hone your eye. Understand a flower's composition.

A DAY WITH CLAUDE MONET

7

AIM : Write a short story. Work on narration and description.

FIELD : visual art and science

AIM : Discover or rediscover primary, secondary and complementary colours. Experiment with mixing colours, make a colour wheel. Prepare your palette, chose your colours.

ORGANISATION AND EQUIPMENT : Work in small groups. Paint pots (primary colours), empty pots, paint brushes, spoons. Blank colour wheel.

- **Mix two primary colours in equal parts to obtain secondary colours.**
- **Colour wheel: Paint every second square in the colour wheel with primary colours. Paint the other squares with secondary colours according to the colours that sit either side.**
- **Find the warm and cold colours, and three pairs of complementary colours.**
- **Mix two complementary colours and see what colour is obtained.**
- **Work on creating shades by mixing one colour with a certain amount of another colour. (E.g. Add yellow to small amounts of red. Keep a record of the resulting blends).**
- **Experiment with colour scales (by adding white to a colour) and toned down colours (by adding black).**

EXTENSION 1: OPTICAL MIXING OF COLOURS

1.2

FIELD : visual art and science

AIM : Physically observe the optical mixing of colours practised by the impressionists where they juxtaposed colours on the canvas instead of mixing them on the palette. (See: Science's contribution and colours)

ORGANISATION

AND EQUIPMENT : individual. Felt tip pens, Bristol paper, compass, scissors, ruler, toothpick.

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- Colour in portions of equal sizes on a disc that has been cut out from Bristol paper. Use two primary colours of your choice. Stick a toothpick in the centre and spin it around to observe the optical mixing of colours.

EXTENSION 2: LAW OF SIMULTANEOUS COLOUR CONTRAST

1.3

FIELD : visual art and science

AIM : Grasp the relationships between colours, experiment with the theory of simultaneous colour contrast.

ORGANISATION

AND EQUIPMENT : Share out the experiments. Felt tip pens, paper.

Reminder : The phenomenon of simultaneous colour contrast plays with our perception of colours and creates complementary colours. If we look at one hue, our eye 'simultaneously demands' its complementary colour. As such, two juxtaposed complementary colours will heighten each other. Furthermore, a grey, white or black will appear slightly tinged with the complementary colour of the one set next to it.

- Make red and orange or red and green checked patterns. Observe them. (The red pattern will stand out more against the green, its complementary colour, than against the orange, a similar colour.)
- Juxtapose yellow, red, and blue squares on a grey background. Observe them. (The grey appears to take on a purple tinge when next to yellow, orange when next to blue and green when next to red).
- Other possible extension: Scientific work on shadows, light and colour.

FIELD : visual art

AIM : Create your own landscape from a thumbnail of Water Lily Pond, Green Harmony, 1889. Experiment with the dabbing technique.

ORGANISATION AND EQUIPMENT : Each student has a square sheet of Canson paper approx. 30x30cm, on which a 10x10cm colour thumbnail of one or more paintings from the water lily series has been glued in the bottom left corner. Gouache paints, paint brushes of various sizes.

RESOURCES



Water Lily Pond, Green Harmony, 1899

- Prepare your palette with primary and secondary colours.
- Paint by juxtaposing dabs of colour*.
- Alternate wide, fine, short and long strokes according to what you are painting (foliage, flowers, sky, water, etc.).

Remember : Monet never mixed colours on his palette. He juxtaposed them directly on his canvas. It's our eye that mixes those colour dabs.

VARIATION: SYMMETRY LANDSCAPE

2.2

FIELD : visual art and geometry

AIM : Study the composition of one of the Japanese bridge series paintings by completing the missing half in a symmetrical way using the vertical axis (Water Lily Pond, Green Harmony, 1899, Musée d'Orsay or Water Lily Pond, 1899, The Metropolitan Museum of Art) or horizontal axis (The Japanese Bridge, 1892, private collection or The Water Lily Pond, Water Irises, 1900, private collection). Use crayons and ink.

ORGANISATION AND EQUIPMENT : A square sheet of Canson paper on which half of a Japanese bridge series painting has been glued. Crayons and ink.

- Comprehend the colour harmony, select crayons.
- Draw the missing half of the image by using the superimposed dab technique. (Do not trace the outlines of the shapes!).
- Brush diluted green ink over the top.



Water Lily Pond, Water Irises, 1900

MAGNIFICATION EFFECT

3

FIELD : visual art

AIM : Observe then experiment with working in dabs.

ORGANISATION AND EQUIPMENT : A painting by Monet at Giverny, an empty 10x5cm cardboard frame, an A4 or A3 sheet of Canson paper, gouache paints.

RESOURCES



The Japanese Bridge, Giverny, Monet, 1918



Untitled, Pollock, 1946

- Select a painting by Monet at Giverny.
- Choose a section to copy by moving your cardboard frame around.
- Enlarge and copy this section of the painting.
- Use the dab technique, juxtapositions, directions (vertical, horizontal, circular, etc.) and colours.

Extension 1

Explore paintings by Pollock or Sam Francis. Do they have anything in common with Monet's works? Subject, colours, painting techniques.

Extension 2

Observe and compare the Japanese Bridge, Giverny, Monet, 1918, Marmottan Museum, with Untitled, 1946, Jackson Pollock, 1946, Thyssen-Bornemisza Collection.

Questions

Do you recognise Monet's painting? Which one is it? What do the two paintings have in common? (Spontaneous technique, gushing, fluidity). What do they make you feel? What emotions? What did Monet want to paint? Do you recognise the bridge?

Summary

The techniques and emotion become more important than depicting the landscape. (Talk about Monet's cataracts at the end of his life). Discuss how Pollock worked (using 'dripping': dipping the paintbrush in the paint and letting it drip on the canvas; and 'pouring': piercing the bottom of a paint pot so that the paint pours out as you swing your arm).

peinture afin que la peinture s'en écoule en fonction du balancement du bras)

FIELD : visual art

AIM : Use photography as a means to record the changing light according to the time of day.

ORGANISATION AND EQUIPMENT : in groups of four. One or more digital cameras, printed photos or projections, black and white photocopies, gouache paints or crayons.

- Select an outdoor spot to photograph.
- Photograph the same site three or four times, at different times of the day.
- Observe the differences in light and shade. Organise the photos in chronological order.
- Make black and white A4 photocopies of the photographed series. Each student colourises one of the images by painting on top of it using little dabs, having already prepared a palette. Display each series. Observe them.

Extension 1: Repeat the photos for different seasons (for year-long projects).

Extension 2 (science): Work on the sun's path across the sky, movements of shadows, rotation of the Earth itself and around the sun, seasons, etc.

Extension 3: Understand the role of speed of execution in capturing the fleeting nature of things.

- Paint a landscape (sea, field or meadow) quickly by using juxtaposed dabs of colour. Observe the influence of speed on the manner of painting (terse dabs, vague shapes and outlines).

SOUVENIR ALBUM AND WRITTEN RECORD**5**

FIELD : french**AIM :** Create a souvenir album of the trip, caption photographs, describe what you saw, express your taste, communicate your emotions.**ORGANISATION AND EQUIPMENT :** Individual or in groups. Photos taken during the visit, art history exercise book or large size exercise book, colouring pencil.

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- Select the best photos taken during the visit.
 - Write a caption for each photo.
 - Draw your favourite place and justify your choice in writing.

Extension (in conjunction with the student trail no.5): Sharing what you experienced.

HEART OF THE FLOWER (IN CONJUNCTION WITH STUDENT TRAIL NO.3)

6

FIELD : visual art and science

AIM : Develop observation skills, hone the eye. Understand a flower's composition.

ORGANISATION AND EQUIPMENT : individual. Prints and colour photocopies of flower photos, diagram of a flower's cross-section, A5 white sheets of paper, pencils.

- Select one of the close-up flower photos. Copy it onto a sheet of drawing paper using a pencil.
- Using the flower cross-section diagram, identify the various parts of the flower and caption your picture.

Variation 1: Organise the photos to create a colour chart. Create your palette and paint a floral landscape (group).

Variation 2: Glue a photo or photocopy of a flower close-up in the centre of a sheet and draw around it to create the missing parts (stem, leaves, other flowers around it, etc.).

Extensions: Plantings, gardening projects, research into horticulture, the profession of a horticulturist, etc.

A DAY WITH CLAUDE MONET

7

FIELD : French, TICE (educational computing and communications)

AIM : Write a short story. Work on narration and description.

ORGANISATION

AND EQUIPMENT :

Group work then in pairs, over several sessions. Option of separating the various times of day and distributing them between students.

- Imagine Claude Monet's day from the time he got up to the time he went to bed.
- Write it down on a page and illustrate it using photos of the house selected from the Fondation's website and those of the garden taken on site.

Variation: In Monet's kitchen. Research the cuisine from that time and Monet's own cuisine (Les carnets de cuisine de Monet (Monet's Table: the Cooking Journals of Claude Monet), Claire Joyes, Editions du Chêne, 2010) then imagine a menu that Monet might have offered his guests.

FONDATION CLAUDE MONET



GIVERNY