

Monet: The Early Years

School Curriculum

Fine Arts Museums of San Francisco

Dear Educator:

Thank you for supporting your students' visit to the exhibition *Monet: The Early Years*, on view at the Legion of Honor museum.

Monet: The Early Years will be the first major US exhibition devoted to the initial phase of Claude Monet's (French, 1840–1926) career. Through approximately sixty paintings, the exhibition demonstrates the radical invention that marked the artist's development during the formative years of 1858 to 1872. In this period the young painter developed his unique visual language and technique, creating striking works that manifested his interest in painting textures and the interplay of light upon surfaces.

This exhibition is a once-in-a-lifetime opportunity to experience Monet's mastery before Impressionism, and includes paintings that are profoundly daring and surprising. Depictions of moments both large and small, with friends and loved ones, in the solitude of forests and fields and in the quiet scenes of everyday, offer new revelations about an artist that many consider to be ubiquitous.

The curriculum assembled here will provide you and your students with tools for viewing the works in the exhibition. The materials are organized in three units:

- Deconstructing a Painting (Grades k-2)
- Monet's Start: Taking a Risk and Dealing with Defeat (Grades 3–5)
- Monet: Contending with Convention (Grades 9-12)

While these materials are written to support the visual, language arts, art history standards of the intended grade levels, you may want to adapt them to meet the particular needs of your classroom.

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Deconstructing a Painting: What Can We Find?

Grades K–2

DESCRIPTION

Learning to look closely at parts of a painting helps budding artists learn how to talk about and create their own artwork. Your students will explore composition, line, and color while investigating Monet’s magical forests, alluring seascapes, and energetic cityscapes.

OBJECTIVES

Connect & Persist: Students will develop a personal connection to one of Monet’s paintings and learn how he overcame failure.

Create & Share: Creating, thinking about, and talking about art will increase cognitive development. Having shared their art and thoughts, students will feel valued and, in turn, value the reasoning of others.

VOCABULARY

Horizon lines, vertical lines, diagonal lines, curved lines, jagged lines, symmetry, asymmetry, reflection, light, dark, color, vanishing point, mood, nature, tree, forest, sea, waves, ripples, people, party, city life, country life, trains, boats, horse-drawn carriage, trapezoid, rectangle, triangle, hexagon, pentagon

PART 1 | DECONSTRUCTING MASTERPIECES

Approximately 45 minutes

Materials

- FAMSF posters of *Monet: The Early Years*
- Large easel paper for demonstration
- 8½ x 11-inch white or newsprint paper for student sketches
- Pencil
- Crayons (optional)
- Markers (optional)

STEPS:

1. Introduction

Explain to your students that they are going to learn about a famous artist named Claude Monet and will later go to see his paintings on a field trip to the Legion of Honor Museum. When Monet first started his career as a painter, he was a teenager. His family wanted him to run their grocery business but Monet wanted to follow his dream and do what he loved—paint. He worked hard and went to art school. Initially his artwork was not appreciated, but he persevered and, as a result, made history as one of the most important artists of his time. Tell your students that they are going to look at some of his paintings and study how he used lines (horizon, vertical, diagonal, curvy, jagged), vanishing points, and regular and irregular shapes (trapezoids, rectangles, triangles, hexagons, pentagons, etc.).

2. Demonstration: Lines

In this demonstration you will examine how Monet used lines in his paintings. Select a poster to examine. Using paper on an easel in front of the class, draw the horizon line(s) first. Next, you or your students add other lines and shapes from the painting. Note how Monet showed depth by creating larger shapes in the foreground and smaller shapes in the background. Distinguish the difference between portrait (longer vertically) and landscape (longer horizontally) orientation in mirroring Monet.

3. Pair Share

In pairs, students look over the Monet posters provided. Take this time to remind students to share what they observe about the art in a quiet voice, just like they will do in the galleries at the museum. Encourage students to search for lines and shapes and share with each other what they see. Using an open-ended discussion technique such as Visual Thinking Strategies (VTS) will allow your students to practice making focused observations and providing evidence to support ideas. Ask the students VTS questions: What's going on in this painting? What do you see that makes you say that? What more can we find? Paraphrase their answers to extend the students' vocabulary. (See Exhibit A: Visual Understanding in Education)

4. Sketching

Have each student fold a piece of 8 ½ x 11-inch paper in fourths. Each quarter can be used for a different deconstruction of Monet's paintings in which the students recreate the lines and shapes that they see.

PART 2 | LOOKING CLOSELY AT PEOPLE, NATURE, AND SOCIETY

Approximately 45–60 minutes

Materials:

- FAMSF posters of *Monet: The Early Years*
- Watercolor paper
- Pencils
- Marking pens (such as Sharpies)
- Crayons (some pointy for drawing and some without paper for rubbing)
- Watercolor paints
- Water
- Paintbrushes
- Paper towel to dry brushes when changing colors

STEPS

1. Introduction

Explain to your students that pictures often tell stories. What do Monet's paintings tell us about the time he spent outdoors? Monet adored painting directly in nature. He enjoyed capturing the light filtered through trees and the way the colors of an object changed at different times of the day. Monet particularly liked to paint the Fontainebleau, a forest that was previously a private reserve for the French king and queen and newly opened to the public. Monet traveled there by train for social gatherings. He painted the events as well as nature in varying light conditions, from sunrise to sunset. He also often returned to the Normandy Coast, his childhood home by the seaside. The sea delighted his senses with its ever-moving tides, clouds, and waves. He also enjoyed painting bustling Paris with its new urban design of grand parks and boulevards.

2. Demonstration: Color

Review with the class what was learned in the first demonstration—how Monet painted horizon lines, shapes, and vanishing points. Next, show students how crayons can be used to create a variety of shades of color and textures (light and dark rubbings, opaque applications, and layering different colors). Finally, demonstrate the depth achieved by adding watercolor paint to crayon. Dip the brush in water, add pigment to the brush, apply the paint to the paper, and point out the way the wax crayons resist the paint.

3. Creating a Composition

Ask your students to select a poster or portion of a poster to recreate. They should take a few moments to consider the choice. Repeat the exercise from part 1, step 4, in which they mirror Monet's compositions. Students will begin by establishing pencil lines that mimic Monet's shapes. Next, they add detail and trace their pencil lines with marking pens. They should color with crayons and add watercolor paints to finish the work.

4. Cleanup

As the class cleans, leave the paintings out so that students can walk through the “gallery” and appreciate the work of their peers. Celebrate these accomplishments and help the students express deeper understanding.

5. Post-Museum Visit (optional)

After the museum visit, gather the vocabulary terms that your students learned from the lessons and field trip. Ask them to reflect again on the Monet posters in your classroom. Kindergarten students will create a Monet word web: each student writes one word on a sticky note about Monet’s art based on their study of it. Grade 1 students should write 8 descriptive words reflecting their impressions of the exhibit. Grade 2 students may create haiku poems to express their understanding of Monet’s work.

COMMON CORE STANDARDS

Grades K–2

Visual Arts

Artistic Perception
Creative Expression

English Language

Speaking and Listening

Mathematics

K.G.1, K.G.2, K.G.4,
1.G.1-3
2.G.1-2

Monet's Start: Taking a Risk and Dealing with Defeat

Grades 3–5

DESCRIPTION

Students will be introduced to the beginning of Monet's career and the struggles that he faced. They will sketch their surroundings in two ways, first from a photograph and second *en plein air* (outside). They will reflect on these experiences and imagine how it felt to be Monet painting inside and outside. Students will learn about the challenges and defeats that Monet experienced and will relate to his ability to overcome failure. They will analyze his paintings, focusing on the principles of emphasis and balance, and will consider how cropping changes these elements. They will finish by cropping their own *plein air* sketch and will observe how cropping impacts their work.

OBJECTIVES

Create & Persist: Students will observe and sketch in two ways, from a photograph and *en plein air*. Students will gain an understanding of the risks that Monet took when he chose to paint outdoors.

Observe & Analyze: Students will look at and discuss Monet's work. First, they will consider the context and setting of each painting. Second, they will consider its formal qualities. Students will analyze the visual impact of cropping and experience the impact of cropping their own work.

VOCABULARY

- *En plein air*: a phrase borrowed from the French meaning “in open air”
- The Salon: a yearly art exhibition controlled by the official art academies in France
- Crop: to remove portions or edges of an image
- Emphasis: the aspect of the composition that catches the viewer's attention first
- Balance: the distribution of visual elements (or “weight”) among parts of the canvas (left-right, top-bottom, etc.)

PART 1 | DRAWING FROM A PHOTOGRAPH VS. DRAWING *EN PLEIN AIR*

25 minutes

Materials:

- Photo (your own or Appendix A, either projected or printed)
- Paper
- Pencil
- Eraser
- Clipboard or hard portable surface
- Viewfinder

STEPS

1. Preparation

Plan a location where the students will sketch, ideally outside (near a playground or garden, school entrance, across the street, etc.). Take a photo of this place so that the students can sketch it inside the classroom. Later, the students will go to this location to sketch. If you don't have time to take a photo, use the photo in Appendix A.

2. Sketching from a photograph

Show students the photo and ask them to sketch for 5–8 minutes. Encourage them to hold their pencils lightly so that they can draw over “mistakes” rather than erasing them. Demonstrate how to start with one shape and build out from there. Remind students that they do not need to draw everything; this is just a quick sketch.

3. Sketching en plein air

Bring the class and sketching materials to the photographed location. The students will sketch outdoors. Before starting to work, ask the students to pay special attention to what they notice and experience while sketching outside. Give the class about 10 minutes to sketch.

NOTE: Save these drawings to be used in Lesson 2.

PART 2 | REFLECTION—PROCESSING MY EXPERIENCE

20 minutes

Materials:

- FAMSF posters of *Monet: The Early Years*

STEPS

1. Reflection (10 minutes)

Ask the class the following questions about sketching in the classroom and *en plein air*:

- What was different about the two experiences?
- Which experience was more comfortable?
- Which experience was more exciting?
- Did either experience feel risky? Why or why not?
- If you compare your drawings, what is different?

2. Small group discussion: visual analysis and making inferences about Monet's experience (10 minutes)

Show the posters of *Monet: The Early Years*. In the small groups, ask students to discuss the following questions:

- How do you think it felt to paint each of these *en plein air*?
- What details do you think Monet was able to capture by painting directly outside and not copying from another painting?
- What challenges might he have faced in this setting? Keep in mind that he had to carry his paints, brushes, and canvases.
- What were the risks?

PART 3 | EXTENSION ACTIVITY OR HOMEWORK (OPTIONAL)

STEPS:

1. Drawing

Have students sketch the same scene from part 1 once or twice more *en plein air*.

2. Reflection

Ask the following questions:

- What did you learn from the repetition?
- When you look over all of your sketches, what do they have in common? How are they different?
- What more can you say about Monet's work after having experienced *plein-air* sketching?

PART 4 | DISCUSS AND RELATE TO MONET'S STORY

10 minutes

STEPS:

1. Discussion

Show the image *Luncheon on the Grass* and refer to the pre-reading (see Appendix B) to discuss:

- How do you think Monet felt when he had to cut up this painting?
- Have you ever worked hard on something only to have it destroyed or lost?
- How did you feel when it was destroyed or lost? Do you feel differently about it now?

PART 5 | VISUAL ANALYSIS—CROPPING

10 minutes

STEPS

1. Describe cropping

To crop something means to remove portions or the edges from it. When an artist crops something, he or she is making a choice about where to place the focus. When Monet cropped his masterpiece *Luncheon on the Grass*, Monet didn't have a choice about where to cut because he was removing the mildewed parts. But at other times, he selected to paint only a portion of a scene.

2. Compare and contrast

Compare: *Le Phare de l'Hospice* (1864) and *The Green Wave* (1866–1867)

These paintings are cropped very differently. One captures a lot of detail amid a large scene. The other is tightly cropped.

Introduce the terms *emphasis* and *balance* and discuss:

- What do you notice about what is emphasized in these paintings?
- What is most dominant? What jumps out at you first?
- How does Monet make each painting feel balanced?

Compare *The Chailly Road in the Forest of Fontainebleau* (1865) and *An Oak at Bas-Breau (The Bodmer)* (1865) and discuss:

- What do you notice about what is emphasized in these paintings?
- What is most dominant? What jumps out at you first?
- How does Monet make each painting feel balanced?

PART 6 | CROPPING YOUR OWN WORK

40 minutes

Materials:

- Sketches from Lesson 1
- Pencil
- Eraser
- Scissors
- Viewfinder
- Blank paper, 1–2 sheets per student

STEPS

1. Crop

Have your students use a viewfinder to crop their sketches from part 1. Draw a frame around the selected portion of the image and then cut it out.

2. Enlarge

Students enlarge the cropped sections by re-sketching the image onto an 8 ½ x 11-inch piece of paper. While enlarging, they may want to use their imaginations and make adjustments to emphasize a certain thing or add movement, as Monet did with *The Green Wave*.

3. Look and Discuss

Compare the original sketches to the cropped sketches. Discuss:

- What is emphasized in the new sketch versus the original sketch? What did you zoom in on?
- How has the balance shifted? Is it the same, or has it changed?

COMMON CORE STANDARDS

Grade 3

Visual Arts:

1.1, 4.1

Language Arts:

Speaking and Listening 1a, 1b, 1c, 1d

Reading 4a

Grade 4

Visual Arts:

1.1, 4.5, 5.4

Language Arts:

Speaking and Listening 1a, 1b, 1c, 1d

Reading 4a

Grade 5

Visual Arts:

4.1, 4.4

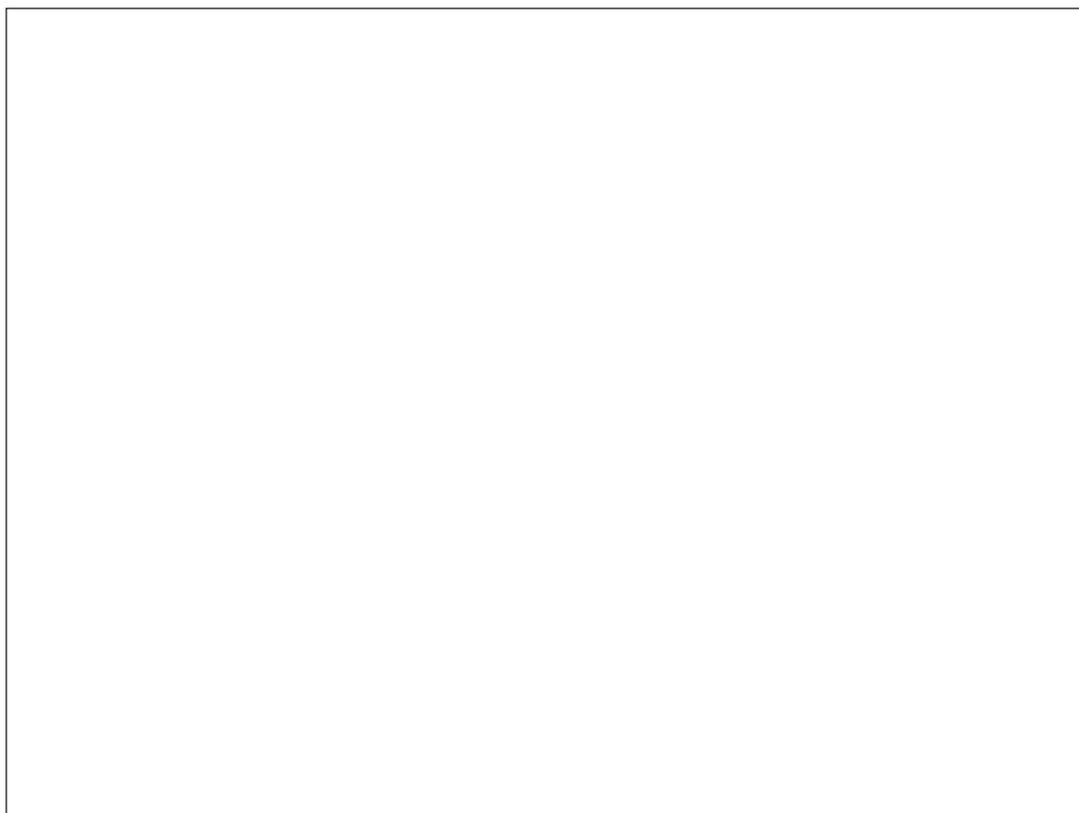
Language Arts:

Speaking and Listening 1a, 1b, 1c, 1d

Reading 4a

APPENDIX A

Playground Photo



APPENDIX B

Pre-Reading for Monet's Start: Taking a Risk and Dealing with Defeat

In Monet's Shoes

Claude Monet achieved fame in his old age and is still well known today, but Monet worked hard to achieve his goals of career success. The exhibition *Monet: The Early Years* tells the story of the first 14 years of Monet's career, which were rife with struggle.

Monet grew up in France and knew he wanted to be an artist at an early age. Monet's father wanted him to continue the family tradition as a grocer. Monet was fortunate enough to meet some important artists when he was young. One of them introduced him to painting *en plein air*—outside, looking directly at what he was painting. This was not the way most painters worked; most spent time copying paintings in museums, such as the Musée du Louvre in Paris. When Monet was 16, his mother passed away and he was sent to live with his aunt. His aunt supported his interest in painting. After Monet served time in the army, his aunt arranged for his enrollment in art school.

In order to make enough money to live, artists had to have success at the Salon. The Salon was an art exhibition managed by a group of experts who decided what was good and what was not. If the Salon accepted a painting, the painting could be sold for a decent amount of money. If an artist had continued success at the Salon, the value of their work would increase over time. Without such success, many artists found it difficult to support themselves and their families.

In 1865, at the age of 24, Monet submitted *The Pointe de la Hève at Low Tide* to the Salon, and it was accepted. He was successful on his first try! This didn't make him rich, but it was the first step to financial stability. This early success must have given him confidence, because after his initial acceptance to the Salon, Monet took on an enormous challenge.

The Challenge

After Monet's initial success in the Salon, he challenged himself to create a large-scale painting that contained visual references to other famous works of art. It was going to be epic! In order to prepare, Monet painted *en plein air* in the forest of Fontainebleau. Like a writer makes draft after draft, he created study after study. Here are a few paintings that Monet created in Fontainebleau while preparing to start on his masterpiece. Finally, after many studies, he began to paint the large-scale work. He started the painting in 1865, wanting to submit it to the 1866 Salon, and he worked feverishly to get it done. He became obsessed with it and knew that this masterpiece would finally bring him enough fame to achieve financial stability. He thought about almost nothing else. But even after giving all of his time and energy to his work, he couldn't finish in time. He failed. It was embarrassing and discouraging. Monet rolled up his painting, unfinished, and gave it to his landlord as collateral for a loan; he needed money. His landlord kept the painting in storage for a number of years and it developed mold. After retrieving the canvas, Monet trimmed away large sections of it due to the mildew damage. Two fragments remain of the painting, *Luncheon on the Grass*.

After the failure of *Luncheon on the Grass*, Monet worked on smaller canvases. He kept at it and eventually persevered. Artists can be resilient and often use setbacks as learning experiences. While painting *Luncheon on the Grass*, Monet met Camille, a woman he would later marry. She inspired the painting *Camille (Woman in a Green Dress)*, which was accepted by the Salon in 1866, helping to establish his artistic reputation. This turn of events demonstrates how failure, although painful, can sometimes bring opportunity.

Monet: Contending with Convention

High School and AP Art History

Description:

Students will gain an understanding of the development and politics of artistic movements as well as the life, times, innovations, and processes of the painter Claude Monet.

Objectives and Guiding Questions

- Why and how do art trends change?
- How did the display and sale of art through official institutions such as the Académie des Beaux-Arts in Paris impact the production of art?
- What role did innovation play in Monet's desire to express his individuality and gain fame and fortune?
- How did Monet respond to the social changes that resulted from the Industrial Revolution, urbanization, and the growth of the bourgeoisie?

Vocabulary

bourgeoisie, Académie des Beaux-Arts, the Salon, urbanization, Industrial Revolution, Haussmannization, leisure time, new medium of photography, Impressionism ELBOW, Modernism, Realism, academic art, Rococo, avant-garde, *en plein air*, patronage, art gallery, art market, formalism, painterly

PART 1 | DAY ONE

STEPS

1. Research

Have students independently research the concepts and vocabulary related to Monet on the handout: Claude Monet Exploration. Make sure that you are familiar with the information on Appendix A or the online Digital Story (digitalstories.famsf.org/early-monet) for the exhibition. Review what students have learned about art and the period of urbanization in 19th-century Paris. Check the students' knowledge and understanding of the vocabulary.

Extension: have students watch the following Khan Academy video: <https://www.khanacademy.org/humanities/art-1010/beginners-guide-20-21/v/art-context>.

2. Brainstorm

Have students gather in small groups to generate a list of ideas about what constitutes “good” art. *For AP Art History classes, remind them to consider form, function, content, and context.

3. Group discussion

Students should share their ideas with the class. Write their responses on the board and categorize them according to content (subject matter), style (Realism, abstraction, etc.), function (purpose, theme, idea), and form (oil, pencil, sculpture, photography). Discuss what makes “good” art.

4. Slide presentation

Show the first section of the PowerPoint slide presentation. See Appendix B for slide show captions and credits.

Slides 1, 2, and 3

Introduce the guiding question: How did the official display and sale of art through official institutions such as the Académie des Beaux-Arts in Paris impact the production of art?

- What is the Salon? Review how the social and economic conditions in Paris affected art patronage.

Slide 4

Have students analyze image set 1 and discuss which characteristics of these works they think would make them acceptable by the Salon jury.

Teachers' Notes: The woman on the left is idealized. The artist used soft lighting, and referenced classical mythology.

The work on the right shows no brushwork. The girl appears idealized in a pastoral setting. The broken pitcher suggests a moralizing tone about her lost virtue.

Slide 5

Review Salon-acceptable characteristics and have students determine which “acceptable” characteristics the Claude Lorrain work possesses.

Teachers’ Notes: “Using art to conceal art”—Clement Greenberg

Greenberg’s words reflect the idea that art before the time of Monet was not supposed to look like a painting. It was supposed to create an illusion of depth and space. A painting acted as a window through which to see another world. Modernism involved drawing attention to the canvas and the layers of paint placed on top of it.

Slide 6

View of the Salon

Teachers’ Notes: The Industrial Revolution made possible the expansion of the prosperous middle class—the bourgeoisie. Members of this social class began to replace the state, the church, and the nobility as primary patrons of the arts.

The bourgeoisie relied heavily on reviews they read in the press and wanted to purchase works that had an official stamp of approval from the Salon. For the artists who competed furiously for admission, success at the Salon could lead to fame, wealth, social standing, and influence.

Slides 7

Ask students to identify reasons why this image would be considered revolutionary for the time period.

Teachers’ Notes: This image is a celebration of the worker rather than an elevated subject. The painting could be connected to the critiques of the exploited laborer in the modern age, such as those proposed by Karl Marx. This painting also draws attention to the surface of the canvas and the visible brushstrokes.

Slide 8

Have students compare and contrast these images.

- How are these works similar? How are they different?
- Which is more real? Which is idealized?
- How does each artist use form and content?
- How did Édouard Manet both accept and reject classical principles as determined by the Académie?

Ask students to share their ideas as a class.

Slide 9

Discuss what was objectionable to the French critics in Manet’s *Luncheon on the Grass* (1863).

Teachers’ Notes: Critics found much to be objectionable in Manet’s work, most specifically the inclusion of a female nude within a contemporary, recognizable, and harshly lit scene. The figures were described as awkwardly painted and the nude’s direct gaze shocked critics.

Discuss how Manet borrowed from the past in his work. Like old master paintings, this work has a high level of contrast and the background has a softer focus than the foreground. Manet incorporated aspects of Realism and updated an old theme to create a truly modern work.

Slide 10

Compare these two images and point out the visual quotes. What is similar about the two works of art? What is different?

Slide 11

Show the video or assign for homework: “A Formal Analysis of Monet’s *La Point de La Hève at Low Tide*, 1865, Kimball Art Museum,” Dr. James Romaine: <https://www.youtube.com/watch?v=FIH5RXA2cPY>

PART 2 | DAY TWO

STEPS

1. Slide presentation

Continue the PowerPoint presentation, first half. See Appendix B for slide show captions and credits.

Slide 12

Introduce the guiding question: What role did innovation play in Monet’s desire to express his individuality and gain fame and fortune?

Slide 13

How does the work on the left fit the criteria for acceptance to the Salon? Review the classical requirements of the Académie (organized composition, illusion of depth, linear perspective, idealization, soft light, licked surface, grand theme, classical calm, etc). Discuss the acceptable use of *plein air* painting in preparatory studies only.

Teachers’ Notes: Jean-Baptiste-Camille Corot painted the trees on the right *en plein air* and then placed them in the composed scene on the left that he created in his studio. The subject of the finished composition is a biblical scene, therefore adhering to the requirements of the Salon.

Slide 14

Compare these images. How is the later painting, *The Jetty at Le Havre*, more innovative? What aspects of *The Jetty at Le Havre* are innovative and depart from classicism and the ideals of the Salon?

Teachers’ Notes: It lacks a formally organized picture plane, uses loose brush strokes, and has a sketchy quality that captures the dramatic movement of waves and the energy of the seashore.

Refer to the following video for an in depth conversation of the composition: <https://www.youtube.com/watch?v=FIH5RXA2cPY>

Slides 15 and 16

Discuss the history of Monet's *Luncheon on the Grass* (1865–1866) as reviewed in the Digital Story.

Teachers' Notes: Monet attempted to create this massive work for the Salon. He was unable to finish it in time and had to give it to his landlord for rent. Rolled up in a basement it suffered damage and mold. This is what is left.

Slide 17

Compare the visual quotes. How did Monet borrow from the Rococo work? How did Monet change Manet's *Luncheon on the Grass* in an attempt to create a work that would be accepted by the Salon?

Teachers' Notes: The theme of an aristocratic party out of doors was rendered using pastel colors and elegant costumes.

Slide 18

Monet enjoyed painting in *plein air*. He traveled to the forest of Fontainebleau countless times to paint outside. Most painters worked in museums in order to learn from the old masters. Why do you think Monet was interested in painting outside?

Teachers' Notes: Monet was interested in painting the vitality and movement of the world around him. He wanted to capture light as it was filtered through leaves and how a certain place looked at a specific time of day. He made studies as well as final paintings in *plein air*.

Slide 19

Monet created many preparatory studies before actualizing *Luncheon on the Grass*. Which elements of *Luncheon on the Grass* might have been developed as a result of Monet's *plein air* practice?

2. Slide presentation continued

Continue the PowerPoint presentation, second half.

Slide 20

Introduce the guiding question: How did Monet respond to the social changes resulting from the Industrial Revolution, urbanization, and the growth of the bourgeoisie to create a painting revolution?

Slide 21

Review: the new industrial world, urbanization, Haussmannization, and the rise of the bourgeoisie

Slide 22

How did Monet capture the modern energy and vitality of Paris in the late 19th century and appeal to the bourgeoisie through his art?

Teachers' Notes: What was it like to live in a modern city? What were the opportunities for leisure? What evidence do you see of Haussmannization? What was there before? Trains increased the speed of daily life and enabled the middle class to move easily between cities (*Quai du Louvre*) and rural locations (*La Grenouillère*).

Slides 23

How does this work reflect the changes brought about by the Industrial Revolution and the development of leisure time? How does it move painting towards Impressionism?

Teachers' Notes: This work begins to display qualities characteristic of Impressionism. To help students remember these qualities you may want to introduce the acronym “ELBOW”: depiction of **E**veryday life, **L**ight, **B**rushstrokes, painting **O**utside, and **W**ater.

Slide 24

Explore perspective and cropping in this painting. Describe cropping and how photography, a new medium, impacted Monet's painting. What other aspects of this painting could be related to photography? How is this painting impressionistic?

Slide 25

The Green Wave (1866–1867) is an example of how Monet not only depicted modern subjects but also found ways to represent perceptions accelerated by modern life. It is zoomed in and cropped like a photo.

PART 3 | POST-VISIT ACTIVITY

STEPS:

1. Close looking

Place the posters from the Monet show around the room. In groups have the students rotate from one image to another and place sticky notes on the posters to identify aspects that reflect innovation, tradition, and influences of the modern world.

2. Selection

Individually have students choose which work they like best and state why.

3. Writing

Write about the following and use examples of specific paintings in the show.

Discuss the influences on Monet's early work (include subjects and formal qualities).

How did his style change as he matured as a painter? What aspects of his paintings were considered avant-garde?

AP ART HISTORY STANDARDS

Big Idea 1: Artists manipulate materials and ideas to create an aesthetic object, act, or event.

Essential Question: What is art and how is it made?

- 1.1: Students differentiate the components of form, function, content, and/or context of a work of art.
- 1.2: Students explain how artistic decisions about art making shape a work of art.
- 1.3: Students describe how context influences artistic decisions about creating a work of art.
- 1.4: Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

Big Idea 2: Art making is shaped by tradition and change.

Essential Question: Why and how does art change?

- 2.1: Students describe features of tradition and/or change in a single work of art or in a group of related works.
- 2.2: Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
- 2.3: Students analyze the influence of a single work of art or group of related works on other artistic production.

Big Idea 3: Interpretations of art are variable.

Essential Question: How do we describe our thinking about art?

- 3.1: Students identify a work of art.
- 3.2: Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
- 3.3: Students analyze how contextual variables lead to different interpretations of a work of art.
- 3.5: Students analyze relationships between works of art based on their similarities and differences.

APPENDIX A | TEACHERS' NOTES

The Salon

The Salon was the official juried art exhibition of the Académie des Beaux-Arts in Paris, drawing large crowds annually. Before the rise of private art dealers, exhibiting at the Salon was the best way for artists to gain recognition and make sales.

Salon Subjects:

- Grand themes: religious, political, showing heroic deeds, patriotic, mythological
- Sentimental stories
- Classical (Greek and Roman) architecture
- Borrowing from the past

Salon Form: “Using art to conceal art” (Clement Greenberg)

- No visible paint—not painterly
- Even lighting
- Organized picture plane and use of perspective
- Idealized and modeled figures

Patronage:

At this time, there were major shifts in art patronage due, in part, to the instability of the French government. Meanwhile, a growing, prosperous middle class (a result of industrial expansion) was replacing the state, the church, and the nobility as primary sources of income for artists. The middle class relied heavily on reviews they read in the press and wanted to purchase works that had an official Salon stamp of approval.

Claude Monet:

As a young artist, Claude Monet labored to define his style and promote himself. The exhibition *Monet: The Early Years* explores the first 14 years of his career, when he struggled to provide food and shelter for himself and his family. It begins with the first painting Monet exhibited (*View near Rouelles*), in 1858, and closes in 1872, just before he began exhibiting with the group of artists who would later be known as the Impressionists. During this period, two forces drove Monet: his will to create art and his will to become critically and commercially successful.

APPENDIX B | SLIDE SHOW CAPTIONS AND CREDIT LINES

Claude Monet, *On the Bank of the Seine, Bennecourt*, 1868. Oil on canvas, 32¹/₈ x 39⁵/₈ in. (81.5 x 100.7 cm). The Art Institute of Chicago, Potter Palmer Collection, 1922.427. © The Art Institute of Chicago

Unknown artist, *Venus and Cupid*, 18th century. Oil on canvas, 30¹/₄ x 40¹/₄ in. (76.8 x 102.2 cm). Fine Arts Museums of San Francisco, R. S. Van Wyck and A. N. Freeman, X71.111

William-Adolphe Bouguereau, *The Broken Pitcher*, 1891. Oil on canvas, 53 x 33 in. (134.6 x 83.8 cm). Fine Arts Museums of San Francisco, Bequest of M. H. de Young, 53162

Claude Lorrain, *View of Tivoli at Sunset*, ca. 1642–1644. Oil on canvas, 39¹/₂ x 53¹/₂ in. (100.3 x 135.9 cm). Fine Arts Museums of San Francisco, Gift of the Samuel H. Kress Foundation, 61.44.31

Gustave Le Gray, photograph of the Archives of the Salon of 1852. Salt paper print, 7 5/8 x 9 1/4 in. (19.4 x 23.6 cm). Musée d'Orsay, Paris

Honoré Daumier, *Third-Class Carriage*, 1856–1858. Oil on panel, 10¹/₄ x 13³/₈ in. (26 x 33.9 cm). Fine Arts Museums of San Francisco, Museum purchase, Whitney Warren, Jr. Bequest Fund in memory of Mrs. Adolph B. Spreckels, Bequest funds of Henry S. Williams in memory of H. K. S. Williams, Magnin Income Fund, Art Trust Fund, Alexander and Jean de Bretteville Fund, Art Acquisition Endowment Income Fund in honor of Mrs. John N. Rosekrans, 1996.51

Édouard Manet, *Luncheon on the Grass (Le déjeuner sur l'herbe)*, 1863. Oil on canvas, 81⁷/₈ x 104¹/₈ in. (208 x 264.5 cm). Musée d'Orsay, Paris, RF 1668. © RMN–Grand Palais (Musée d'Orsay)

Marcantonio Raimondi, after Raphael, *The Judgment of Paris*, ca. 1515–1517. Engraving, 11¹/₄ x 17¹/₁₆ in. (28.6 x 43.3 cm). Fine Arts Museums of San Francisco, Mr. and Mrs. Marcus Sopher Collection, 1986.1.359

Camille Corot, *Hagar in the Wilderness*, 1835. Oil on canvas, 71 x 106¹/₂ in. (180.3 x 270.5 cm). Metropolitan Museum of Art, New York. 38.64 Rogers Fund, 1938

Camille Corot, *Fontainebleau: Oak Trees at Bras-Bréau*, 1832–1833. Oil on paper, laid down on wood, 15⁵/₈ x 19¹/₂ in. (39.7 x 49.5 cm). The Metropolitan Museum of Art, New York. 1979.404. Catharine Lorillard Wolfe Collection, Wolfe Fund, 1979

Claude Monet, *The Pointe de la Hève at Low Tide*, 1865. Oil on canvas, 35¹/₂ x 59¹/₄ in. (90.2 x 150.5 cm). Kimbell Art Museum, Fort Worth, Texas, AP 1968.07. Photograph by Robert LaPrelle / © Kimbell Art Museum

Claude Monet, *The Jetty at Le Havre*, 1868. Oil on canvas. Private collection. Photograph courtesy of Service de Documentation, Musée d'Orsay

Étienne Carjat, portrait of Claude Monet, ca. 1864

Claude Monet, *Luncheon on the Grass*, 1865–1866. Oil on canvas, 97⁵/₈ x 85³/₈ in. (248 x 217 cm) and 164.5 x 59 in (418 x 150 cm). Musée d'Orsay, Paris, RF 1987 12. © Musée d'Orsay, dist. RMN-Grand Palais

Claude Monet, *The Chailly Road in the Forest of Fontainebleau*, 1865. Oil on canvas, 38¹/₄ x 51³/₈ in. (97 x 130.5 cm). Ordrupgaard, Copenhagen. Photo: Pernille Klemp

Jean-Antoine Watteau, *A Halt during the Chase*, ca. 1718–1720. 49 x 74 3/8 in. (124.5 x 189 cm). The Wallace Collection, London, P416. © The Wallace Collection

Claude Monet, *Quai du Louvre*, ca. 1867. Oil on canvas, 25 5/8 x 36 1/4 in. (65.1 x 92.6 cm). Gemeentemuseum Den Haag. Cameraphoto Arte, Venice / Art Resource, NY

Claude Monet, *La Grenouillère*, 1869. Oil on canvas, 29³/₈ x 39¹/₄ in. (74.6 x 99.7 cm). The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, 29.100.112. Image courtesy Metropolitan Museum of Art, www.metmuseum.org

Claude Monet, *The Beach at Trouville*, 1870. Oil on canvas, 21¹/₄ x 25¹/₂ in. (54 x 64.8 cm). Wadsworth Atheneum Museum of Art, Hartford, Connecticut, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1948.116. Allen Phillips/ Wadsworth Atheneum

Claude Monet, *The Green Wave*, ca. 1866–1867. Oil on canvas, 19¹/₈ x 25¹/₂ in. (48.6 x 64.8 cm). The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, 29.100.111. Image courtesy Metropolitan Museum of Art, www.metmuseum.org

APPENDIX C | RESOURCES

Khan Academy: Art and Context

<https://www.khanacademy.org/humanities/art-1010/beginners-guide-20-21/v/art-context>

The Art Story: Impressionism

<http://www.theartstory.org/movement-impressionism.htm>

“Formal Analysis of Monet’s *La Pointe de la Hève at Low Tide*, 1865, Kimball Art Museum,” Dr. James Romaine

<https://www.youtube.com/watch?v=FIH5REggXA2cPY>

Eugène Boudin: *Plein-Air* Painting

<https://www.nga.gov/exhibitions/2007/boudin/pleinair.shtm>

BBC: *The Impressionists*, parts 1–3

https://www.youtube.com/watch?v=_eBah6c5kyA&t=2s

<https://www.youtube.com/watch?v=SNcsxUY1TR8>

<https://www.youtube.com/watch?v=va507eoRSqc>

A&E: *The Impressionists*, volume 1 (some sound issues)

https://www.youtube.com/watch?v=V_gz3wCnUjk

HANDOUT | CLAUDE MONET EXPLORATION

Guiding Question:

What were the precursors to the development of Impressionism—the conditions that existed in order for it to take place?

ART VOCABULARY

Salon de Académie des Beaux-Arts

avant-garde

en plein air

patronage

art gallery

art market

formalism

painterly

genre

scene

HISTORICAL CONCEPTS IN 19TH-CENTURY FRANCE	ART STYLES RELATED TO MONET
Industrial Revolution	Rococo (late 18th century)
Urbanization	Academic art: classical idealism of the Salon de Académie des Beaux-Arts
Bourgeoisie	Realism (Gustave Courbet, ca. 1850)
Hausmannization	Modernism (Édouard Manet, ca. 1860 and later)
Leisure time	Impressionism ELBOW
	New medium of photography

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