



Art Mediation for Language Learning

Compendium of Activities

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Contents

Foreword	3
Warm Up and Introductions	4
+ Annex	
Chapter 1	
Food and Still Lives	12
+ Annex	
Chapter 2	
People	22
+ Annex	
Chapter 3	
Leisure Time	33
+ Annex	
Chapter 4	
Interiors and Domestic Life	39
+ Annex	
Chapter 5	
Nature	53
+ Annex	
Chapter 6	
City and Architecture	62
+ Annex	
Chapter 7	
Stories and Myths	72
+ Annex	
Evaluation and Wrap Up	83
Overview of Activity Types and Art Forms	88
Credits	89

Foreword

Designed as part of the LALI (Language and Literacy Learning through Art) project, this compendium has benefited from an interdisciplinary team with specialists from four European countries. The goal of this project has been to come up with a pedagogical kit in order to foster basic skills, and thus to improve social inclusion of underprivileged people or those from immigrant/non-native backgrounds.

The innovative component of our approach is a hybrid methodology which uses visual resources, systematically chosen from art history, in language/literacy learning. In this resource book, you will find a corpus of activities to be used in museum settings and/or in classrooms to prepare museum visits. The artworks provide excellent means to initiate discussions and/or interactions at different levels between the participants, based around the artworks themselves and the different cultural heritages of the host country and their home countries.

A series of pilot workshops took place where we tested this facilitator's pack with participants from two learning groups. In the first, the local language of the host country was taught to newly arrived immigrants; in the second, literacy was taught to participants who were fluent in the host country's language but lacking writing and reading skills.

These activities, designed for an adult public, emphasise non-formal and participatory approaches during the learning tasks; most exercises suggest working in pairs or in small groups in order to foster dialogue, interaction and peer-learning. We recommend this compendium to language teachers looking to take their groups out of the classroom and adapt the frame of their learning to include more art or playful modes of learning.

It is worth mentioning that the semi-autonomous approach to studying artworks and the indirect guidance from facilitators to initiate discussion were the aspects most appreciated by participants. Likewise, we received very positive feedback on moments when the attendees discovered links between their own cultural background and the universe conveyed by the visited exhibition: similarities between Japanese and Syrian myths, for example, or the representation of the aftermath of civil wars in the Western and Eastern World.

How to Use this Guide?

Some of the activities are designed for a specific art work or a particular room of a museum, but they can be transformed with minor tweaks to be used in other contexts. After each activity, in the "hints" session, you may find some ideas on how to adjust it while keeping the original logic or mechanism. There is also a wide range of activities which can be duplicated without modification in most fine art museums, with very different kinds of art works. Many of these exercises can also be easily adapted to a classroom environment.

In chapters 1 "Food and Still Lifes", 4 "Interiors and Domestic Life", 5 "Nature", and 7 "Stories and Myths" readers will find a set of activities are designed to be used one after the other. The rest of the guide, rather than providing a curriculum, provides tools to create teaching units which can be easily adjusted to the time available for your workshops.

Warm Ups and Introductions

Warm up 1

Introducing Oneself – If I Were A...

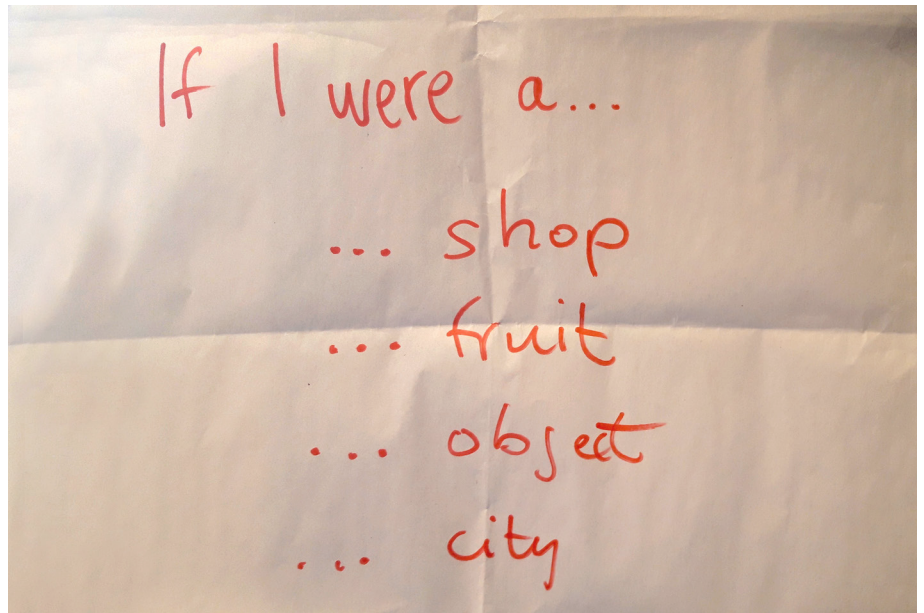


Photo by élan interculturel

Instructions: Step by Step

Instead of a classical introduction such as 'my name is', 'I come from...' this activity proposes that participants imagine themselves as different types of objects, places, etc.

Some options to propose:

If I were a fruit, I would (be)...

If I were a shop, I would (be)...

If I were a book, I would (be)...

If I were a place, I would (be)...

If I were an art work.../art form, I would (be)...

Hints for Facilitators

For participants with less advanced language skills, it may be easier to first create the sentences in pairs, then use them to introduce each other. Groups of more advanced speakers can introduce themselves directly, with no preliminary preparation stage.

Depending on the language level and interests of the group (is there prior experience or interest in the arts.) you can adjust the metaphors used –place/shop/city or art form/art work, etc.



Time needed and number of participants

20 min. for 12 participants



Features

in pairs
in group
cognitive
manual

Warm-Up 2

Getting to Know Each Other: the Triangle

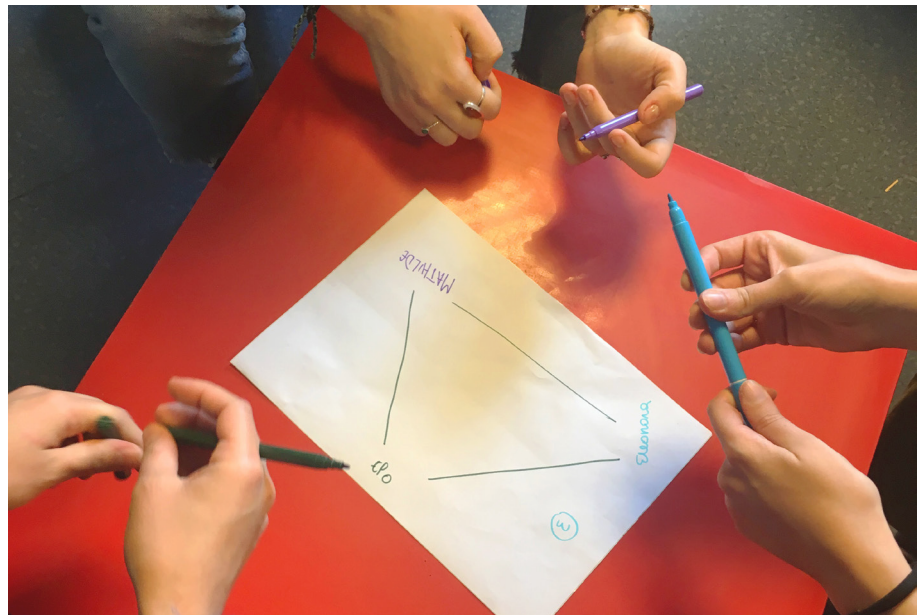


Photo by élan interculturel



Time needed and number of participants

20 min. for 12 participants



How to prepare

Materials needed:
paperboard or whiteboard
and a marker

one A4 sheet for each
group of 3



Features

full-group
in group
cognitive
manual

Instructions: Step by Step

Make groups of three. Give each group paper and a marker. Invite them to draw a triangle on the paper. At each point, write the name of one of the group members. Along the sides they should write something that is true for the two people that the side connects, but which is not shared with the third person (on the far point of the triangle). In the middle they should put something that is shared by all three of them. Once the activity is completed, participants can either present the full triangle or just one or two elements (e.g. what connects all of them, what surprised them during the activity).

Hints for Facilitators

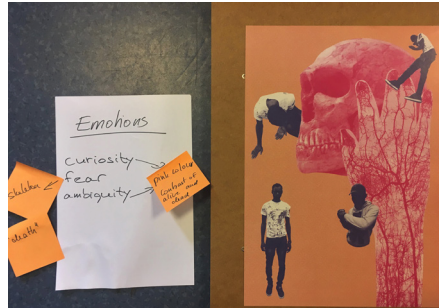
For groups with less advanced language skill, participants may be safer to first make the sentences in pairs, then use them to introduce each other. Groups of more advanced speakers can introduce themselves directly, without prior preparation.

Depending on the language level and interests of the group (e.g. prior experience or interest in the arts, etc.) you can adjust the focus of the activity, perhaps leaving lower level or non art-oriented groups to choose freely, while restricting more advanced groups to art-related issues.

Even groups with no previous artistic experience can be encouraged to find art-related connections, by employing a wide definition of art.

Warm-Up 3

Emotions, Values and Art Works



Collage by Issa Kane and Eloise Dubrana. Photo by élan interculturel.

Background Information

This activity is based on a methodology of intercultural communication and collaboration created by Margalit Cohen-Emerique. The method – like the activity presented – is based on the idea that when we meet another person – object – art work, etc. what plays out between those involved reflects all the cultural references (norms, values, practices) that we associate with the encounter, and that these values and norms influence how we perceive and react to others.

Instructions: Step by Step

1. Select roughly eight to ten artworks for study, by limiting choice to one or two rooms of the museum. Ask each participant to have a look and chose the artwork that provokes the strongest emotional reaction for them.
2. (N.B. The following steps – analysis and feedback – can be done in small groups in parallel or in one group session, depending on time limitations). Ask everyone which work they have chosen. First, focus on the artwork chosen by the largest number of people.
3. Invite participants firstly to give spontaneous reactions to the art work chosen. Encourage them to be free, not to refrain from personal or subjective judgements (it's important to get honest reactions).

- 4.** Next, invite members of the group to share emotions caused by the chosen image. Discuss these as a group. In a following step, for each emotion invite participants to identify what it is in the image that causes this reaction.
-
- 5.** At this point, invite participants to talk about the formal elements or the content of what is represented. What we discover is that whether it is formal visual elements or content, in fact it is the spectators' norms, expectations that are at the root of the reaction. Either concerning their expectations of what is art, what is beauty, or expectations concerning the scene represented. In the next step work together to find out what values might be associated with each of the emotions felt.

Hints for Facilitators

Even if initially everyone is quite able to choose an art work based on emotional reaction, participants will not all be ready to publicly pronounce judgements or emotions that they hold privately. Try to help them to work against this self-censorship.

Being able to identify deeper values and norms underlying our emotional reactions requires a great deal of self-reflection. Be patient and assist participants with careful questions.

Bibliography, further info:

Cohen, Emerique. *Pour une approche interculturelle en travail social*. Théories et pratiques. France: Presses de l'EHESS, 2011.



Time needed and number of participants

20–60 min.
for 12 participants



Features

- individual
- in group
- full-group
- a selection of some artworks
- semi-fixed activity
- cognitive
- support given by the facilitator
- sculptures
- Modern and Contemporary Arts
- Photography
- Graphic works

Warm-Up 4

The Circle of Identity



Photo by élan interculturel.



Time needed and number of participants

20 min. for 12 participants



How to prepare

Materials needed:
paperboard or whiteboard
and a marker

one A4 sheet for each
group of 3



Features

full-group
physical

Instructions: Step by Step

Invite participants to stand in a circle. Each participant thinks of something that is true for her/him, goes to the center of the circle and says her/his sentence out loud (e.g. "I like paintings"). Those for whom this is true should step towards her/him, according to the extent that they agree with the statement. Invite everyone to look at where they are in the space, then to go back to the circle. Another participant can then step in with a new statement.

If someone manages to make a statement that does not correspond to anyone else's views or opinions, this person deserves a round of applause. Towards the end of the activity you can encourage participants to try to find traits that are true only for them.

For advanced groups you can focus the statements more exclusively on art.

Hints for Facilitators

For some participants it may be more difficult to step into the circle, encourage them to take a step forward.

Warm-up 5

What is Art?



Time needed and number of participants

40 min. for 12 participants



How to prepare

Things to print:
Handout 1

Things to prepare:
read the information referring to the art works

Materials needed:
world map (optional)



Features

a selection of some artworks
in pairs
in group
cognitive
support given by the facilitator
Antiquities
Graphic works



Paa Joe, *Sandals Coffin*, 2006, Wood, plastic, fabric. Kunstmuseum Bern.
Photo: Regula Tschumi. Copyright: creative common.

Instructions: Step by Step

1. Present the art works in Handout 1 illustrating very different moments and spaces from human civilization. (You can use other art works, just make sure they represent a diverse sample of types of art work from different periods and places)

2. Option A: Ask participants to choose the piece to which they relate most strongly, and invite them to discuss in pairs what function that particular art work would have for them in their lives: where would they keep it, for what reason, what would that art work mean for them? In a second step, invite them to try to guess what "function" that art work has: why was it created, by whom, where was it placed?

3. Option B: If you wish to practice reading, you can print the information cards (from Handout 1) and ask participants to match art works with their info cards.

4. Option C: As a continuation, you can invite participants to place the art work they have chosen on a geographic map or a timeline, and explain their choice.

Hints for Facilitators

At the beginning, help participants not to try identify the art work in terms of author/genre/medium, etc. but rather focus on their own subjective perceptions.

The aim of the activity is to reflect together on the functions and reasons of art. If you wish, you can prepare some theories on the genesis of art for discussion.

Bibliography, further info:

Dissanayake, Ellen. *What is Art For?* (Second ed.). Washington, USA: University of Washington Press. 1990.

Warm-Up 6

What's in a Museum for Me?



Photo by élan intercultural.



Time needed and number of participants

30–45 min.
for 12 participants



How to prepare

Things to prepare:
read about the etymology of the word “museum”, reflect on the different functions of museums



Features

in group
full-group
creative activity
cognitive
manual

Instructions: Step by Step

1. Invite participants to think of what the word for “museum” is in their language, and discuss together the etymology of the word. Most languages use some form of “museum” which refers back to ancient Greece and the Muses. Hence it is a place or temple dedicated to the Muses, to the study of arts.

2. Option A: In groups of 3–4: invite participants to think what they would put in a museum to represent our society/culture of today to people born in 2200. Some questions to guide participants: What would your museum look like? what would be its name? Optional continuation: you can invite each group to draw their museum and present it to the others.

3. Option B: Create groups of 4–5 participants. Ask each participant to put 2–3 random objects from their bags on a table. Invite them to create an exhibition using those objects, and then make a guided tour for the others.

Variation for either option: invite participants to look around in the room and identify 4 objects that would be the most important for them to present in a museum.

4. Debrief together, discussing the different functions of museums, and why/what we can learn from museums.

Hints for Facilitators

This activity can be adjusted for participants at beginner level or advanced level, by adjusting the formulation of the instructions and making choices about the objects selected to put in a museum. For example: focus the work on a museum of fashion, etc.

Warm-Up 7

Talking About Oneself Through the Art Works



Time needed and number of participants

20–30 min.
for 12 participants



How to prepare

Things to print:
Handout 2

Things to prepare:
alternatively instead of printing on an A4 sheet you can print the 4 cases on smaller cards: more aesthetic and ecological!



Features

individual
full-group
artworks of a room
semi-fixed activity
cognitive
support given by the facilitator
Sculptures
Modern and Contemporary Arts
Photography
Graphic works



Photo by élan interculturel in Centre Pompidou, Paris.

Instructions: Step by Step

1. Distribute cards with four separate boxes (Handout 2). Participants should fill each of the boxes with different information about themselves. For instance, the first case can be about origins: e.g. the country, the city, the family you come from (you can leave participants free to interpret the question). The second can refer to the profession or daily occupation they have, or would like to have. The third case can refer to one of their passions. And the fourth, to how they see the future. These categories can be adapted as desired.

2. Invite everyone to take five minutes to walk through the room and choose an artwork that corresponds in some way to the information in each of their boxes. They should also be ready to explain their choice.

3. When the task is finished, reassemble the group and invite everyone to introduce themselves through the artworks. With larger groups you may not have the time to go through each answer; just one answer per participant should suffice.

Hints for Facilitators

This activity has been carried out in the Pompidou Centre (Paris), mostly with non-figurative paintings from the 1930's (Kandinsky, Klee. etc.) but it can easily work with other kinds of art (period, subject, etc.)

This is a good activity for getting to know each other, but it can be adapted to other specific themes by changing the required category of information in the boxes (for instance inviting everyone to find an artwork that reflects their experience of migration).

As a point of logistics or choreography, to avoid lots of unnecessary movement we propose that when you are in one area, you ask whether anyone has chosen any of the other paintings there (for whatever category of information) and invite them to explain their choice. Then, move on to another area and discuss all the chosen paintings there.

Glossary of Vocabulary Items (adjust to the level of the group)

I am from...
I was born...
My family is...
My profession is...
I studied...
I would like to work with...
My plan for the future is...

■ Handout 2

Handout 1

WARM UPS AND INTRODUCTIONS

Warm-Up 5 What is Art?



Masaccio Payment of the Tribute Money, 1426 – 1427 Fresco 255 x 598 cm. Brancacci Chapel. Florence.

A form of wall painting, its basic function is to depict scenes deemed important, strengthening the underlying norms and practices.

http://www.museumsinflorence.com/musei/Brancacci_chapel.html



Hasegawa Tohaku Pine Trees Late 16th century. Ink on paper, Six-panel folding screen (byōbu) 156.8 by 356 cm for each screen. Tokyo National Museum.

The depiction of elements of nature, life size, puts back the human viewer into his/her natural context, we are part of nature, not its masters.

Copyright: public domain.



Nazca People. *Hummingbird* Geoglyph 500 BC About 0,5 x 1 km Nazca Desert, Peru.

A common hypothesis on the purpose of the lines is that the Nazca people created them to be seen by deities in the sky (wikipedia).

Photography by Diego Delso Líneas de Nazca, Nazca, Perú 2015 licence [CC BY-SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/)

https://en.wikipedia.org/wiki/Nazca_Lines#/media/File:L%C3%ADneas_de_Nazca,_Nazca,_Per%C3%BA,_2015-07-29,_DD_52.JPG



Yayoi Kusama. *All the Eternal Love I Have for the Pumpkins*. 2016. Wood, mirror, plastic, black glass, LED. Hirshhorn Museum and Sculpture Garden Collection of the artist.

Art becomes an invitation to lose our usual frames of reference, it absorbs the visitor in a new kaleidiscopic perceptual experience, playing with our senses.

Copyright: <https://www.format.com/magazine/news/art/yayoi-kasuma-smithsonian-exhibit>



Unknown Maya artist 790. *Presentation of captives Lord Chan Muwan*. Mural painting. Room 2 of structure 1 Bonampak, Mexico.

The murals covering the walls of the Bonampak site tell the story of an important battle. The image is replete with symbolism. For instance the left hand being a sign of weakness, some warriors are represented with two left hands; others, with two right hands, depending on their success.



Banksy. *Shop Until You Drop*. 2011. Mural, Stencil.

Photo by QuentinUK. Copyright: Creative Commons Attribution-Share Alike 3.0 Unported license.

https://commons.wikimedia.org/wiki/File:Shop_Until_You_Drop_by_Banksy.JPG



Unknown Rapa Nui artist from Easter Island. *Moai Head*. 12th-15th Century. Stone. 170x100x90 cm. Musée du Quai Branly, Paris.

More than 600 such giant stone sculptures populate the Easter Islands. Representing deified ancestors, the statues face inland, towards the villages surrounding the Rapa Nui with protection.

Photo by Emilie Brigouleix Copyright: Creative Commons Attribution-Share Alike 3.0 Unported license.



Unknown artist. Venus of Dolní Věstonice. 29,000–25,000 BCE. Ceramic. 111mm x 43 mm. Moravské zemské muzeum, Brno, Czech Republic

Amongst the oldest ceramic art objects known. Photo Petr Novák, Wikipedia CC BY-SA 2.5



Paa Joe. Sandals Coffin. 2006. Wood, plastic, fabric. Kunstmuseum Berne

Fantasy coffin art is a genre in its own right in Ghana. These are functional coffins, and at the same time considered real works of art. Death is not the ultimate end; dead ancestors have the power to help the family, and offering them such elaborate coffins is a way to get them on our side.

Photo: Regula Tschumi CC - „Attribution Share Alike 3.0 Germany“



Paul Klee. Fish Magic. 1925. Oil and watercolor on canvas on panel 772.67 mm x 985.01 mm. Philadelphia Museum of Art.

In Fish Magic, Paul Klee creates a magical realm where the aquatic, the celestial, and the earthly intermingle. A delicate black surface covers an underlayer of colors, which the artist revealed by scratching and scrawling designs in the black paint. At the center of the painting, a square of muslin is glued onto the canvas. A long diagonal line reaching to the top of the clock tower is poised as if to whisk off this subtle curtain. (<https://www.philamuseum.org/collections/permanent/51027.html>)



Several unknown artists. Registan Square, Samarkand. 15th–17th Centuries.

The Registan was a [public square](#), where people gathered to hear royal proclamations, heralded by blasts on enormous copper pipes called *dzharchis* – and a place of public executions. It is framed by three [madrasahs](#) (Islamic schools) of distinctive [Islamic architecture](#) (Wikipedia).

Copyright: [Ekrem Canli](#) Registan square after sunset in Samarkand/Uzbekistan 2012 [CC BY-SA 3.0](#)

Handout 2

WARM UPS AND INTRODUCTIONS

Warm-Up 7 Talking About Oneself Through the Art Works

Please answer each question by choosing an artwork. Be ready to explain your choice. As preparation, you should note down some key words.

<p>What are your origins? Where do you come from? You can think about your country, city, district, family etc.</p>	<p>What is your profession? What would be your ideal profession? What do you spend most of your time doing? Ideally, how would you like to spend your time?</p>
<p>Tell us about one of your passions!</p>	<p>How do you see your future? Where do you see yourself in five, ten, thirty years? what will you be doing?</p>

Chapter 1

Food and Still Lifes

1.1 Vocabulary: Conversation About Food

Classroom Activity



Time needed

15–20 min.



Recommended number of participants

2–10 participants



How to prepare

Things to print:

Handout 1

Materials needed:

pen and paper



Features

in pairs
full-group
a selection of some artworks
drilling activity
semi-fixed activity
cognitive
support given by
the facilitator
Old Master Paintings



Jean-Siméon Chardin, *La Table de cuisine* (The Kitchen Table), c. 1755, 40 × 48 cm, Museum of Fine Arts, Boston
Copyright: Public domain

Instructions: Step by Step

1. Distribute Handout 1 and invite participants to talk about their favourite food. Students work in pairs. (Handout 1.1.)
2. Ask the students to identify, within the still lifes, the words listed in Handout 1.2. Ask them whether or not they like these foods (Handout 1.3), to which meals the still lifes correspond (Handout 1.4) and what is eaten in their countries for each of these meals (Handout 1.5).
3. Organize a full-group discussion on cultural differences in eating habits. The students share their answers with the whole group. Invite each participant to present her/his country's foods and ways of eating and how they perceive the local foods and customs of others.

Hints for Facilitators

You can ask the students if they like these still lifes, and whether or not these kinds of pictures exist in their countries.

If you wish to focus on writing, you can ask the students to write their answers to the questions on Handouts 1.3, 1.4, 1.5.

■ Handout 1

1.2 Describing the Still Lifes – Grammar, Sentences and Dialogues

Classroom Activity



Time needed

20–25 min.



Recommended number of participants

2–10 participants



How to prepare

Things to print:

Handout 2

Things to prepare:

One question and one answer to give a model of the task that the students will carry out; one negative sentence; one sentence with the pronoun “which”.

Materials needed:

pen and paper



Features

individual

in pairs

a selection of some artworks

drilling activity

semi-fixed activity

cognitive

support given by the facilitator

Old Master Paintings



Jean- Siméon Chardin, Un bol de prunes (A Bowl of Plums), c.1728, oil on canvas, 44 × 56 cm, The Phillips Collection, Washington. Copyright: Public domain

Instructions: Step by Step

1. Distribute Handout 2. Working orally and in pairs, students have to construct questions using the following syntactical structure: “What is there in middle of the still life?” (Handout 2.1) and answers (ex. “In the middle of the still life there is a pear” (Handout 2.2)). The goal of the task is to construct questions and answers about the spatial localization of objects within the still lifes. Students construct at least one sequence (question + answer) for each item mentioned in the examples (in the middle, on the right side, etc...), working with at least three still lifes. Once students finish asking their (minimum of) four questions, they reverse the roles and answer their partner’s questions.

2. Ask students to construct negative sentences (Handout 2.3) and sentences with the pronoun “which” (Handout 2.4). They work in pairs.

Hints for Facilitators

If you wish to focus also on writing skills, after the oral task is finished you can ask the students to write down their questions, answers, negative sentences and sentences with the pronoun “which”.

■ Handout 2

1.3 Describing the Still Lifes: Reading and Writing Texts

Classroom Activity



Time needed

15–20 min.



Recommended number of participants

2–10 participants



How to prepare

Things to print:

Handout 3

Things to prepare:

print the whole set of still lifes

Materials needed:

pen and paper



Features

individual
in pairs
full-group
a selection of some artworks
drilling activity
semi-fixed activity
cognitive
support given by the facilitator
Old Master Paintings



Jean-Siméon Chardin, *Nature morte aux pêches, gobelet en argent, raisins et noix* (Still Life with Peaches, a Silver Goblet, Grapes, and Walnuts), 1759–1760, 38 × 47 cm, J. Paul Getty Museum, Los Angeles. Copyright: Public domain

Instructions: Step by Step

1. Distribute Handout 3. Students have to read and fill the blank spaces within texts using the vocabulary on the top. The sentences should correspond to the still lifes. (Handout 3.1, 3.2, 3.3.) Students work in pairs.
2. Students have then to rewrite each description in the past tense. (Handout 3.4)
3. In a next step ask the students to write their own description of one another still life.
4. Organize a small game at the end of the task: each student reads her/his description without mentioning which one it is. The others have to guess to which still life corresponds the description. (Handout 3.5)

Hints for Facilitators

You can organize this task for individual work focused on writing, or to the contrary introduce collaboration through talk. In that case, for instance for exercise 2 (rewrite each description at the past tense), the students can first accomplish the task through talk in pairs and then write the version at the past tense.

At the end of the task, you can organize a dictation among the students. One student dictates her/his description to the rest of the group who write it down.

■ Handout 3

1.4 Imaginary Still Life Composition

Museum Activity



Time needed

15–20 min.



Recommended number of participants

10 participants



How to prepare

Materials needed:
pen and paper



Features

individual
in pairs
full-group
artworks of a room
semi-fixed activity
creative activity
cognitive
Old Master Paintings



Jean-Siméon Chardin, *Panier de pêches* (Basket of Peaches with Walnuts, Knife and Glass of Wine), 1768, 32 x 69 cm, Musée du Louvre, Paris. Copyright: Public domain

Background Information

“Critics of the Salon of 1763 were unanimous in their praise of Chardin. (...) The painter fills his paintings with valuable objects and exotic fruit: the ewer in Chantilly porcelain, a tureen from Meissen, a liqueur decanter, pomegranates and an orange branch covered in white buds. Even with the naked eye some alterations can be discerned, confirmation of the importance given by the artist to the composition of his canvases. (...)”

Chardin’s primary aim is to reproduce the texture of each object – the grapes’ velvet bloom, the buttery richness of the brioche, the clouded glasses – and also to reproduce ‘with understanding the effects of direct and reflected light’ (Fréron). But to restrict his talent simply to his virtuoso skill at representation would be to do him an injustice. (...)”

It is the quiet eloquence of Chardin’s paintings that exercises such a fascination over the spectator, inducing reverie and contemplation.”

in: Chardin. Exhibition catalog. London: Royal Academy of Arts, New York: The Metropolitan Museum of Art, 2000, p. 295.

Instructions: Step by Step

Activities from 1.4 to 1.9 correspond to Room 928 of the Sully Wing, 2nd floor, Musée du Louvre

Participants are invited to imagine a still-life composition using elements taken from pictures in the room. Firstly, have the participants survey the pictures exhibited in the room. Next, ask them to choose a detail from each, to note it, and then to make sentences using each word. They can start the sentence this way: “In my still-life, there is a ...” Participants continue until their composition is complete

Hints for Facilitators

- participants can work in pairs or by themselves
- participants can make notes and finish the sentence orally or they can write down complete sentences
- a group discussion can follow ; participants read aloud or explain their “composition”

1.5 Still Life Composition Using Collage and Words

Museum Activity



Time needed

15–20 min.



Recommended number of participants

10 participants



How to prepare

Things to print:
Handout 4

Things to prepare:
5 sets of pictures (objects, fruits, vegetable, vessels, etc.) to compose still-lives, glue, paper

Materials needed:
pen and paper



Features

in pairs
in group
full-group
artworks of a room
a selection of some artworks
semi-fixed activity
creative activity
cognitive
manual
support given by the facilitator
Old Master Paintings
support created/invented during the session



Jean-Siméon Chardin, Still Life with Copper Pot, Cheese and Eggs, c. 1730–1735, oil on canvas, 33 x 41 cm, Mauritshuis, The Hague. Photo credit: Mauritshuis, The Hague.

Instructions: Step by Step

1. Participants are given photos or drawings representing elements of traditional still lifes, such as fruits, baskets, plates, knives, pots, pitchers, etc.
Working in pairs, one of them names a given picture and indicates with words where on the composition to place it. The other participant proceeds to compose the still-life.
2. Together, participants recopy the collage, replacing the photos with words. You can find an example in Handout 4.

Hints for Facilitators

- participants can work in pairs or by themselves
- a group discussion can follow; participants can compare their “compositions”, ask questions, explain their concept and the difficulties encountered during the activity
- for part A: a picture of a table or a coordinates grid can be placed in advance on the paper where participants make their composition, in order to facilitate precise spatial indication of where exactly to put the items

■ Handout 4

1.6 Pocket Still Life

Museum Activity



Time needed

10–15 min.



Recommended number of participants

10 participants



Features

individual
in pairs
in group
full-group
whole exhibition/museum
artworks of a room
a selection of some artworks
creative activity
cognitive
manual
support brought by the students
support created/invented during the session
Old Master Paintings



Jean-Siméon Chardin, Le bocal d'olives (The Jar of Olives), 1760, 71 x 98, Musée du Louvre, Paris.
Copyright: Public domain

Instructions: Step by Step

In small groups (3–4 persons), participants compose a still life using only objects they find in their pockets/handbags, as if they had to arrange a museum showcase. They then explain the composition, and the reasons behind their choices.

Hints for Facilitators

- participants can work in pairs or by themselves
- a group discussion can follow ; participants can compare the different “compositions”

1.7 Interior Decoration

Museum Activity



Time needed

5–15 min.



Recommended number of participants

10 participants



How to prepare

Things to prepare:

(optional) photos of home interiors and reproductions of works of art



Features

individual
in pairs
in group
full-group
whole exhibition/museum
artworks of a room
a selection of some artworks
semi-fixed activity
creative activity
cognitive
Old Master Paintings



Jean-Siméon Chardin, Poires, noix et verre de vin (Three Pears, Walnuts, Glass of Wine and Knife), c. 1768, 33 x 41 cm, Musée du Louvre, Paris. Copyright: Public domain

Instructions: Step by Step

Have the students imagine the following situation: if you were asked to adorn a dwelling with several rooms, where would you put or hang these pictures? Participants are asked to try to accurately define a place for the paintings and explain the context in which they place them.

Conversation: if one of these pictures belonged to you, where would you place it? What would you do with it?

Hints for Facilitators

In class, you may distribute photos of interiors along with small reproductions of the pictures – participants can place or stick the paintings directly onto the photos.

- participants can work in pairs or by themselves ; if they work in pairs, participants can present their partner's choice during the group discussion which follows
- participants can explain if there are conventional or traditional places to set pictures at home/in their own cultures

1.8 Invitation

Museum Activity



Time needed

15–20 min.



Recommended number of participants

10 participants



How to prepare

Materials needed:

pen and paper to take notes (optional)



Features

individual
in pairs
in group
full-group
whole exhibition/museum
artworks of a room
a selection of some artworks
semi-fixed activity
creative activity
cognitive
Old Master Paintings



Jean-Siméon Chardin, La brioche (The Brioche), 1763, 47 x 56 cm, Musée du Louvre, Paris.
Copyright: Public domain

Instructions: Step by Step

Have participants imagine the following situation: You receive guests.

1. To whom, at what time of day and what would you offer from the depicted foods?
E.g. For a snack for children during the morning, for friends at tea-time...

2. Based on the previous answer, find out a whole story. (e.g.: I go to the market to buy figs and pomegranate because my old friend, Emily, likes them so much...)

Hints for Facilitators

- participants can work in pairs or by themselves
- participants can make notes
- a group discussion can follow about culinary habits of different cultures; what to offer at tea-time, who to invite for a dinner, etc.

1.9 Describing an Atmosphere

Museum Activity



Time needed

15–20 min.



Recommended number of participants

10 participants



How to prepare

Things to print:
Handout 5

Materials needed:
pen and paper



Features

individual
in pairs
full-group
artworks of a room
a selection of some artworks
one specific artwork
semi-fixed activity
creative activity
cognitive
support given by the facilitator
Old Master Paintings



Jean-Siméon Chardin, Raisins et grenades (Grapes and Pomegranates), 1763, 47 x 57 cm, Musée du Louvre, Paris
Copyright: Public domain

Instructions: Step by Step

1. Every participant chooses a painting and comes up with at least 5 adjectives to describe the atmosphere of the picture.
2. The participants are given a list of adjectives – eventually, with definitions – and are invited to select those which seem appropriate for the chosen picture (See Handout 5).

Hints for Facilitators

- participants can work in pairs or by themselves
- option A: literacy learners can write down the adjectives or even their definitions
- option B is either for beginners (using simple words) or for advanced learners (using more sophisticated adjectives).

- Handout 5
- Chapter 1 Glossary

Pictures Associated with the Theme

Chapter 1 FOOD AND STILL LIFES



Chardin, *La table d'office* (The Butler's Table), 1763



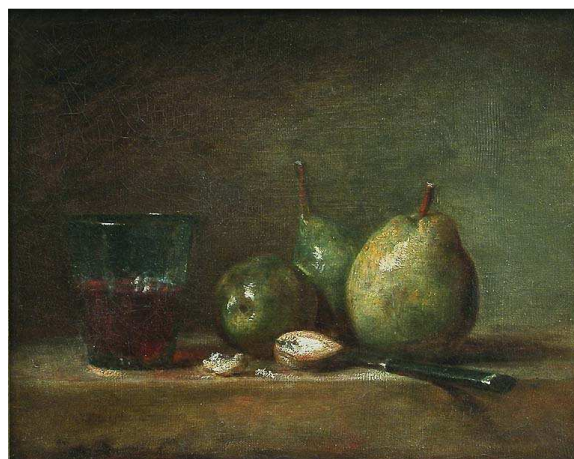
Chardin, *Le bocal d'olives* (The Jar of Olives), 1760



Chardin, *La brioche* (The Brioche), 1763.



Chardin, *Raisins et grenades* (Grapes and Pomegranates), 1763.



Chardin, *Poires, noix et verre de vin* (Three Pears, Walnuts, Glass of Wine and Knife), c. 1768.



Chardin, *Panier de pêches* (Basket of Peaches with Walnuts, Knife and Glass of Wine), 1768



Chardin, *La raie*, (The Ray), 1728



Chardin, *Fruit, Jug, and a Glass*, c. 1726/1728

Handout 1

Chapter 1 FOOD AND STILL LIFES

Activity 1.1 Vocabulary / Conversations About Food

1.1 What is your favorite food?

1.2 Find the following words in the still lifes above

A pear ; a grape ; a cherry ; porcelain ; A jar of olives ; A *brioche* (bun); A peach ; A plate ; A walnut ; A cup ; A glass of wine ; A knife, a fish (a ray)

1.3 Ask your partner if s/he likes the foods you observed in the still lifes (grape, brioche...) and when s/he eat it.

1.4 For each still life, decide if it corresponds to breakfast, lunch, diner, snack/ tea party.

1.5 Explain what is usually eaten in your country at each of these meals.

Handout 2

Chapter 1 FOOD AND STILL LIFES

Activity 1.2 Describing the Still Lifes - Grammar, Sentences and Dialogues

With a partner,

- choose one still life,
- construct questions (1.1) for localizing objects in the picture and
- answer with full sentences (1.2)

Follow the instructions:

2.1 Questions

What is there + in the middle (e.g. between the glass and the peaches)
on the right / on the left (of the picture)
to the right / to the left (e.g. of the pear)
above / below / at the top / bottom of...
in front of / behind... (e.g. the porcelain)

2.2 Answer with full sentences

E.g.: In front of the brioche there are two peaches and one biscuit.

2.3 Put the answers in the negative form

E.g.: In front of the brioche there is neither peach nor biscuit.

2.4 Construct sentences with the pronoun « which »: first orally, in pairs; then in writing, on your own

E.g.: There is a peach which is bigger than the other fruits.

Handout 3

Chapter 1 FOOD AND STILL LIFES

Activity 1.3 Describing the Still Lifes - Reading and Writing Texts

3. Complete the descriptions (Blank-text)



3.1. To the left / three pears / other object / still life / are / broken / glass of wine

At the center of the () there is a walnut, () and a knife.
() of the pears there is a (). The pears, the glass
of wine, the knife and the () walnut () on the table. There is no
() on the table.



3.2. a glass of wine / there are / to the left / is broken / to the right / Under

() of the basket of peaches () two walnuts, of
which one (). On the other side of the still life, there is
().
() the basket of peaches, (), there is a knife.



3.3. some fruits / to decorate it / we can see / Between / In front of the brioche / is planted.

() the sugar bowl and the bottle of wine
() a brioche. () there are
() and biscuits. The branch of a tree
() into the brioche ().

3.4. Put the previous descriptions in the past tense.

3.5. Working alone, write two descriptions based on the ones above. Then read your descriptions to the rest of the group; your partners have to guess which still life you are describing.

Handout 4

Chapter 1 FOOD AND STILL LIFES

Activity 1.5 Still-Life Composition Using Collage and Words



Jean-Baptiste-Siméon Chardin, *Still Life with Copper Pot, Cheese and Eggs*, c. 1730 – 1735, oil on canvas, 33 x 41 cm, Mauritshuis, The Hague.

Photo credit : Mauritshuis, The Hague.

copper pan, copper pan

copper pan copper pan

copper pan, copper pan, mortar, mortar

cheese, cheese, copper pan, copper pan, earthenware mortars

cheese, cheese, egg, egg, egg, green onion, green onion, onion, onion,

table, table, table, table, table, table, table, table, table, table, green onion, table, table, table,

[illegible]

Handout 5

Chapter 1 FOOD AND STILL LIFES

Activity 1.9 Describing an Atmosphere

Quiet: calm; not noisy; without much activity, disturbance, or excitement

Peaceful: free from disturbance; tranquil; relaxed

Tense: tense atmospheres cause feelings of worry or nervousness

Anxious: worried; nervous

Cheerful: bright and pleasant; makes you feel positive and happy

Lighthearted: amusing and not serious

Busy: full of activity or people

Desolate: a desolate place is empty and unattractive, with no people or nothing pleasant in it

Cold: unfriendly; not showing kindness, love, or emotion

Serene: peaceful and calm; not worried

Chapter 2

People

2.1 Personal Description

Classroom Activity



Time needed

15–20 min.



Recommended number of participants

8–10 participants



How to prepare

Things to print:

Photos of portrait paintings of the exhibition



Features

in group

semi fixed activity/
creative activity

cognitive



Alfred Stevens, *The Japanese Parisian*, oil on canvas, 150 x 105 cm, Musée des Beaux-Arts de La Boverie, Liège

Instructions: Step by Step

1. Bring a photo of a portrait painting. Let the group of participants collect information by giving them these questions to answer: “Who is the person portrayed? How does s/he look? How old is s/he? How does his/her face look?” Let participants collect features, and support them by asking questions: “And his/her nose? How would you describe it?”

2. Put them into small groups and let each participant chooses a person in the room without telling who it is. One participant describes a person and the others of the group have to guess, who it is.

3. Go over the vocabulary items on the flipchart or whiteboard with the group according to the pictures that are chosen: e.g. “He is...? → tall, thin, blue-eyed,...”

Hints for Facilitators

Ask yes/no questions if someone is stuck during the description process: E.g. Is he tall? Does she have long hair?

If a group is very advanced, you can also make it more difficult by asking students to describe a person who is NOT in the pictures.

This task introduces portrait paintings and raises awareness that portrait paintings was used instead of photography for a long time

2.2 Printed Personalities: Character Descriptions

Museum Activity



Photo by Stand 129 – participants in front of Japanese prints



Time needed and number of participants

35 min. for
8–10 participants/
+15 for more than
12 participants



How to prepare

Things to print:
beginners: Handout 1 and 2

Materials needed:
materials for (manual)
printing



Features

individual
artworks of a room
semi-fixed activity
creative activity
cognitive
support given by the
facilitator
support created/invented
during the session

Instructions: Step by Step

1. Let participants choose an image in the exhibition and write a character description. Introduce the task with: “First describe the look: don’t forget to mention details (height, hair, color of the eyes, shape of the eyes, mouth, nose, ears). What do his/her face or hands tell you?” The character descriptions should contain data about the person, age, origin, profession, status, and other characteristics that describe the environment of the person and its personality. Participants should also give the person a name.

2. Then ask them: “Now, add more detail to your description: What language or dialect does s/he speak? How does s/he behave in front of others? Is s/he shy, fearful, or is she brave?”

3. Ask the following questions: “What is printing? Who can show or demonstrate how to do it? Let the participants share what they know about print and then give them the following information:

“Prints can be duplicated. If a theme is popular and many people wanted to buy it, there are many copies. In Japan, landscapes were very popular and especially images of persons. The titles of these images were e.g. “beautiful women”, “artist”, etc. and the images showed courtesans or expressive characters of Kabuki theatre.

Hints for Facilitators

For beginner levels you could use Handout 1 and 2.

■ Handout 1, Handout 2

2.3 Printed Personalities: Gender Representations

Museum Activity



Photo by Stand 129 – discussion in front of artworks

Instructions: Step by Step

1. Ask the participants to present their characters (from former tasks) to the group in front of the work in question.
2. Invite the group to discuss representations of men and women in the works, and subsequently the exhibition. Help them by posing questions like:
“Who made the picture and for whom? How are characters of different gender represented now? In your home country? In another country you know?”

Hints for Facilitators

The lesson is based on the activity “Printed Personalities – Character Description” and forms part of the preparation for a subsequent activity on the representation of the female and the male (especially in art history and exhibitions.)



Time needed and number of participants

20 min. for
8–10 participants/
+5 for more than
12 participants



Features

in group
artworks of a room
semi-fixed activity
cognitive
support created/invented
during the session

2.4 Subject and Object. Artist and Society

Museum Activity



Photo by Stand 129 – looking for female artists



Time needed and number of participants

25 min. for
8–10 participants/
+5 for more than
12 participants



How to prepare

Materials needed:
paper web, marker in
3 different colors,
clipboards, pens



Features

in group
full-group
whole exhibition/museum
cognitive
support created/invented
during the session

Instructions: Step by Step

1. Start in any exhibition room with a table. Have the group brainstorm different terms for “Man” and “Woman” on a paper. For ex. “Woman, dame, girl ... Man, guy, fellow, etc.” The collection might include different languages. Then ask the group: “Which terms are positive, which neutral and which negative?” Let participants discuss and circle the terms in different colors.

2. Now let the group walk around the exhibition with the task of counting how many men, and how many women are represented in the exhibition. You can ask them: “How many pictures of men, how many pictures of women do you see? Are there any characters whose gender cannot be determined?”

3. In a second round, let participants count how many pictures were created by males and how many by females.

4. Let the participants form small groups and try to find reasons for their results. They should use the categories positive, neutral, and negative to answer the following questions: “How are people of different gender represented? Are these positive, negative or neutral representations?” After some time, groups can share their conclusions with another team.

Hints for Facilitators

As an extension you can also look together at wall label texts and check how often they speak of men, women or all genders. Use the discussion to naturally talk about gender issues in different regions and in different times!

2.5 Characters in Dialogue

Museum Activity



Photo by Stand 129 – recording a dialogue



Time needed and number of participants

30 min. for
8–10 participants/
+ 5 min. for more than
12 participants



How to prepare

Materials needed:
recorder, clip boards



Features

in pairs
whole exhibition/museum
semi-fixed activity
creative activity
cognitive

Instructions: Step by Step

Move with the group to an area in the exhibition containing many paintings in which two or more persons are pictured (can be in several rooms). Let the participants form pairs. Each pair chooses a picture with at least two people in it and creates a dialogue between them. Give them the following idea: “What could the two people in the picture talk about? How do they sound? Make notes, if you want to.”

Let each pair perform the dialogue in front of the group. All the other participants have to find the right picture in the room. Dialogues can be recorded with audio recorder.

Expansion: Audio recordings are used to make a transcript. The exercise instruction could be: “Listen to the dialogue of your colleagues and try to write it down. If there is a word or a passage that you cannot understand, leave an empty space and draw a line instead of the word(s).” The notes can be handed around in a circle and participants try to fill the gaps left by their colleagues. In that way, all the dialogues will be transcribed and every participant ends up with a complete transcript. If there are still gaps left, they can be completed with the help of the pair who originally made the dialogue and/or you.

Hints for Facilitators

Take care that there are not too many participants in the same room. Otherwise, pairs will overhear each other and it will be very easy to guess what they have said!

2.6 (In)visible Text Production

Museum Activity



Time needed

30–40 min.



Recommended number of participants

8–10 participants



Time needed and number of participants

50 min. for
8–10 participants/
+10 for more than
12 participants



How to prepare

Things to print:

copied paintings of the exhibition or the catalogue,
copied texts of the exhibition or the catalogue;

Materials needed:

paper, pen, clipboard



Features

full-group
whole exhibition/museum
cognitive
support created/invented during the session



Photo by Stand 129 – participant in front of room text

Instructions: Step by Step

Go to any room in the exhibition and introduce the following exercise “Now, let’s look at the texts that are written about these artists and their works. What would you like to learn from such a text? What information should be in there?”

Let participants collect possible content of the texts, like background information about the pictures, information about the artists...

Have the participants, in groups of four, decide on one painting or print and write four different texts about it. Give them the instruction: “Together you have to choose one of these art works. Each of you writes a short text about it. After you have finished your text, compare it with the others.”

Have each group get together and compare their texts.

Have them prepare one final, collaboratively compiled text. Let participants read their texts aloud to the group.

Then distribute printed copies of the exhibition texts (wall texts) to participants and have them underline all the words they don’t know. In small groups, participants should compare unknown words and try to find out their meanings.

Finally, they compare the official texts with their own. Ask them to reflect: “What are the differences? Which information did you provide in your text, which information is in the official text?”

In two columns, participants note on their original paper: “What did I learn? What was missing?” Their own personal texts can be read again and completed, if desired.

Introduce the final round with: “Which of the group’s texts did you find most adequate? Which would help you most to get an understanding of the picture?”

Hints for Facilitators

You might want to pre-select works according to which paintings have a wall text, which topics might fit to the language level of the group, etc. By changing the complexity of the wall or catalogue texts, you can adapt the exercise for different language levels and difficulties.

2.7 Colours and Emotions: Where Are You in the Picture?



Time needed and number of participants

30–40 min.
for 12 participants



How to prepare

Things to prepare:
(or buy) post cards
representing 3–4 art works,
each printed in several
examples to allow small
group work

Materials needed:
pens



Features

individual
in group
full-group
a selection of some artworks
creative activity
cognitive
support given by
the facilitator
Modern and
Contemporary Arts



Copyright: Élan Interculturel

Background Information

In his abstract works, Kandinsky developed a grammar of shapes and colours: the location of each one is associated with specific emotions, impressions, memories, sounds. The entire imagination of his works (“the worlds he creates”) revolves around these associations. It is in fact faithful to a reality, because it allows viewers to project what we want onto the artwork, without any constraint of resemblance to reality.

For example:

The vermilion red gives the impression of strength, energy, ardour, decisions, joy, triumph.

Invite participants to randomly pick a postcard. Have them identify the four main colours that compose the painting. Then, in writing, have them name these colours and also describe the emotions that they associate with each colour. When that is done, you can debrief on a colour or two as a group. For instance, you can ask the group: “what do you associate with black/blue?”, etc.

2. Then invite participants find and approach the artwork reproduced on their postcard. With their teammates, in front of the artwork, ask them to collectively imagine a scene (a place, a moment...) that they might associate with the painting. For example: a party, a storm in the countryside etc,

Instructions: Step by Step

1. Identify 3–4 abstract paintings that you would like to work with, preferably from the same room or neighbouring rooms. Print or buy postcards of these artworks, 3–4 samples of each (for example, choose 4 different artworks. Each one is printed in 3 copies to create groups of 3 peoples working on the same artwork).

3. Ask each team member to choose, without telling others, a place in the painting where they would want to be. Ask them to describe who they are in the scene, how they experience this scene. They can refer to the symbolism of the colours. The goal is for the others to guess by asking questions and listening to each other’s stories.

Hints for Facilitators

This activity has been carried out in the Pompidou Centre (Paris) mostly with non-figurative paintings from the 1930's (Kandinsky, Klee, etc.) but it can also work with other kind of art (period, subject, etc.). The level of the activity can be adapted by changing the quantity and difficulty of words associated with the colours. The level can also be adapted by replacing the story with a mime.

Glossary of vocabulary items (adjust to the level of the group)

Curious
Angry
Happy
Sad
Puzzled
Scared
Anxious
Peaceful
Confident
Tired
Enthusiastic

Bibliography, further info:

Nicely collected background info is available about Kandinsky on the mediation website of the Centre Pompidou.

Educational dossiers – Museum's Collections Monographs/Great figures of modern art:
VASSILY KANDINSKY

Accessed at:
<http://mediation.centrepompidou.fr/education/ressources/ENS-kandinsky-mono-EN/ENS-kandinsky-monographie-EN.html>
(english version)
accessed on 12th October 2018

<http://mediation.centrepompidou.fr/education/ressources/ENS-kandinsky-mono/ENS-kandinsky-monographie.html>
(french version)

2.8 Moods and Art Works



Copyright: Élan Interculturel



Time needed and number of participants

15–20 min. for
12 participants



Features

individual
full-group
artworks of a room
semi-fixed activity
cognitive
support given by
the facilitator
Sculptures
Modern and
Contemporary Arts
Photography
Graphic works

Background Information

For Marcel Duchamp, a great figure of Dadaism of this period, every work of art has two poles: “There is the pole of the one who makes an artwork and the pole of the one who looks at it. I give as much importance to the person who watches it as to the person who makes it. » (Marcel Duchamp, *Entretien avec Pierre Cabane*, Editions Allia, Editions Sables, 2014 (pr.ed. 1967)).

In accordance with this second perspective, as we look at the artworks we will give precedence to our own impressions and associations, without trying to guess those of the authors.

Instructions: Step by Step

1. Explain that you have written the name of an emotion on each little piece of paper. Invite participants to pick one
2. Tell students: Spend roughly 5 minutes looking through the art works exposed in the room and find one that you associate with the emotion you picked. Then go back to the rest of your group.

3. As a group, we'll invite you to explain the choice you made with a short sentence

Hints for Facilitators

This activity has been carried out in the Pompidou Centre (Paris) mostly with non-figurative paintings from the 1930's (Kandinsky, Klee, etc.) but it can also work with other kind of art (period, subject.). You can adapt the duration and difficulty of the exercise by varying the number and the difficulty of words associated. You can also distribute pre-made sentences, situations or extracts to be associated with the works. If you are concerned that participants may not know the words for the emotions, here is a short intro activity that use to prepare. When each participant has chosen a word, don't let them read it, but only show it to the other participants. The others can use gestures and mimicry to help the participant guess what her/his word was. Another option could be to make participants work in pairs or small groups so that they can help each other out.

Bibliography, further info:

Nicely collected background info is available about Kandinsky on the mediation website of the Centre Pompidou.

Centre Pompidou. Educational dossiers – Museum's Collections Monographs/Great figures of modern art: VASSILY KANDINSKY

<http://mediation.centrepompidou.fr/education/ressources/ENS-kandinsky-mono-EN/ENS-kandinsky-monographie-EN.html>
(english version)
accessed on 12th October 2018

<http://mediation.centrepompidou.fr/education/ressources/ENS-kandinsky-mono/ENS-kandinsky-monographie.html>
(french version)

■ Chapter 2 Glossary

Glossary of vocabulary items (adjust to the level of the group)

Curious
Angry
Happy
Sad
Puzzled
Scared
Anxious
Peaceful
Confident
Tired
Hopeful
Enthusiastic

Handout 1

Chapter 2 PEOPLE

Activity 2.2 Printed Personalities: Character Descriptions

On a painting or print, find examples of the body parts listed below.
Then, sketch them next to the corresponding words

eyes

hair

nose

head

ears

mouth

body

face

hand

finger

neck

stomach

feet

leg

Handout 2

Chapter 2 PEOPLE

Activity 2.2 Printed Personalities: Character Descriptions

Match the following body parts with the words used to describe them:
eyes / hair / body / lips

.....: big, small, thin, tall

.....: narrow, wide, blue, brown, green, gray

.....: blond, brown, black, red, curly, sleek, short, long, straight

.....: big, small, full

Describe yourself:

Chapter 3

Leisure Time

3.1 Have You Ever... ?

Classroom Activity

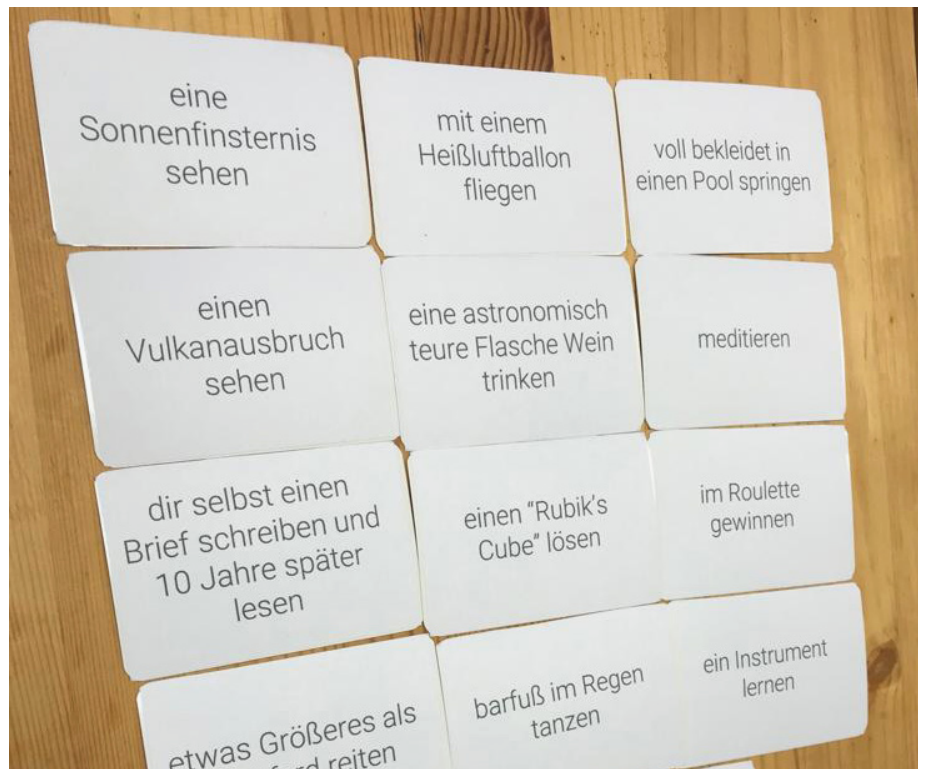


Photo by Stand 129



Time needed and number of participants

15–20 min.
for 8–10 participants



How to prepare

Things to print:
Handout 1

Materials needed:
Timer, buzzer



Features

in pairs
semi-fixed activity
cognitive
support given by
the facilitator

Background Information

Since 1823, time that one does not use for work or special commitments, but for hobbies and relaxing, is known as free time or leisure.

Instructions: Step by Step

Put flashcards with different verbs in the infinitive form (=Handout 1) on the table, face down (terms not visible). Set the timer at two minutes. After the starting signal, each participant takes a card and looks for a dialogue partner. There is some time to think about how to construct the sentence in the present perfect. Then each participant asks the question according to the term on his/her card: "Have you ever baked a cake?" The partner briefly responds and then asks his/her own question: "Yes, I have baked a lot of cakes in my life. Have you ever been skydiving?"

After two minutes, the buzzer sounds, participants take another card and choose a different partner.

Once the dialogues are going well, you interrupt the task to ask: "What else could we say after having heard the answer? What do I say, if I find something very cool? Or if I find something very bad?" Together, the group suggests interjections, such as "Really?", "No!" "Wow!", "Fantastic!", "Awesome!", etc. You note the answers down on the whiteboard.

The activity continues, but with three minutes for each conversation. Now, the aim is not to concentrate on grammar, but make the conversation more lively:

“Have you ever baked a cake?”

“Yes, I have baked a lot of cakes in my life.”

“Really? Which kind of cakes do you like to bake most?”

With the group, develop a glossary of regular and irregular verbs during this activity.

Hints for Facilitators

This exercise prepares for working with pieces of art which broach the issue of leisure activities. It invites participants to find expressions of surprise, admiration, disbelief and rejection and helps them practice tenses.

For this exercise, it is best if you monitor in the background and give affirmative comments if a past tense form is formed correctly, or give a hint if someone struggles building the past: “Gehen? Ich bin ge....?” – “Gegeht?” “Hmm, nicht ganz.” – “Gegangen!” – “Super!” If the participant or his/her speaking partner cannot answer, you should not answer, but rather refer the question back to the whole group: “Was ist das Perfekt von “gehen”? Wer weiß es? Mit “haben” oder “sein”?”

For beginners, an additional list of irregular verbs can be used.

3.2 Drawing or Painting? Either... Or...

Classroom Activity



Photo by Stand 129



Time needed and number of participants

5–10 min.
for 8–10 participants



How to prepare

Things to print:
Handout 2

Materials needed:
Timer, buzzer



Features

in pairs
full-group
semi-fixed activity
cognitive
support given by
the facilitator

Instructions: Step by Step

Let participants come together in pairs and select cards (= Handout 2) with an either/or decision. These cards are supposed to use topics of future modules like: “cinema or theatre”; “drawing or painting”; “dancing or listening to music”

Each pair tries to talk as much as possible about both of their topics for two minutes. After two minutes you interrupt with an acoustic signal (buzzer), and the pairs change. They talk for two minutes, until the buzzer sounds, etc.

Afterwards bring people together for a group reflection. You ask them: “What did you learn about the others?
Everybody likes listening to music, but nobody likes to dance”

Hints for Facilitators

If you know your group well, you can adapt the either/or questions according to the hobbies and leisure time activities they feel strongly about.

If participants are not sure how to react to this type of question, one question can be answered as a whole group before forming individual pairs. You could ask: “So, what do you think? Horseback riding OR walking?”

As they answer, you note a few examples or reactions on the whiteboard like: “I prefer walking; I’ve never tried horseback riding.”, etc.

Here the participants train their vocabulary on leisure activities and exchanging opinions.

■ Handout 2

3.3 Our Afternoon in the Picture

Museum Activity



The 53 stops of Tokaido street. Numazu, Scene in the dusk, around 1833/36, coloured wood cut, 24,5cm x 38 cm, private collection, Vienna

Participants check their answers against the vocabulary list; add anything that has been missed.

Then divide participants into groups of two, four, or three. Let them choose one of the activities written on the poster and give the instruction:

“What would you like to do together later in the afternoon? Choose an image in the exhibition where you could do that.”

For example, participants may want to play football or take a walk. Therefore they should look for an image with grass or a beautiful route.

Give the instruction: “Write a short text together about your afternoon in the picture!”

To help with the construction and the essentials of their story, they should refer to handout 5, which helps with the describing fundamental steps and content.

Finally have them read their story in front of the painting.

Hints for Facilitators

Go from participant to participant to make sure everyone gets the support needed. Don't give straight answers, but help by posing concrete questions or providing the correct word.

■ Handouts 3, 4, 5



Time needed and number of participants

60 min. for
8–10 participants/
+10 for more than
12 participants



How to prepare

Things to print:
Handout 3 and 4 and 5



Features

in group
full-group
artworks of a room
a selection of some artworks
semi-fixed activity
creative activity
cognitive
physical
support given by
the facilitator
support created/invented
during the session

3.4 Sound Painting

Museum Activity



Time needed and number of participants

50 min. for
8–10 participants/
+5 for more than
12 participants



How to prepare

Materials needed:
audio recorder



Features

Index
in group
full-group
artworks of a room
creative activity
cognitive
physical
support created/invented
during the session



Georges Lacombe, *The violet wave*, 1896/97, oil on canvas, The George Economou Collection,
© Odysseas Vaharides/Courtesy The George Economou Collection

Instructions: Step by Step

In an exhibition room with various different landscapes displayed, have participants form groups of three. Let each group choose a picture in which they can find at least three sounds and let them reproduce the sound as best they can. For better understanding, choose a picture to illustrate the task and give instruction like this: “Which sounds can we find in this picture? Wind, waves, seagulls ... How does a seagull sound? Can you make the sound?”

Each group has 5 minutes to complete the task.

Let the group as a whole walk from one picture to the next. Each time, the group presents their picture acoustically. The sounds are recorded with an audio recorder. Let the other participants try to locate the sounds on the picture.

Then let the group commonly decide on three sentences:

“The swoosh comes from the waves. The seagulls are screaming while they are flying over the water. The wind blows over the sea.”

Once the three sentences are chosen, have the group read them aloud and record them on the audio recorder.

Hints for Facilitators

The audio recordings can be used for future activities and/or the final presentation: e.g. to elicit the vocabulary you can play one recorded sound at a time and ask the group, what kind of sound this is.

Make sure that not all of the sentences are written down by the same person. Change writer after each sentence (in big groups) or after each picture (in smaller groups)

Handout 1

Chapter 3 LEISURE

Activity 3.1 Have You Ever...?

to watch an eclipse of the sun

to ride a hot-air balloon

to write a letter to yourself
and read it after 10 years

to drink an incredibly
expensive bottle of wine

to play an instrument

to overcome a big fear

to jump in a pool fully dressed

to make fire without a lighter

to see a volcanic eruption

to dance barefoot in the rain

to meditate

to solve a Rubik's cube

to ride something even
bigger than a horse

to win a roulette game

Handout 2

Chapter 3 LEISURE

Activity 3.2 Drawing or Painting? Either/Or...

dancing

OR

singing

drawing

OR

painting

watching TV

OR

reading a book

going for a walk

OR

going for a run

cooking

OR

baking

going to the gym

OR

doing sports outside

Handout 3

Chapter 3 LEISURE

Activity 3.3 Our Afternoon in the Picture

to hunt

to surf

to climb

to dive

to jog

to dance

to box

to row

Chapter 3 LEISURE

Write down the activities you can name. Mark the ones you like.

Handout 5

Chapter 3 LEISURE

Activity 3.3 Our Afternoon in the Picture

Parts of a story:

- Introduction / beginning
- Main part / middle
- Conclusion or ending / end

Title

- Beginning: Who? When? Where? What?
- Main part / middle: What do you see? Hear? Feel? Do?
- End: Finish your story; offer a final thought

Story- The Essentials

- the characters
- the setting
- the plot
- the conflict
- the resolution

Chapter 4

Interiors and Domestic Life

4.1 Where Would You Like to Build Your House?

Classroom Activity



Time needed

15–20 min.



Recommended number of participants

2–10 participants



How to prepare

Things to print:

Handout 1

Things to prepare:

One sentence for starting the activity in which you explain where you would like to build a house and why.

Materials needed:

pen and paper



Features

individual
in pairs
full-group
drilling activity
cognitive
support given by the facilitator
Old Master Paintings



Jacob van Ruisdael, View of Haarlem with Bleaching Grounds, c 1670, oil on canvas, 62,5 x 55,2 cm, Kunsthau Zurich. copyright: public domain

Instructions: Step by Step

1. Distribute Handout 1 and present the first sentence.

2. Present the Handout 1.1. as a syntactic model of how to build the sentence. Individually, the students write a sentence explaining where they would like to build a house. Check that the students can write the sentence and help them correct the sentence if needed.

3. In pairs or groups of three, students ask and answer the questions of Handout 1.2.

4. According to the answers they receive, they write one or two sentences to present/introduce their partner.

5. One by one, they present their partner to the rest of the group.

6. You can invite the rest of the group to ask for more details (e.g. you want to build a house in Spain: do you often go to Spain?), or ask yourself.

7. If some students show difficulties in understanding words or sentences, you can write them on the board and explain.

Hints for Facilitators

Possible Variation: you can gather the descriptions of ideal houses and ask a student to read them out loud. The rest of the group must guess whose description it is.

■ Handout 1

4.2 Talking about Houses and Everyday Actions

Classroom Activity



Time needed

60 min.



Recommended number of participants

2–10 participants



How to prepare

Things to print:
Handout 2

Things to prepare:
A list of words corresponding to the clothes in each image (Handout 2.1.2)

Resources for presenting the present progressive, the present perfect and future (Handout 2.2)

Resources for presenting the grammatical resources for comparing two pictures (Handout 2.6)

Materials needed:
pen and paper



Features

individual
in pairs
full-group
a selection of some artworks
drilling activity
cognitive
support given by the facilitator
Old Master Paintings



Ludolf de Jongh, Scene in a Courtyard, early 1660s, Oil on canvas, 67.3 x 82.2 cm, The Metropolitan Museum of Art. Copyright: CC0 (PUBLIC DOMAIN)

Instructions: Step by Step

1. Distribute Handout 2 and ask the students to identify the objects corresponding to the words provided in Handout 2.1. Students work in pairs. According to their knowledge/level, the students can identify other objects.

2. The students orally describe each character in the two images (Handout 2.1.2). You provide the vocabulary in the target language if needed. After this first phase, each student writes one sentence describing one character. S/he then reads it to her/his partner who must identify the corresponding character within the image.

3. Introduce verbs corresponding to the characters' actions (Handout 2.2) and the conjugations corresponding to the different moments of the actions (present progressive/present perfect/future). In pairs, each student orally builds a sentence in each tense, then they write it down.

4. Ask the students to imagine where the scenes take place and provide the relevant vocabulary in the target language if needed. The students work orally in pairs (Handout 2.3)

5. Ask the students to choose one picture and to write a short text summarizing the previous points. Move around the classroom to help the students if needed. When the text is finished, each student can read her/his text to the rest of the group. If needed, correct any problems of pronunciation at this point (Handout 2.4).

6. Ask the students if such scenes could happen in their countries, and with which differences. Ask about the difference with nowadays. Encourage free conversation among the group (Handout 2.5).

7. Ask the students to compare the two pictures, providing examples of sentences if needed (see also the instances provided in Handout 2.6).

Hints for Facilitators

Possible Variation:

For Handout 2.1. an exercise with dictionaries can be conducted in order to find as many new words as possible. Handout 2.2: According to the level of the students, the activity can be reduced to one or two conjugation(s).

This activity can also be done exclusively through speaking, without writing (e.g. for most advanced learner, or when less time can be dedicated to it. In such cases, writing can be proposed as homework).

■ Handout 2.

4.3 Reading and Talking about Relationships

Classroom Activity



Time needed

20–25 min.



Recommended number of participants

2–10 participants



How to prepare

Things to print:
Handout 3

Things to prepare:
Vocabulary of family and hospitality professions (hostels/restaurants)

Materials needed:
pen and paper



Features

individual
in pairs
full-group
a selection of some artworks
drilling activity
semi-fixed activity
cognitive
support given by the facilitator
Old Master Paintings



Pieter de Hooch, *A Woman Drinking with Two Men*, 1658, oil on canvas, 73.7 x 64.6 cm, The National Gallery of London. Copyright: free of copyright for educational purposes and non-profit publications

Hints for Facilitators

If you wish to focus more on writing, you can ask the students to write the conversation (Handout 3.3.3).

■ Handout 3

Instructions: Step by Step

1. Distribute Handout 3 and asks the students to briefly describe the new picture (Handout 3.1).

2. Ask them to fill in the blank text. According to their level, the students work alone or in pairs. When the students have completed the task, they read the text aloud (Handout 3.2).

3. Ask them to answer the questions on Handout 3.3. Students work in pairs. Check the written sentence of the first question.

4. In pairs (or groups of 3 or 4), have students create the conversation between the characters. Then have them perform it in front of the group. Provide the necessary linguistic resources during the preparation.

4.4 Playing with Images

Classroom Activity



Time needed

10–15 min.



Recommended number of participants

2–10 participants



How to prepare

Things to print:
Handout 4

Materials needed:
pen and paper



Features

in pairs
in group
full-group
a selection of some artworks
semi-fixed activity
cognitive
support given by the facilitator
Old Master Paintings



Pieter de Hooch, A Woman and her Maid in a Courtyard, about 1660/1, oil on canvas, copyright: free for non-commercial use, 73.7 x 62.6 cm, The National Gallery of London.

Instructions: Step by Step

1. Distribute Handout 4 and present the game with the five pictures. Explain to the students that one of them should choose an image without saying which one it is. The other have to find which one it is by asking yes/no questions.

Hints for Facilitators

In addition to the game, you can ask the students to write a small text describing one picture: the characters, their actions, their future and past actions.

■ Handout 4

4.5 Where Would You Like to Live?

Museum Activity



Jan van Goyen, Paysage fluvial avec moulin et château en ruines, River Landscape with a Windmill and a Ruined Castle, 1644, oil on canvas, 97 x 133 cm, Musée du Louvre, Paris. copyright: public domain

The percentage of landscape paintings listed in household inventories rose dramatically from about 25 to 40 percent between 1610 and 1679. The overwhelming majority was painted for the open market, and the average price was modest, perhaps about the equivalent of two weeks' wages for a skilled craftsman (though, of course, the best-known painters commanded higher prices). »

Source: Painting in the Dutch Golden Age. A Profile of the Seventeenth Century, Washington: National Gallery of Art, 2007, pp. 68–75.



Time needed

5–15 min.



Recommended number of participants

2–10 participants



How to prepare

Materials needed:
pen and paper



Features

individual
in pairs
full-group
artworks of a room
creative activity
cognitive
Old Master Paintings

Background Information

« Images of the Dutch countryside had wide appeal for various reasons. They were, like the countryside itself, a source of refreshment and pleasure. Like paintings of flowers and food, they reminded viewers of the gifts of God's creation. Landscape paintings were also a natural outlet for the pride the Dutch felt in their nation—"pictures" of their independence and wellbeing. (...) »

Many artists specialized in certain types of landscape: winter scenes, moonlight scenes, seascapes, country views, or cityscapes. (...) »

The great age of Dutch landscape painting extended from about 1640 to 1680. (...) These so-called classic landscapes are typically structured around clearly defined focal points, such as stands of trees, farm buildings, or hills. Contrasts of light and dark and billowing cloud formations lend drama. (...) Maritime themes were naturally popular in a seafaring nation like the Netherlands. Ludolf Backhuysen painted the drama of sky and sea. (...) Hushed, atmospheric landscapes with subtle colors were very popular in various Dutch artistic centers from the mid-1620s to the mid-1640s. Originating in Haarlem, their warm palette and silvery tones were comparable to those of the monochrome still lifes that emerged there about the same time. (...) »

Instructions: Step by Step

Activity designed for Room 836, Musée du Louvre, Richelieu Wing, 2nd floor.

Participants are asked to take a closer look at the pictures representing a landscape or a seashore (Pictures by Everdingen, Dujardin, Heusch, Ostade, etc.) and to answer the following question: where would you build your house and why ?

Hints for Facilitators

- participants can work by themselves, in pairs or it can be a group discussion
- after the discussion, they can be asked to write down a couple of sentences or some key words

4.6 Matching Words

Museum Activity



Time needed

5–15 min.



Recommended number of participants

2–10 participants



How to prepare

Things to prepare:
cards with notions
(Handout 5)



Features

individual
in pairs
full-group
artworks of a room
semi-fixed activity
creative activity
cognitive
support given by
the facilitator



Gabriel Metsu, *La Peleuse de pommes*, Woman Peeling an Apple, 1655/1657, oil on panel, 28 x 26 cm, Musée du Louvre, Paris. copyright: public domain

Instructions: Step by Step

Musée du Louvre, Richelieu Wing, 2nd floor,
Room 837.

In this room, there are many paintings of interiors. Participants are given cards with words: they must match with a picture of their choice and then explain their decision.

Some examples of notions for the cards:
entertainment, luxury, light, observation,
simplicity, glass/transparency, order, balance/
stability, happiness, curiosity (Handout 5)

Hints for Facilitators

The words to match can be more descriptive for beginners or more abstract for advanced learners.

■ Handout 5

4.7 Directed Description

Museum Activity



Pieter de Hooch, La Buveuse (Woman drinking with two men.), 1658, oil on canvas, 69 x 60 cm, Musée du Louvre, Paris. copyright: public domain

may also be significant; according to van Mander, Mercury was not only the advocate of the arts and protector, of commerce but also had his darker side as the patron of thieves and rogues.”

Sutton, Peter C., Pieter de Hooch, 1629–1684. New Haven and London: Yale University Press, 1998, p 112.

Instructions: Step by Step

Let's make a « directed » description of the picture Pieter de Hooch, La Buveuse (Woman drinking with two men.), 1658, oil on canvas, 69 x 60 cm.

what are the elements made of wood ?
what elements are depicted in red?
how many zones of recession can you observe ?
where can you find horizontal lines?

Hints for Facilitators

- students can work in pairs or in small groups
- the questions can be dictated and the students answer in writing, then a general discussion may follow
- for beginner language learners, the questions should be very precise, more advanced learners can be asked to detail their description

Background Information

“The picture (...) relates to the undated merry company scene from the National Gallery, London [A Woman Drinking with Two Men, and a Serving Woman], which similarly features an orderly interior with officers drinking with a young woman. Here, however, there is a view to adjacent rooms and an old woman who seems to importune the standing man. In figure and type she is reminiscent of procuress types depicted by the Utrecht Caravaggisti and other earlier genre painters. The relaxed younger female drinker seated casually beside her slumbering lap dog seems to enjoy the company, but the painting within the painting may introduce an admonition. The subject of Christ and the Adulteress (John 8:1–11) introduces the theme of sexual transgression, a message of sin and forgiveness with a warning to all who would be judgmental: « He that is without sin among you, let him cast the stone at her. » (John 8:7). The small statue of Mercury



Time needed

5–10 min.



Recommended number of participants

2–10 participants



Features

individual
in pairs
full-group
one specific artwork
semi-fixed activity
cognitive

4.8 Word by Word Description

Museum Activity



Pieter De Hooch, Joueurs de cartes dans un riche intérieur (Card Players in an Opulent Interior), c. 1663/1665, oil on canvas, 67 x 77 cm, Musée du Louvre, Paris. copyright: public domain

Instructions: Step by Step

Let's describe together the picture Pieter De Hooch, Joueurs de cartes dans un riche intérieur (Card Players in an Opulent Interior), c. 1663/1665, oil on canvas, 67 x 77 cm. Everybody comes up with a word in turn – after several turns it will be increasingly difficult to find new terms, and, at the same time, this prompts the spectators/participants to discover new details on the picture.

Hints for Facilitators

With participants of advanced language levels this « scenario » can be played with a restriction: for example, only words relating to colours can be used.

You may then ask students how the treatment of colours inform the scene/the story?

Participants can be asked to write a (short) vocabulary list in advance, if it is difficult for them to react quickly when speaking.

Background Information

In the 1660s, De Hooch executed a series of “high life” merry company scenes of horizontal format, which depict opulent interiors, with marble floor and fireplaces, different kind of expensive oriental carpets, costly gilt-leather wall coverings, elegant furnishing. Several figures make merry, one of the card players, a young seated woman shows her cards to a standing male companion, a young servant enters the room and a couple embrace in front of the window. The scene takes probably place in a house of pleasure. The picture clearly illustrates De Hooch's colorist talents.

Bibliography, further info

Sutton, Peter C., Pieter de Hooch, 1629–1684, New Haven and London: Yale university press, 1998, pp. 45–46 and pp. 146–152.



Time needed

5–10 min.



Recommended number of participants

2–10 participants



Features

individual
full-group
one specific artwork
semi-fixed activity
cognitive

4.9 Place the Word

Museum Activity



Time needed

5–10 min.



Recommended number of participants

2–10 participants



How to prepare

Things to print:
(black and white)
reproduction of the painting
and Handout 6

Materials needed:
small post-it notes, pen



Features

individual
in pairs
one specific artwork
drilling activity
cognitive
manual
support given by
the facilitator



copyright: public domain

Instructions: Step by Step

A (large format) black and white reproduction (or a drawn copy) of the Pieter De Hooch painting, *Joueurs de cartes dans un riche intérieur* (Card Players in an Opulent Interior), and a list of words are distributed to each participant. They have to write the words on post-it notes and stick them on the correct place of the picture.

The words are: mantelpiece, exotic fabric, cape, oriental carpet, curved foliage, dresses, male servant, couple, jug, pavement, etc. (Handout 6)

Hints for Facilitators

(How to adapt for different target groups, how to help participants in distress...)
The words to be distributed can be adjusted to the language level of the participants. Advanced learners can be asked to complete them e.g. with adjectives. Participants needing assistance can work in pairs.

■ Handout 6

4.10 Comparative Description

Museum Activity



copyright: public domain

Hints for Facilitators

- participants can work by themselves or in pairs
- the answers can be given orally or in writing
- in small groups participants can complete the lists of the groupmates
- beginners can answer with some words, advanced learners are invited to formulate complete sentences
- the instructions can be more or less precise, like compare the number of figures depicted/compare the palette.



Time needed

10–20 min.



Recommended number of participants

2–10 participants



Features

individual
in pairs
in group
full-group
artworks of a room
drilling activity
semi-fixed activity
cognitive

Instructions: Step by Step

Let's compare the two paintings by de Hooch hanging side by side (or close to each other): *La Buveuse* (Woman drinking with two men) and the *Joueurs de cartes dans un riche intérieur* (Card Players in an Opulent Interior).

What are the similarities and differences in regards to the interior decoration, the architectural structure of the interior, the subject matter, the figures, the lighting, etc.

4.11 Old Paintings in Modern Settings

Museum Activity



Time needed

10–15 min.



Recommended number of participants

2–10 participants



How to prepare

Things to prepare:
some photos of contemporary Dutch interiors and domestic scenes



Features

individual
in pairs
in group
full-group
one specific artwork
creative activity
cognitive



Pieter de Hooch, *Femme préparant des légumes dans la pièce arrière d'une maison hollandaise* (Woman Peeling Vegetables in the Back Room of a Dutch House), 1657, oil on panel, 60 x 49 cm, Musée du Louvre, Paris. copyright: public domain

Background Information

“While de Hooch perpetuated the time-honored genre theme of the merry company, he also introduced new subjects. Perhaps his most original contribution was to recognize the uniquely complementary relationship between his orderly interiors and domestic themes. Beginning in Delft in the 1650s, housewives, mothers, and children, virtually to the exclusion of husbands and fathers, appear with increasing frequency in his art. In no small measure, de Hooch’s images of the home have come to define our notion of domestic life in seventeenth-century Holland. His ideals of domesticity, maternal care and nurturing were all the more compelling for the comforting framework of his architecture.”

Sutton, Peter C., *Pieter de Hooch, 1629–1684*. New Haven and London: Yale University Press, 1998, p. 30.

Instructions: Step by Step

Take a look at the following picture:

Pieter de Hooch, *Femme préparant des légumes dans la pièce arrière d'une maison hollandaise* (Woman Peeling Vegetables in the Back Room of a Dutch House), 1657, oil on canvas, 60 x 49 cm.

How would you change the image to make it relevant to today? (Dress the figures in modern clothing. Place the figures in a modern setting.)

Hints for Facilitators

As preparation for the group discussion, participants can discuss in small groups or pairs, or they can even prepare a short list of items to talk about.

If the activity appears to be too difficult, photos of modern/contemporary Dutch home interiors can be shown to participants, who can then compare the images to the painting.

4.12 Find the Picture to Match the Description

Museum Activity



Time needed

5–10 min.



Recommended number of participants

2–10 participants



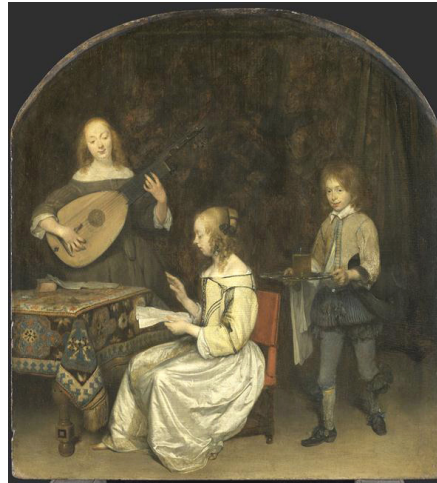
How to prepare

Things to print:
Handout 7



Features

individual
in pairs
one specific artwork
semi-fixed activity
cognitive
support given by the facilitator



Gerard ter Borch, The Concert: Singer and Theorbo Player, c. 1657, oil on panel, 47 x 44 cm, Musée du Louvre, Paris. copyright: public domain

Background Information

“Gerard ter Borch is well known as a genre painter whose descriptive brilliance creates both dazzling surface effects and delicate nuances of character. Among the most familiar and provocative of his works is a group that feature ladies dressed in shimmering light-colored satin. Gerard produced these ambitious paintings between about 1652 and 1662, at the height of his career.”

Frantis, Wayne (ed), Looking at Seventeenth-Century Dutch Art. Realism Reconsidered. Cambridge: Cambridge University Press, 1997, p. 98.

Instructions: Step by Step

Ask the participants to find the picture which matches the following description in the room:

The scene takes place in a comfortable bourgeois interior. A rich tapestry hangs in the background, and the table is covered by a luxurious oriental carpet with the kind of colorful, geometric design. The sober setting draws attention to the characters, who seem to be in a safe and cozy world of their own. The scene is painted in a palette of rather discreet grays and browns. The artist paid great attention to the rendering of fabrics, and created a truly admirable effect with the white and gray harmony of the skirt and pale yellow of the dress of one of the figures. (Handout 7)

Answer: Gerard ter Borch, The Concert: Singer and Theorbo Player, c. 1657, oil on canvas, 47 x 44 cm.

Hints for Facilitators

How to adapt for different target groups, how to help participants in distress...

This activity can be adapted to fit almost any fine art museum. Furthermore, participants can prepare a description of a chosen artwork and have their group mates try to find out which piece of art the text concerns. (Small groups can work in different rooms of the museum and when everybody is ready, each participant is given a description of a work in another room.)

The text in Handout 7 is for advanced learners: naturally, the language level has to be adapted to the participants.

For illiterate attendees, it may be easier to work in pairs.

4.13 Real and Imaginary Landscapes

Museum Activity



The Ray of Sunlight by Jacob Van Ruisdael, c. 1660, oil on canvas, 83 x 99 cm, Musée du Louvre, Paris. copyright: public domain

Background Information

“The Louvre’s landscape is datable to the 1670s, when the artist painted panoramic views of the Dutch countryside, beachscapes and marines that also appear to achieve almost the ultimate degree of openness and height. Particularly remarkable is the major accent in the painting, the huge burst of sunlight that dramatically breaks through the clouds, from which the picture gets its popular name. It heightens the drama while stressing the horizontal character of the river valley and furthering the spatial effect.”

Slive, Seymour, Jacob van Ruisdael. A Complete Catalogue of His Paintings, Drawings and Etchings. New Haven and London: Yale University Press, 2001, pp. 346–348.

Instructions: Step by Step

Ask the participants to take a look at The Ray of Sunlight by Jacob Van Ruisdael (c. 1660, oil on canvas, 83 x 99 cm). It is an imaginary landscape. What do they think, which are the elements taken from the real world and which are the fictional ones ?

Answer (it is not important to find the right answer, the question is aimed at describing and naming the elements of the picture):

- elements taken from the real world: windmills, the ruins of a small bridge and those of Brederode Castle (near Haarlem), and the hills of Gelderland or the Rhineland.
- made up elements: the tiny figures of bathers, the horseman, the birds, etc.

Hints for Facilitators

How to adapt for different target groups, how to help participants in distress... This activity can be adapted to other works of art representing – partly or entirely – elements from the physical world (landscapes, architecture, particular objects or even people).

This activity can be preceded by a short discussion on differences between fictional and real elements in paintings. The facilitator can demonstrate this by explaining the differences between a mythological or biblical scene and a portrait.

■ Chapter 4 Glossary



Time needed

5–10 min.



Recommended number of participants

2–10 participants



Features

full-group
one specific artwork
semi-fixed activity
creative activity
cognitive

Pictures Associated with a Theme

Chapter 4 INTERIORS AND DOMESTIC LIFE



Ludolf de Jongh, *Scene in a Courtyard*, early 1660s, The Metropolitan Museum of Art.



Pieter de Hooch, *A Woman and her Maid in a Courtyard*, about 1660/1.



Pieter de Hooch, *A Woman Drinking with Two Men*, 1658, The National Gallery of London.



Jan Steen, *The Cardplayers*, 1660, (private collection).



Handout 1

Chapter 4 INTERIORS AND DOMESTIC LIFE

Activity 4.1 Where Would You Like to Build Your House?

1.1 Alone, prepare one sentence, using "because". If needed, use the following elements:

- > I'd like to build...
- > ...near the sea; in the mountains; in town; in France; in Japan...
- > ...because...
- > ...I really like/ love/ adore/ I don't like/ I hate ...

Example:

I would like to build a house near the sea because I really like the sea. I enjoy swimming and walking on the beach.

1.2 With a partner, answer the following questions:

- where would you like to build a house?
 - why?
 - what about you?
 - in which country? - why?
 - do you prefer to live in town or in the countryside? why?
- (find one other question on the same topic)

1.3 Write one or two sentences for presenting your partner's answer (+ what he/she prefers/ hate, etc.)

He / she would like to... because... etc.

1.4 Speaking out loud, introduce your partner to the rest of the group (don't read).

Handout 2

Chapter 4 INTERIORS AND DOMESTIC LIFE

Activity 4.2 Talking about Houses and Everyday Actions

2. Houses and inhabitants



2.1 Words

2.1.1 Find the following people or things within the two pictures (if possible):

the sky; a house; a dog; a child; a woman; a man; a door; a window; a roof; a broom; to cook;

... find other words.

2.1.2 Describe each character (man/woman, clothes, age, etc.) and write a short sentence describing one character. Read your sentence to your partner: s/he must guess which character you are describing.

2.2 Actions and tense

2.2.1 Describe what each character is doing, using the present progressive:

e.g. The mother is showing the dog to the child

2.2.2 imagine the actions characters have performed immediately before this scene, using the present perfect:

e.g. The mother has told her child to feed the dog

2.2.3. imagine the actions they will perform just after this scene, using the future simple tense:

e.g. The child will play with the dog.

2.3 Context

Describe the context of the scene (you can imagine): where it is? Town/countryside?
In which country? In which season? At what time of day?

2.4 Write a short text

Alone (or with the help of your partner if needed) write a short text summarizing the previous points (2.1; 2.2; 2.3)

2.5 Talk about your country: compare the past with nowadays

2.6 With a partner, discuss and compare the above paintings: find similarities and differences.

Take into account the following elements:

- houses; characters and their actions; colors; doors and windows; the sky; roofs

e.g. in both pictures there is a woman and her maid in the courtyard but in the picture on the left there is also a child.

Handout 3

Chapter 4 INTERIORS AND DOMESTIC LIFE

Activity 4.3 Reading and Talking About Relationships

3.1 Describe briefly the following image with a partner



3.2 Look at the above image and fill the blank spaces with the following words: *talking / other one / sitting / is standing / men / or / women / handling*

In the picture, two () are () at a table, and two () are standing. One of the women () near the table with the two men while the () is standing apart. The woman near the table is () a glass of wine () water. She is () with the men.

3.3 Questions on the above text and picture:

- 1- Do you think that the woman near the table is a maid? What about the other woman? Explain your answer with one or two sentences. Insert "because" in your sentence.
- 2- Imagine the relationship between the different characters in this picture (use vocabulary for family, professions etc.).
- 3- Imagine a brief conversation between these characters.

Handout 4

Chapter 4 INTERIORS AND DOMESTIC LIFE

Activity 4.4 Playing with Images

One participant chooses one of the pictures associated with the theme without saying which one he/she has chosen. The others try to guess which by asking yes/ no questions.

Handout 5

Chapter 4 INTERIORS AND DOMESTIC LIFE

Activity 4.6 Words to match

ENTERTAINMENT	SIMPLICITY
LUXURY	ORDER
LIGHT	BALANCE
OBSERVATION	HAPPINESS
TRANSPARENCY	CURIOSITY

Handout 6

Chapter 4 INTERIORS AND DOMESTIC LIFE

Activity 4.9 Place the Word



Pieter De Hooch, *Joueurs de cartes dans un riche intérieur* (*Card Players in an Opulent Interior*), c. 1663/1665, oil on canvas, 67 x 77 cm, Musée du Louvre, Paris.

List of words to place:

mantelpiece, exotic fabric, cape, oriental carpet, curved foliage, dresses, male servant, couple, jug, floor

Handout 7

Chapter 4 INTERIORS AND DOMESTIC LIFE

Activity 4.12 Find the picture after description

The scene takes place in a comfortable bourgeois interior. A rich tapestry hangs in the background, and the table is covered by a luxurious oriental carpet with the kind of colorful, geometric design.

The sober setting draws attention to the characters, which seem to be in a safe and cozy world of their own. The scene is painted in a palette of rather discreet grays and browns. The artist paid great attention to the rendering of fabrics, and created a truly admirable effect with the white and gray harmony of the skirt and pale yellow of the dress of one of the figures.

Chapter 5

Nature

5.1 Match Words with Definitions

Classroom Activity



Time needed

5–10 min.
depending on the number
of words in the activity



Recommended number of participants

10–15 participants



How to prepare

Things to print:

Handout 1

Things to prepare for variations:

prepare cards with words
and pictures (cardboard
variation); make sure there
are smartphones or tablets
available (online variations
1 and 2)

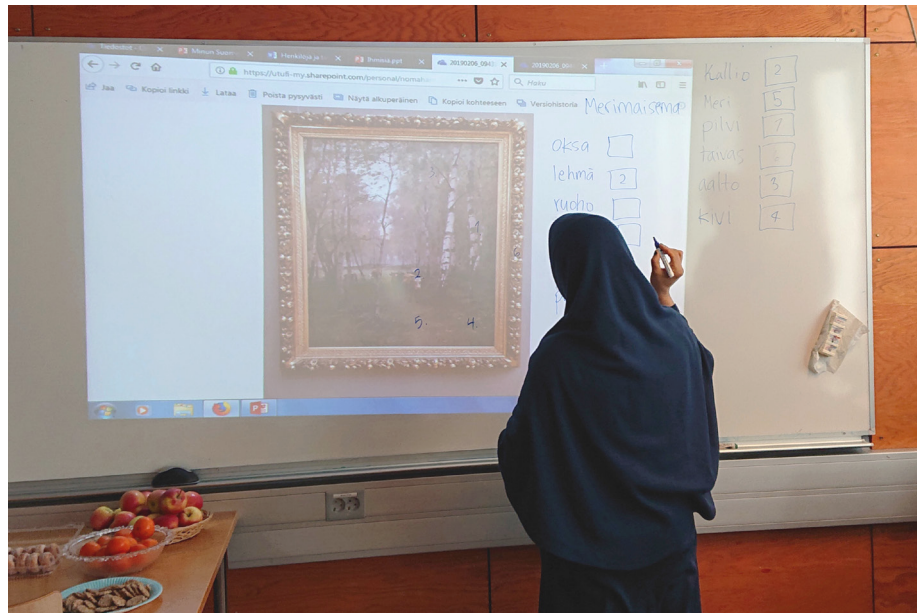
Materials needed:

pen and paper



Features

individual
in group
one specific artwork
semi-fixed activity
cognitive
support given by
the facilitator
Modern and
Contemporary Arts



Copyright: Maarit Mutta, University of Turku

Background Information

Information about the painters and the
paintings:

Gunnar Berndtson was a Finnish painter born in 1854 (died 1895). He was well known for his detailed works. Encouraged by his childhood friend Albert Edelfelt, Berndtson traveled to Paris to paint and to study art in the 1870's. The painting "Summer" is one of Berndtson's later works, depicting his niece Karin von Born. Differing from his usual style, it was painted with a wide brush. Berndtson focused especially on the light and shadows in the painting.

Elin Danielson-Gambogi was a Finnish painter born in 1861 (died 1919). She was one of the main figures in Finland representing French plein-air painting and naturalism. Her works include landscapes, still life paintings, and portraits. For some time, however, she was a forgotten figure in Finnish art history, mostly since her art was not considered innovative enough. Danielson-Gambogi also belonged to the first generation of women artists in Finland with an art education, which has been referred to as "the painter sisters' generation".

In 1883, Danielson-Gambogi went to Paris, where she joined the community of Finnish and other Northern European artists, including e.g., Edelfelt, Schjerfbeck, and Järnefelt. Daniel-Gambogi also travelled to Italy, and eventually moved there (the painting "A Sunny Day" is from that era).

(for references, see "Bibliography 5.1")

Instructions: Step by Step

Distribute the printed activity (Handout 1) to the students.

Ask the students to match nature-related words (on the left) with the relevant definitions (on the right), alone or in pairs.

After the students have finished the task, check the correct answers together. The words can also be read aloud, individually or in pairs.

The correct answers: 1-j, 2-g, 3-i, 4-a, 5-h, 6-l, 7-k, 8-b, 9-d, 10-e, 11-c 12-f

Hints for Facilitators

Warm-up: Provide the students with information about the importance of nature. Nature is important for people's general wellbeing. In some cultures and countries, nature has particular importance. For instance, nature is an essential part of Finnish culture, which can be seen in the Finnish paintings from the 19th and 20th century.

Closing activity in the museum: Ask the students to take a picture of the painting they liked the most. Then, ask them to show the pictures to the others and to tell why they liked that painting the most.

Variations of the activity:

- Cardboard variation: Present the adjectives and the definitions on pieces of cardboard. Students then match them alone or in pairs.
- Picture variation (snow words): Instead of definitions, provide a list of words describing snow in different forms and pictures of them for the students. Their task is to match the correct pictures and words for snow.
- Online variation 1 (easy): Provide nature words for the students. They then look up their meaning online (by e.g., googling images).
- Online variation 2 (more difficult): Provide nature words for the students. They then look up their definitions online (e.g., from online dictionaries).

Bibliography

5.1 Background information, Gunnar Berndtson: Text translated and adapted based on: Kansallisbiografia. "Berndtson, Gunnar (1854–1895)." Accessed March 5, 2019. <https://kansallisbiografia.fi/kansallisbiografia/henkilo/3138>.

5.1 Background information, Elin Danielson-Gambogi: Text adapted and translated from: Kansallisbiografia. "Danielson-Gambogi, Elin (1861–1919)." Accessed March 5, 2019. <https://kansallisbiografia.fi/kansallisbiografia/henkilo/3344>.

■ Handout 1

5.2 True or False

Classroom Activity



Time needed

5–10 min.
depending on the number
of statements



Recommended number of participants

10–15 participants



How to prepare

Things to print:
Handout 2

**Things to prepare for
variations:**
search for a suitable text

Materials needed:
pen and paper



Features

individual
in group
one specific artwork
drilling activity
cognitive
support given by
the facilitator
Modern and
Contemporary Arts



Instructions: Step by Step

Distribute the printed activity (Handout 2)
to the students.

Ask the students to circle the correct answer
(true or false) based on the painting.
In this example, Gunnar Berndtson's
"Summer" (1893) [Picture 1] is used.

After the students have finished the task,
check the correct answers together.
The sentences can also be read aloud one
by one or in pairs.

The correct answers: 1-true, 2-true, 3-false,
4-true, 5-false, 6-false

Hints for Facilitators

For the reading comprehension variation
(see "How to adapt for different target
groups, how to help participants in
distress..."), simple main clauses work
best with beginner learners.

The listening comprehension variations
(see "How to adapt for different target
groups, how to help participants in
distress...") can also be completed at the
museum.

Reading comprehension variation

- Text variation (more difficult): Instead of choosing correct answers based on a painting, ask the students to decide whether the statements are true or false based on a text. The text can be related to the painter, the historical background of the painting, the style of art, or some other interesting aspect (for example sources, see "Bibliography"). Easier and more difficult variations of the text-based task can be made: the more detail in the sentences, the more difficult the task.

Listening comprehension variations

- Easy: Read the sentences aloud. Ask the students decide whether they are true or false based on the painting.
- More difficult: Read the sentences aloud. Ask the students write them down.
- Difficult (student-led variation): Ask the students to come up with three sentences describing the chosen painting with their partner. Two sentences are true, and one sentence is false. Ask the students to write them down. Then they read the sentences to the other students, who try to guess which sentence is false.

■ Handout 2

5.3 Fill in the Blanks

Classroom Activity



Time needed

5–10 min.



Recommended number of participants

10–15 participants



How to prepare

Things to print:
Handout 3

Things to prepare:
search for the text and adapt it to the target group.

Things to prepare for variations:
reading comprehension questions.

Materials needed:
pen and paper, smart phone/tablet (for follow-up variation)



Features

Individual
in pairs
in group
one specific artwork
drilling activity
cognitive
support given by the facilitator
Modern and Contemporary Arts



Copyright: Gunnar Berndtson. Summer. 1893. Oil on canvas. 61 x 44 cm. Turku Art Museum collection. Turku, Finland. [Picture 1], Copyright: Turku Art Museum (Photo: Vesa Kinnunen)

Instructions: Step by Step

Choose a text related to the historical background of a painting/an artist/style of art (an example provided here, see “Bibliography 5.3” for reference). The text can be modified to be easier or more difficult depending on the original text and the target group.

Replace some of the words in the text with blanks.

Print the activity (Handout 3) and ask the students to fill in the blanks with the provided words (correct answers to the example provided here can be found below).

The correct answers: a painter, landscapes, painting, Summer, the water, sunlight, woman, the pier, in the boat.

Hints for Facilitators

Follow-up activity

- Ask the students to read the text to their partner/to the group after they have finished it (more difficult). After this, any unknown words can be looked up online.

Reading comprehension variation

- More difficult: Prepare reading comprehension questions that the students answer orally/in writing (alone/in pairs/small groups), e.g., Who was Gunnar Berndtson? What does the painting “Summer” portray? Who are depicted in the painting?

Bibliography

5.3 Text from:
Turku Art Museum. “Highlights.” Accessed March 5, 2019. <http://www.turuntaidemuseo.fi/en/highlights/>.

- Handout 3

5.4 Forming Sentences A/B

Classroom Activity



Time needed

5–10 min.
depending on the number
of sentences



Recommended number of participants

10–15 participants



How to prepare

Things to print:
Handout 4

Things to prepare:
create sentences based on
a painting/paintings.

Materials needed:
paper, scissors



Features

in pairs
one specific artwork
semi-fixed activity
cognitive
support given by
the facilitator
Modern and
Contemporary Arts



Instructions: Step by Step

This example task relates to Gunnar Berndtsons “Summer” (1893) [Picture 1; see Handout 4]. Distribute the printed sentences (Handout 4) to student pairs. One student gets the A words/sentences and the other student gets the B words/sentences.

Ask the students to put the words in the correct order to form a sentence and to read it aloud. The partner has the correct answer (in bold), and they check whether the partner has formed the sentence correctly.

The students can exchange roles after the first round.

Hints for Facilitators

The activity can be made more difficult by providing the words in their basic forms (e.g., fish, boy, water).

■ Handout 4

5.5 Comparing Paintings

Classroom or Museum Activity



Time needed

10–15 min.
+ writing follow-up 15 min.



Recommended number of participants

10–15 participants



How to prepare

Things to print:
Handout 5

Things to prepare:
Choose two paintings for the participants to compare.

Materials needed:
paper (and pen), smart phones/tablets (for student-led variation)



Features

in pairs
a selection of some artworks
semi-fixed activity
cognitive
support given by the facilitator
support brought by the students
support created/invented during the session
Modern and Contemporary Arts



Pauliina Peltonen, University of Turku

Instructions: Step by Step

In this example, the students compare two summer landscapes: Gunnar Berndtson's "Summer" (1893) [Picture 1] depicting a Finnish summer day and Elin Danielson-Gambogi's "A Sunny Day" (1901) [Picture 2] depicting a summer day in Italy.

- Ask the students to compare the paintings in pairs (orally) with the help of the questions and sentence frames provided on Handout 5.
- You can also use paintings that are not on display in the museum or that are on display in other museums.
- You can also have students compare, for example, summer and winter paintings.

- **Writing follow-up:** Ask the students to write down one sentence for each of the resemblances/differences they find between the two summer paintings. Ask them also to write 2–3 sentences explaining the painting they prefer, including justifications for their opinion. After the sentences are ready, they can be read to the others.
- **Cultural diversity variation:** Ask the students to compare the summer landscapes to the landscapes in their own country of origin. What would their countries look like in the summertime?
- **Student-led variation (more difficult):** Instead of the teacher choosing the paintings beforehand, the students look up paintings themselves online and choose two landscapes to compare.

Hints for Facilitators

The written follow-up (see "How to adapt for different target groups, how to help participants in distress...") can be done after the museum visit.

■ Handout 5

5.6 Guess the Word Based on Definition

Museum or Classroom Activity



Time needed

10 min.–15 min.
depending on the number
of words



Recommended number of participants

10–15 participants



How to prepare

Things to prepare:
a word list or cards

Materials needed:
paper and pen, scissors



Features

in pairs
one specific artwork
creative activity
cognitive
physical
support given by
the facilitator
support created/invented
during the session
Modern and
Contemporary Arts



Instructions: Step by Step

Prepare a list of central words or cards related
to a specific painting.

Ask the students to choose a word from the
word list and to explain it to their partner
without saying the word itself(similar to the
“Alias”-game; with the help of paraphrases,
etc.).

The partner tries to guess the word.

Hints for Facilitators

Example words with definitions:

- A house: people live in it
- A tree: it has leaves and branches in it.

a) More difficult variation: Use abstract
concepts instead of concrete objects in the
activity.

b) Easier variation: Ask the students to
explain the words non-verbally, by using
gestures, facial expressions, etc.

5.7 Artistic Activity

Classroom Activity



Time needed

20 min.–30 min.



Recommended number of participants

10–15 participants



How to prepare

Things to print:

Handout 6

Materials needed:

paper and pencils;
magazines/play dough/
watercolors for materials
variation



Features

in pairs

creative activity

cognitive

manual

support created/invented
during the session

Modern and
Contemporary Arts



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Instructions: Step by Step

Ask the students to draw a landscape picture in pairs (Handout 6).

After the pictures are ready, an “art show” can be organized where the pairs present their pictures.

Hints for Facilitators

The students can draw landscapes familiar to them from their home countries.

- Two seasons variation: Ask the students to draw the same landscape in summer and in winter.
- Materials variation: Instead of drawing the pictures, the task can be completed with different materials (e.g., collages with magazine clippings, play dough, watercolors, etc.).

■ Handout 6

Handout 1

Chapter 5 NATURE

Activity 5.1 Match Words with Definitions

Match the following nature-related words (on the left) with the relevant descriptions and definitions (on the right).

1) landscape	a) an object in the night sky
2) water	b) there are a lot of trees and animals in it
3) the sun	c) green, grows in nature
4) the moon	d) a bird builds its nest there
5) the sky	e) colorful plant
6) cloud	f) green ground
7) ground	g) a common liquid in nature
8) forest	h) it is blue and there are clouds in it; you see it when you look up
9) tree	i) a yellow object in the sky warming up the earth
10) flower	j) a picture describing nature or a view
11) plant	k) you walk on it
12) grass	l) a white thing in the sky

Handout 2

Chapter 5 NATURE

Activity 5.2 True/False



Gunnar Berndtson. *Summer*. 1893. Oil on canvas. 61 x 44 cm. Turku Art Museum collection. Turku, Finland. [Picture 1], Copyright: Turku Art Museum (Photo: Vesa Kinnunen)

Look at Picture 1 and decide whether the following sentences are true or false.

1. The woman is sitting. TRUE / FALSE
2. The woman is wearing a hat. TRUE / FALSE
3. The woman is sitting on the left side of the painting. TRUE / FALSE
4. The sun is shining. TRUE / FALSE
5. It is winter. TRUE / FALSE
6. There are three people in the picture. TRUE / FALSE

Handout 3

Chapter 5 NATURE

Activity 5.3 Fill-in-the-Blanks

Find in right places for the following words in the text below.

summer, in the boat, painter, the pier, woman, landscapes, painting, the water, sunlight

Gunnar Berndtson (1854–1895): Summer, 1893.

Gunnar Berndtson was a () who specialized in the depiction of beautiful fabrics, luxury objects and a sophisticated lifestyle. Among Finnish (), he particularly cherished views of the islands in Uusimaa Province, () them in the spirit of French plein-air realism.

() depicts an island idyll, where time stands still and puffy summer clouds drift across the sky. You can feel the summer's heat in the painting, where () is calm as a mirror and the whole scene is bathed in (). The young () sitting on () is Berndtson's niece Karin, who was 15 at the time the painting was made. The boy fishing () next to the reeds is her seven-year-old brother Ernst.

Handout 4

Chapter 5 NATURE

Activity 5.4 Forming Sentences A/B



Gunnar Berndtson. *Summer*. 1893. Oil on canvas. 61 x 44 cm. Turku Art Museum collection. Turku, Finland. [Picture 1], Copyright: Turku Art Museum (Photo: Vesa Kinnunen)

<i>Put the words in the correct order. You start and your partner checks the answer. Then it's your partner's turn and you check their answer.</i>	<i>Your partner starts and you check their answer. Then it's your turn to put the words in the correct order and your partner checks the answer.</i>
A	B
1. on the pier, is, the woman, sitting	1. The woman is sitting on the pier.
2. The boy is fishing.	2. is, fishing, the boy
3. a pink shirt, wearing, the woman, is	3. The woman is wearing a pink shirt.
4. There is a basket on the right side of the woman.	4. on the right side, a basket, of, the woman, is
5. trees, there, in the background, are	5. There are trees in the background.
6. There are many rocks in the water.	6. many, are, in the water, rocks, there

Handout 5

Chapter 5 NATURE

Activity 5.5 Comparing Paintings



(on the left) Gunnar Berndtson. *Summer*. 1893. Oil on canvas. 61 x 44 cm. Turku Art Museum collection. Turku, Finland. [Picture 1], Copyright: Turku Art Museum (Photo: Vesa Kinnunen)

(on the right) Elin Danielson-Gambogi. *A Sunny Day*. 1900. Oil on canvas. 105 x 84 cm. Turku Art Museum collection. Turku, Finland. [Picture 2], Copyright : Turku Art Museum (Wikimedia commons)

In pairs, compare the painting “Summer” (1893) [Picture 1] with the painting “A Sunny day” (1901) [Picture 2].

a) Does this scene take place in the same place as the other painting? Why/why not?

Find 10 resemblances and/or differences to justify your opinion. Express your view by using the following sentences:

The place is the same, because...

The place is different, because...

Use the following models to justify your answers:

>> In the middle of the painting, there is...

>> In front of/ behind..., there is...

>> On the right of/ on the left of..., there is...

b) Explain which of the paintings you prefer and why using the following sentences:

I like this painting, because... I don't like this painting, because...

Handout 6

Chapter 5 NATURE

Activity 5.7 Artistic Activity

Draw your own landscape with your partner:

Ask your partner to draw an object (e.g., a tree) in a specific location (e.g., in the middle of the paper), then change roles and repeat. When the picture is ready, give a title to the painting and describe or present it to the others.

Chapter 6

City and Architecture

6.1 Imaginary City

Classroom Activity



Time needed

45 min. – 1 hour
also feasible over a longer period of time



Recommended number of participants

for 12 participants



How to prepare

Materials needed:

A3 size paper, newspapers and reviews scissors and glue for collage, cardboard for building



Features

in group
full-group
a selection of some artworks
semi-fixed activity
creative activity
cognitive
manual
support given by the facilitator
support brought by the students
support created/invented during the session
Sculptures
Modern and Contemporary Arts
Photography
Architecture



Donald E. Davis. 1975 Interior of a Stanford torus. Oil on board, Public domain

Background Information

From the middle of the 19th and throughout the 20th century, the city and its transformation has become a point of interest for many writers, painters, photographers, etc. It's seen as a place of fiction, adventure, utopia, political demands, collective and individual myths. Contemporary artists continue to work on imaginary places, such as Congolese artist Bodys Isek Kingelez who creates models. He imagined Kinshasa as a city of the future, full of multicoloured skyscrapers, just like the political changes he would like to see there.

also entirely invent a dream city, using no known example.

3. Participants can summarize in writing the discussion in point 2.

4. Alternatively, more manual groups can actually create their dream city: with drawing, collage, photography or any other medium, illustrating their idea and showing it to others. At least 10 newly learnt words describing the city should be incorporated!

Instructions: Step by Step

1. Discuss in groups of 3 or 4. Which cities do participants know? What are the differences with your current city of residence?

2. Invite everyone to imagine their dream city. To help, they can use a real city that they know and change or modify it. For example: Something they would like to add/Something they would like to delete/Something you would like to keep from your city. They can

Hints for Facilitators

You can adapt the level of the exercise by modulating the number of ideas to be formulated about the city, and by having sentences completed beforehand.

You can also adapt the duration of the exercise: it can either be carried out over one session, or several, by inviting the participants to collect images for themselves to illustrate their city project.

6.2 Street Art

Classroom Activity



Time needed and number of participants

20–25 min.
for 12 participants



How to prepare

Things to prepare:
if you'd like to connect this activity to learning orientation in the city, prepare a simple city map, possibly indicating main transport station. You can get one big map or bring smaller copier maps for everyone. Print also some of your favourite street art pieces so everyone will know what it is about.

Materials needed:
Printing the images participants take before the session



Features

individual
full-group
a selection of some artworks
semi-fixed activity
creative activity
cognitive
manual
physical
support created/invented during the session
Modern and Contemporary Arts
Photography
Architecture
Installation
Graphic works



Ernest Zacharevic. Little Children on a Bicycle 2012. mural on Armenian Street, George Town, Penang Licence under creative Commons CC-BY-SA-3.0.

Background Information

The activity of painting on walls has existed for a very long time (with some discovered dating back to prehistoric times). But it was mainly found in cities in the 20th century, for example after the Russian Revolution, or in Mexico in the 1930s. It became a cultural movement in the United States in the 1960s, but it can be found all over the world. It is often on the borderline of legality, has a function of political claim, an invitation to dream, to startle the passerby out of his daily life.

Instructions: Step by Step

1. The activity starts with what could a homework/preparatory activity for participants in a previous session. Invite participants to look around in their district or city for graffiti, street art, or any other artwork in the public space that they like. Ask them to take a picture of it and send it to you via mail. Note information about where it is located to present it to the group.

2. Once in class, invite each participant to create three or four sentences to locate the artwork in space:

- It is located next to...
- The nearest metro station is...
- In the neighbourhood, there is also...

You can place the printed image on the city map. If the participant needs help, the others can assist on how to describe the location.

3. Ask each participant to also present the artwork to the group. What do they like about it?

4. To add a cross-cultural element you can also invite participants to share what form of street art (if any) is practiced in their country. You can possibly invite them to send you some images from street art in the cities of participants.

Hints for Facilitators

You can prepare example sentences to help with the specific vocabulary of localization, and sentences to complete, adapted to the group's level. You can also print a map of the city's subway stations, and print the photos for students to put on the corresponding subway station, in order to learn the mapped geography of the city.

Bibliography, further info:

[https://www.kazoart.com/blog/aux-origines-du-street-art/\(french version\)](https://www.kazoart.com/blog/aux-origines-du-street-art/(french%20version))
 Il Castello. The Short history of stree art.
<https://blog.ilcastelloarte.it/post/the-short-history-of-street-art.html>
 (english version and some more images available)
 Accessed 10th October 2018

Glossary of vocabulary items (adjust to the level of the group)

To the right (of)/to the left (of)
 In front of/behind
 Next to
 (On the) corner
 Station
 Pedestrian street

6.3 Calligrams

Classroom Activity



Guillaume Apollinaire La Colombe poignardée et le Jet d'eau. IN: Poèmes de la paix et de la guerre (1913–1916), Mercure de France, 1918 (p. 73).

Hints for Facilitators

You can adapt the activities by having people work in groups, by giving pre-drawn shapes and a series of places to work, or by giving out vocabulary lists. Computer support, smartphones or computers can be useful to search for photos of places.

Bibliography, further info:

https://www.persee.fr/doc/caief_0571-5865_1995_num_47_1_1888
(french version – some informations about Calligrams and graphic works from Apollinaire)

https://www.moma.org/explore/inside_out/2014/02/27/apollinaires-visual-poetry/
(english versions)



Time needed and number of participants

around 30 min.
for 12 participants



Features

individual
full-group
a selection of some artworks
creative activity
cognitive
manual
support given by the facilitator
support created/invented during the session
Graphic works

Background Information

At the beginning of the 20th century, many movements of experimental poetry appeared. Among them, Apollinaire's calligrams, which popularised the concept of the "poem-drawing". The principle: a poem whose lines are arranged in such a way as to form a drawing that generally evokes the theme of the text.

Instructions: Step by Step

1. Choose a place in the city that you like best (a monument, a square, a place, etc.)
2. Draw the contours of this place.
3. Find words that make you think of this place.
4. Place the words so as to follow the contours of the city.
5. Share the drawings as a group, explaining what they refer to.

6.4 City Life, Country Life: Sounds of my Childhood

Classroom Activity



Claude Monet, Fisher on the Seine at Poissy, 1882, oil on canvas, 59,8 x 81,7 cm, Belvedere, Vienna, ©Belvedere, Wien, Foto: Johannes Stoll

Encourage your participants to ask questions how to describe other sounds they know (apart from those listed on the handout): "What's the sound of the frog called?"

Collect these on the board in written form. Involve different tenses by asking questions like: "A frog croaks. X, did you often hear frogs croak when you were little? No? Did you, Y?"

Distribute handout 1 and let the participants complete it individually.

Instructions: Step by Step

Give the following instruction to the participants: "Think about a sound that you often heard as a child at home. Don't tell us where you lived. Just show us what you heard." Participants imitate a sound from the environment where they grew up. Together, vocabulary about city and countryside is collected and broadened e.g.: "I think you lived in the countryside. You heard a lot of animals. A hooster caws, a dog barks, there were no cars."

After that, participants should think about how to write these sounds. Ask them: "Imagine you're drawing a comic strip where a police car drives by a window. What would you write in the speech bubble?" Like that, different sounds and their linguistic echoism are collected.

Hints for Facilitators

During this preparatory exercise it might help participants to close their eyes while they are listening. If somebody is embarrassed to make the noise, let the person turn around and try making the sound towards the wall. Or tell everybody else to close their eyes!

The vocabulary list will be used in a further museum exercise (see 6.7. City Life, Country Life/museum activity).

■ Handout 1



Time needed and number of participants

5 min. for 8–10 participants



How to prepare

Things to print:
Handout 1

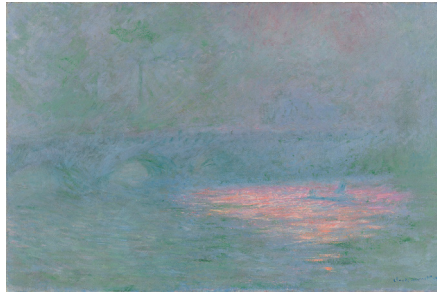


Features

group
semi-fixed activity
creative activity
cognitive
support created/invented during the session

6.5 What is a Moment?

Classroom Activity



Claude Monet, Waterloo Bridge, 1902, oil on canvas, 65 x 100 cm, Kunsthaus Zürich, Geschenk Walter Haefner, 1995

Hints for Facilitators

Preparatory exercise for 6.8. "Ausschnitt/ the detail" (see museum activity below) which focuses on the multi-layer perception of only one moment (time, space, personal sensations, etc.)

It is advisable for you to monitor in the background and individually help participants struggling with the description. Always ask questions so they can react and not just say "yes" to any hint because they are stressed out and don't know what to write, more like: "So, you meant to say that you can't remember exactly when it was, but you remember the scene exactly, right? Can you tell me how it looked around you?"

As you walk around and monitor, write phrases on the board that were needed by individual students to start their story. These can be verbs, but very likely phrases that indicate the past. You can also hand out a basic list of prepositions (e.g. in the middle of, in front of, next to...)



Time needed and number of participants

25 min. for 8–10 participants,
extra 15–20 min.
for feedback in class



How to prepare

Things to prepare:
pens and paper

Materials needed:
basic list of prepositions



Features

individual
in pairs
full-group
semi-fixed activity
cognitive
support given by
the facilitator
support brought by
the students

Background Information

The paintings of the Impressionists often show one unique moment- with its own time, space and ambiance, including the sensations of the subject.

Sometimes the perspective is only the gaze over one's shoulder; the painter let you become part of this live situation as a witness. You can even imagine sounds if you look at these paintings.

Instructions: Step by Step

Ask the participants: "If you could live one moment of your life again, which one would it be?"

Explain further: "A moment is a certain point in time. For example, when you finished school and you have your diploma in your hands, and you feel good, because you did it. We call that a moment or an "Augenblick" (instant; literally: glance of an eye)."

Let participants write a short text about their favorite moment including:

"When did it happen? Which kind of place was it? How did the surroundings look like? What did you see (detailed)? What did you feel in this very situation?"

After participants finish their writing, they can read their texts out loud (on a voluntary basis).

6.6 Your Way

Museum Activity



Time needed and number of participants

20 min. for
8–10 participants/
+5 for more than
12 participants



How to prepare

Things to print:
photos (at the beginning
of class), Handout 2

Things to prepare:
participants need to get
the task to take photos in the
lesson before that one

Materials needed:
portable photo printer
(see hints) paper, pen



Features

in pairs
full-group
cognitive
manual
support brought by
the students
support created/invented
during the session



Photo by one of the participants, Stand 129

Instructions: Step by Step

Have participants take photos on their way to the museum/learning space. Once there, each participant prints two of his/her photos. Then ask them: “Place your photo on the floor and give others the chance to observe it. You have 5 minutes to take a close look at all of them. Note things you find interesting or remarkable.”

Now let the participants get together in pairs and share their experiences on their way to the museum. Tell them, for example: “Get together in pairs. Describe your route here and the moment that you took your photo to your partner.” They can use handout 2 with possible sentences to complete.

Participants share their observations on their way to the museum: Ask: “What or who caught your eye? What does your photo show?”

Then together, the group talks about absence. Ask: “What did we not hear? What do the pictures not show?”

Participants collect things that were left out or that could not be seen. Point out: “Pictures or photos always only show a detail (German: Ausschnitt), never the complete picture!”

Hints for Facilitators

Important: Participants need to complete the first task in the lesson before this one. If you can, give them a reminder on the day of the lesson not to forget to take photos on the way to the exhibition! Don’t give any more details, they can choose whatever photos they want to take.

If it is difficult for you to organize a portable printer, you can also work with the photos on their phones.

This exercise trains a broader sense of perception and contextualizes the museum in the wider world.

■ Handout 2

6.7 City Life, Country Life

Museum Activity



Time needed and number of participants

35 min. for
8–10 participants/
+5 for more than
12 participants



How to prepare

Things to prepare:
collected vocabulary list
from session 6.4. Sounds of
my childhood, poster “city”,
poster “country”

Materials needed:
poster “city”, poster
“country”, markers,
clipboards, pens, paper



Features

individual
in pairs
in group
full-group
artworks of a room
a selection of some artworks
semi-fixed activity
support given by
the facilitator
support created/invented
during the session



Pierre Bonnard, Nanny on a Walk – Fiakerfries, 1894/97, Vierteliger Wandschirm, Lithografien in fünf Farben, je 143 x 46 cm, Privatbesitz, Courtesy Städel Museum, Frankfurt

Instructions: Step by Step

Gather the participants at the exhibition in a room containing art work interpreting life in a city as well as art work interpreting life in the countryside. Then ask them the following: “Tell me: which words can you recall that are important for the city or the countryside? Write them down.”

Let participants collect words they can remember on two posters, labelled “the city” and “the countryside”.

Give participants a complete copy of the vocabulary list from the preparatory session in the classroom: 6.4. City Life, Country Life (Sounds of my childhood) Ask them: “Is there any word that we forgot to write down? What is the meaning of this word?”

Continue by saying: “Now we have a list of words that are connected to our own life and time. To find connections and differences to our exhibition, we will compare it to the world that is shown in the paintings.”

Participants are divided into two groups. One group gets the topic “city”, the other one “countryside”. Instruct them: Walk through the exhibition. Stop in front of a painting that is

highlighting your topic. Note down everything that fits your topic. e.g., For the topic “city”, they note down streets, houses, people, transportation, horse coach...

Let the whole group come together. Each group presents their list of words.

After that, participants work alone or in small groups. Ask them: “What do you prefer? Where would you like to live and why? Choose a destination, a place, from the exhibition and write a short text that goes with the picture.”

Then have one “city-person” and one “countryside-person” come together and share their respective opinions in front of the pictures they have chosen.

Hints for Facilitators

This exercise starts a discussion in the exhibition space about living in the city vs. living in the countryside – a subject often interpreted in art work. The essential vocabularies for this exercise are collected and documented during the preparatory classroom activities.

The posters can be a big piece of paper, flipchart paper, etc. with the words “city” and “countryside” written in the middle of the page.

When participants are writing down words, if they lack the necessary vocab in the target language they are encouraged to write words in their own (source) languages. Together, the group can find the right translation.

Walk from group to group and help out where needed.

6.8 Der Ausschnitt: the Detail

Museum Activity



Time needed and number of participants

20 min. for
8–10 participants/
+5 for more than
12 participants



How to prepare

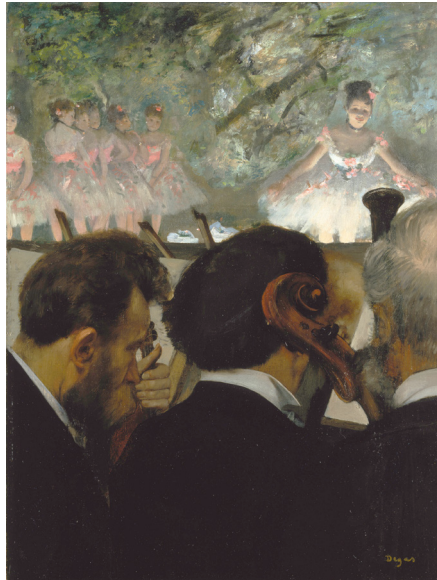
Things to print:
a list of prepositions
from the glossary

Materials needed:
paper, clipboards, pens



Features

in pairs
whole exhibition/museum
one specific artwork
semi-fixed activity
creative activity
cognitive
support given by
the facilitator



Edgar Degas, Musicians in the Opera, 1872, oil on canvas, 69 x 49 cm, Städel Museum, Frankfurt, © Städel Museum – U. Edelmann – ARTHOTHEK

Background Information

The special way of treating detail in Japanese prints gave a whole new formal language to European artists, like Edgar Degas. A rough cut of the scene gave clear reference to the fact that artists always choose particular moments and scenes.

Instructions: Step by Step

After entering the exhibition, let participants come together in pairs and choose a detail from an art work. Let one participant describe to the other what might lie outside of the picture frame. One participant talks about what could be to the left and right; the other one talks about what could be above and below. As help, participants can use the glossary where they find some prepositions. This could go as follows: “On the right side, there are more horses and coaches.” According to the level, sentences can be more complex like: “I think, on the left side there is a building, because there are three women standing on a balcony. Above, there could be clouds...”

Adaption for higher language levels:

Participants can also choose in front of, behind, on the side of, after,... Additions can be made both spatial and temporal: “Behind the hill, there is... Below the waves, there are... Before the women were standing on the balcony, they were sitting in one of the coaches.”

Let each pair decide on one direction and write a short text. They can use information from the picture titles: “At the end of “the eight-parted bridge near Mikawa”... During the “walk of the nurses”... “

■ Chapter 6. Glossary

Handout 1

Chapter 6 CITY AND ARCHITECTURE

Activity 6.4 City Life, Country Life: Sounds of my Childhood

1) Matching words: match the sounds on the right with the animal or object that makes them!

Water

Dogs

the Rooster

the cat

the engine

the birds

the wind

the leaves

meow

howl

drip/plash

twitter/chirp/sing

crackle

bark

crow

blow/whistle

2) Grammar: Once you found the right pairs, put them in the correct form (3rd person singular) The rooster crows.

3) Onomatopoeia: Officially, we say: The rooster crows. But how would you make the sound in your language? In English we say cock-a-doodle-doo.

Handout 2

Chapter 6 CITY AND ARCHITECTURE

Activity 6.6 Your Way

I need ... minutes to get to the exhibition.

I take the...

On my way here I often see...

Every time I come I pass...

Today I have seen...

I took that photo because...

Especially important is...

When I look at the photo now, I notice...

Chapter 7

Stories and Myths

7.1 Combining Number and Word

Classroom Activity



Time needed

5–10 min.



Recommended number of participants

10–15 participants



How to prepare

Things to print:

Handout 1

Materials needed:

pen and paper



Features

individual
in pairs
one specific artwork
semi-fixed activity
cognitive
support given by the facilitator
Modern and Contemporary Arts



Background Information

Information about the painter and the paintings (for references, see “Bibliography 7.1”):

Akseli Gallen-Kallela was a Finnish painter born in 1865 (died 1931). His most famous works include illustrations of the Kalevala, such as *Joukahainen's Revenge* and *The Defense of the Sampo* from the late 19th century. His works are regarded as important for the Finnish national identity, and in addition to Albert Edelfelt, he has been considered one of the most important Finnish visual artists. He was the main figure in developing the so-called “national-romantic” visual style.

Joukahainen's Revenge depicts a young Joukahainen, who is about to murder Väinämöinen after having lost to him in a singing contest and to avenge his sister's death. Behind Joukahainen is his mother, who is trying to stop him from killing Väinämöinen. *Joukahainen's Revenge* is a tempera painting, painted in the style of realism.

The Defense of the Sampo illustrates a scene from poem number 43 of Kalevala. The style

of the painting demonstrates the influence of Japanese art with its intense colors and lack of depth, for instance. Gallen-Kallela was interested in symbolism, and the *fight for Sampo* in the painting can be viewed as depicting the struggle for Finnish culture and identity (as Finland was a part of Russia during that time).

Instructions: Step by Step

Distribute the printed activity (Handout 1) to the students.

Ask the students to identify words corresponding to numbers in Akseli Gallen-Kallela's painting “Joukahainen's revenge” (1897) [Picture 1].

After the students have finished the task, check the correct answers together. The words can also be read aloud individually or in pairs.

The correct answers are: 1 = snow, 2 = sky, 3 = field, 4 = son, 5 = mother, 6 = dress, 7 = crossbow, 8 = footprints, 9 = leaf, 10 = hand.

Hints for Facilitators

Warm up: Discuss myths and stories in different cultures together with the group. For instance, in the Finnish context, the importance of the national epic, Kalevala, is discussed. Some background information about Kalevala and its compiler, Elias Lönnrot, is provided (see “Bibliography 7.1”).

Closing activity in the museum: Ask the students to go to the painting they liked the most and to write down two adjectives that describe the painting. These words are then discussed in the classroom.

Bibliography

7.1 Background information, Akseli Gallen-Kallela: Text adapted from: National Biography of Finland. “Gallen-Kallela, Akseli (1865–1931).” Accessed March 5, 2019. <https://kansallisbiografia.fi/english/person/3194>.

7.1 Background information, Joukahainen’s Revenge: Text adapted and translated from: Gallen-Kallela-Sirén, Janne. *Minä palaan jalanjäljilleni: Akseli-Gallen Kallelan elämä ja taide*. [I Return to My Footprints: The Life and Art of Akseli Gallen-Kallela]. 2nd edition. Helsinki: Otava, 2005.

7.1 Background information, The Defense of the Sampo: Text adapted from: Turku Art Museum. “Highlights.” Accessed March 5, 2019. <http://www.turunaidemuseo.fi/en/highlights/>.

Further references

Information about Kalevala:
The Kalevala. “Kalevala in English.” Accessed March 5, 2019. <http://www.sacred-texts.com/neu/kveng/index.htm>.
Suomalaisen kirjallisuuden seura. “Kalevala (in Finnish).” Accessed March 5, 2019. <http://neba.finlit.fi/kalevala/>.

Information about Elias Lönnrot (compiler of Kalevala):
Kalevalaseura. “Elias Lönnrot (in Finnish).” Accessed March 5, 2019. <http://kalevalaseura.fi/kalevalasta/elias-lonnrot/>.
Helsingin yliopisto. “Historiallisia humanisteja: Elias Lönnrot (in Finnish).” Accessed March 5, 2019. http://www.helsinki.fi/historiallisethumanistit/lonnrot_kult.html.

Information about Aleksis Gallen-Kallela (artist):
National Biography of Finland. “Gallen-Kallela, Akseli (1865–1931).” Accessed March 5, 2019. <https://kansallisbiografia.fi/english/person/3194>.

■ Handout 1

7.2 Dictation

Classroom Activity



Time needed

15–20 min.
depending on the length
of the text



Recommended number of participants

10–15 participants



How to prepare

Things to prepare:
search for the text and adapt
it to the target group

Materials needed:
pen and paper



Features

individual
in group
in pairs
cognitive
support given by
the facilitator
Modern and
Contemporary Arts



Copyright: Pauliina Peltonen, University of Turku

Instructions: Step by Step

Choose a text related to the historical background/style of art/artist's life (in the case of Kalevala, e.g., to *Elias Lönnrot's life*). The example beginning of a dictation is provided below, and it describes Akseli Gallen-Kallela's painting *The Defense of the Sampo* (1896) [Picture 2, handout 4] (see "Bibliography 7.2." for reference). The text can be modified to be easier or more difficult depending on the original text and the target group.

The following instructions are based on *Nation* 2009, p. 59 (see "Bibliography 7.2")

Read the text to the students.

Then read the text again, pausing after each group of 3–7 words (indicated with a slash in the example text). During the pauses, the students write down the words you have just said.

After the students have written down the whole text, read the text again without pausing after each phrase but only at the ends of sentences (indicated with a double slash in the text).

After this, check the students' writing for accuracy together. Write the model text on the blackboard, shown it on the computer, or print it on paper.

Ask each participant to check their own dictation, to check their partner's dictation or to compare their versions of the dictation in order to agree on a correct version.

Example beginning of a dictation:

The Defense of the Sampo

National motifs/were particularly important/in Finnish art in the 1890s. // Akseli Gallen-Kallela/ was among the many artists // who during the Russian oppression/in the late 19th century // started raising national self-esteem/by using art in all its forms. //

The Defense of Sampo/is a prime example/of why the visual arts in particular/gained such a prominent status/within the nationalist movement // whose ultimate goal/was to win independence for Finland. // Paintings allowed the expression of things/that could not be written/or uttered aloud. // For the like-minded,/ art stood for a visual objection/to Russian oppression. //

Hints for Facilitators

Hints for making the dictation easier:

- Change the past tense to present tense.
- Simple main clauses work best with beginning learners.

Note that dictations can also be used in other modules in the same way.

Variations of the activity (based on *Nation* 2009, p. 63–64):

a) Guided variation (easier):

Write nouns, verbs, adjectives and adverbs on the blackboard/show them on the computer screen in the same order as they appear in the text. When the students listen to the text, they can focus on the other difficult words.

b) Completion variation (easier):

- Give several printed copies of the text to the students: one copy with a few words missing, the next copy with more words missing, and so on.
- Then, read the text to the students phrase by phrase and ask them to fill in the words missing on their first copy.
- Then, read the text again, and ask the students to fill in the missing words on the next copy with more missing words. This continues until the students are writing the whole text.
- Note that before the students fill the words in the second and later copies, they should put away the previous version of the text so that they cannot see the words that they have already filled in.

c) Peer variation (more difficult):

Instead of the teacher reading the text, students work in pairs or small groups, where one student reads the dictation for the others to write.

Bibliography

7.2. Text adapted from:

<http://www.turunaidemuseo.fi/en/highlights/>
For preparing your own dictation texts, see also the references above (7.1 Bibliography).

Dictation instructions from: *Nation*, I. S. P. Teaching ESL/EFL Listening and Speaking. London: Routledge, 2009.

7.3 Characters of a Story

Classroom Activity



Time needed

15–20 min.



Recommended number of participants

10–15 participants



How to prepare

Things to print:

(Handout 2) and the found pictures.

Things to prepare:

search for pictures of Kalevala characters.

Materials needed:

pen and paper;
smartphones/tablets



Features

in pairs

in group

a selection of some artworks

semi-fixed activity

cognitive

support given by
the facilitator

Modern and
Contemporary Arts



Copyright: Akseli Gallen-Kallela. Joukahainen's Revenge. 1897. Tempera on canvas. 125 x 130 cm. Turku Art Museum collection. Turku, Finland. [Picture 1], Copyright: Turku Art Museum (Photo: Kari Lehtinen)

Instructions: Step by Step

Look up pictures of the central characters of a myth (in this example, *Kalevala*) and descriptions of them (example descriptions provided in Handout 2; see references for descriptions and pictures in “Bibliography 7.3.”).

Print the pictures and the descriptions, mix them up and divide them between the students.

Ask the students to match the pictures with the definitions.

Hints for Facilitators

Include at least the following characters: Joukahainen, Väinämöinen, Ilmarinen, Aino, Louhi.

For beginner learners use simple sentences in the character descriptions.

Variations of the activity:

- More difficult variation: Start with the names of the character and ask the students what might e.g., someone named “Väinämöinen” look like. After that, provide the descriptions to the students to match with the pictures.
- Follow-up: Ask the students to search for more information about the characters online/search for pictures of other characters and their backgrounds.

Bibliography

7.3 Example descriptions (adapted and translated to English) and pictures from here: Kalevalan kankahilla. “Kalevalan sankareita.” Accessed March 5, 2019.

<http://www.kalevalaseura.fi/kalevalankankahilla/nv/a.php>.

Other sources for descriptions of Kalevala characters:

Suomalaisen kirjallisuuden seura.

“Kalevala: Kalevalan henkilöitä (in Finnish).”

Accessed March 5, 2019.

<http://neba.finlit.fi/kalevala/index.php?m=10ands=76andl=1>.

- Handout 2

7.4 Introductory Questions

Museum Activity



Time needed

10–15 min.



Recommended number of participants

10–15 participants



How to prepare

Things to print:
Handout 3

Things to prepare:
A text/explanation of a painter/painting (see “Bibliography 7.4”).

Things to prepare for variations:
true/false statements for variation a).



Features

in pairs
in group
full-group
artworks of a room
semi-fixed activity
creative activity
cognitive
support given by the facilitator
Modern and Contemporary Arts



Picture by Maarit Mutta, University of Turku

Instructions: Step by Step

Introduce some background information about the specific paintings to the students and explain e.g., historical background or provide other details about specific paintings (see “Bibliography 7.1.”).

Ask for questions from the students, then ask them to answer the true/false questions. You can also distribute the questions to the students on paper (see Handout 3).

The background information can be given before or after the questions.

Hints for Facilitators

Variations of the activity:

- Listening comprehension variation (easier): Prepare true/false statements according to the model provided in the “Nature” theme (task 2), for checking whether the participants have understood what you explained about the painting.
- Free discussion (more difficult): Ask the students to discuss their thoughts about the painting (based on the questions or more freely) with their partner or in small groups.
- Individual questions variation: Provide each question on a different piece of paper. Give each student/pair a question and ask them to answer it. Then they share their answer with the group).

Bibliography

7.4 Information about *Kalevala*-related paintings:

Joukahainen’s Revenge:

Gallen-Kallela-Sirén, Janne. Minä palaan jalanjäljilleni: Akseli-Gallen Kallelan elämä ja taide. [I Return to My Footprints: The Life and Art of Akseli Gallen-Kallela]. 2nd edition. Helsinki: Otava, 2005.

The Defense of the Sampo:

Turku Art Museum. “Highlights.” Accessed March 5, 2019.
<http://www.turuntaidemuseo.fi/en/highlights>.

■ Handout 3

7.5 Imagine: Dialogue Between Characters

Museum Activity



Time needed and number of participants

15–20 min.
for 10–15 participants



How to prepare

Things to print:

Handout 4. The vocabulary list can also be provided to the participants (see “Stories and Myths Glossary”).

Things to prepare for variations:

cards (easier variation)

Materials needed:

pen and paper;
(smartphones); cards
(easier variation); post-it
notes (written variation)



Features

in pairs
in group
a selection of some artworks
creative activity
cognitive
physical
support created/invented
during the session
Modern and
Contemporary Arts



Copyright: Akseli Gallen-Kallela. The Defense of the Sampo. 1896. Tempera on canvas. 122 x 125 cm. Turku Art Museum collection. Turku, Finland. [Picture 2], Copyright: Turku Art Museum (Photo: Kari Lehtinen)

Instructions: Step by Step

Ask the students to imagine a discussion between two characters in the painting [in this example, Akseli Gallen-Kallela’s “Joukahainen’s Revenge” (1897) [Handout 4/Painting 1] or “The Defense of the Sampo” (1896) [Handout 4/Painting 2] in pairs.

Then, ask the students to present their dialogue for the whole group.

While preparing the dialogue, the students can use the vocabulary lists, ask for help from the teacher/facilitator or use their smartphones to look up words/more information about the characters in the paintings.

Hints for Facilitators

This task should be done after activity 7.3, so that the participants have familiarized themselves with the characters depicted in the painting(s).

Note that this activity can be adapted to any artwork that includes two or more characters.

Variations of the activity:

- Easier variation: Provide some words on cardboard to facilitate the activity.
- Difficult variation: After writing the dialogues, ask the students to assume roles and act out their dialogue to the others.
- Written variation: Ask the students to write down some lines of the dialogue on post-it notes. The lines are then mixed up. Ask the other students to try and recreate the dialogue from the lines in small groups. Once the students have completed the task, compare the different versions of the dialogue created.

■ Handout 4

7.6 Compiling a Story

Classroom Activity



Time needed

15–20 min.



Recommended number of participants

10–15 participants



How to prepare

Things to prepare:

Choose a painting/paintings for the activity

Things to prepare for variations:

smartphones/tablets
(for student-led variation)

Materials needed:

pen and paper



Features

in pairs

in group

semi-fixed activity

cognitive

physical

support given by
the facilitator

Modern and
Contemporary Arts



Maarit Mutta, University of Turku

Instructions: Step by Step

Ask the students to create the life story (real or made-up) of a person/persons portrayed in a painting. The students can look for background information of the persons portrayed online or imagine their life stories.

Ask the students then to write the life story of the person/persons in the painting.

Afterwards, ask the students to read their stories to their partner/in small groups.

Hints for Facilitators

If activity 7.5. has been completed at the museum, the students can write the story based on the dialogue they created there.

Easier variations of the activity:

- Simple sentences variation:
Ask the students to write simple sentences describing the people instead of writing a story.
- Student-led variation (digital skills):
Instead of the teacher choosing the pictures, the students choose the pictures themselves and look them up online.

More difficult variations of the activity:

- Online writing variation (digital skills):
Ask the students to use a collaborative writing tool (e.g., Framapad) online to create a story together (in pairs/small groups). The final pieces of writing can be shared on e.g., Padlet.
- Portrait variation: Ask the students to look up a portrait online and to write down personal information of the person portrayed in the picture (e.g., in the format of an outline/list). In other words, the students write a text presenting the person, including e.g., the person's name and other details.

7.7 Research on the Web and in Books

Classroom Activity



Time needed

15–20 min.



Recommended number of participants

10–15 participants



How to prepare

Things to prepare:

Choose the topic for further research, (obtain the books needed for the activity)

Materials needed:

smartphones/tablets



Features

in pairs

in group

a selection of some artworks

one specific artwork

semi-fixed activity

creative activity

support brought by the students

Modern and

Contemporary Arts



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Bibliography

7.7 References providing information about the Aino saga:

The Kalevala. “Rune IV. The fate of Aino.”

Accessed March 5, 2019.

<http://www.sacred-texts.com/neu/kveng/kvrune04.htm>. Tor.com.

“The Beauty of the Kalevala.” Accessed March 5, 2019. <https://www.tor.com/2011/09/20/the-beauty-of-the-kalevala/>.

Embassy of Finland, Riga. “The Kalevala – A Treasure of World Literature From Periphery.” Accessed March 5, 2019.

<http://www.finland.lv/public/default.aspx?contentid=129393andnodeid=38433andcontentlan=2andculture=en-US>.

National Biography of Finland.

“Gallen-Kallela, Akseli (1865–1931).”

Accessed March 5, 2019.

<https://kansallisbiografia.fi/english/person/3194>.

Instructions: Step by Step

Ask the students to research a particular myth/story on the web in pairs/small groups. In this example, the students look up further information on a specific part of Kalevala, the Aino saga (see “Bibliography 7.7”).

Ask the students to write some sentences based on the information they find.

Hints for Facilitators

Note that smartphones and tablets can be used as in other activities to find additional information, to demonstrate meanings of unknown words, etc.

Variations of the activity:

- Easier variation: Ask the students to present five sentences orally. Then, write down the sentences in the correct form. Ask the students to read the sentences together and to write them down.
- More difficult variation: Ask the students to write a short synthesis based on the information they find and then present it to the others.

7.8 Artistic Activity: Create Your Own Mythical Story

Classroom Activity



Time needed

15–20 min.



Recommended number of participants

10–15 participants



How to prepare

Things to print:

The cartoon (without texts)

Things to prepare:

Choose a cartoon for the students to fill in. Remove the texts from the speech bubbles.

Materials needed for variations:

paper and pencils
(for variation a)



Features

individual
in pairs
in group
a selection of some artworks
creative activity
cognitive
manual
support given by the facilitator
support created/invented during the session
Modern and Contemporary Arts



Copyright: Maarit Mutta, University of Turku

Instructions: Step by Step

Choose a cartoon/comic adaptation related to a myth/story. For instance, Don Rosa's "Sammon salaisuus" (Quest for Kalevala) can be used.

Ask the students to create their own cartoons by filling in speech bubbles with text.

The cartoons/comics can then be presented in an "art show" – ask everyone to describe their artwork to the others.

Hints for Facilitators

You can often find multiple versions or adaptations of famous artworks, e.g. cartoon adaptations. Make use of these popularized versions in your teaching to make the paintings more accessible to the students.

Variations of the activity:

Illustrating a scene from a myth/story:

- Ask the students choose their favorite part of the story/myth being discussed (in this example Kalevala) and to create their own interpretation with the resources available (e.g., pencils).
- The artworks can then be displayed together in an "art show" where everyone describes their artwork to the others and gives reasons for choosing the particular part of the story ("I chose this part, because...").
- This can be linked with the previous activities 7.5. or 7.6.: the students can illustrate their dialogue or their story.
- The participants can also be asked to make illustrations of their favorite parts in a well-known story/myth in their own culture/country of origin.

Comparing adaptations:

- Ask the participants to familiarize themselves with different adaptations of a myth/story: for instance, in the case of Kalevala, with the book "Koirien Kalevala" (Canine Kalevala), which is an adaptation of Kalevala by the Finnish children's book author and cartoonist Mauri Kunnas.
- Ask the students to compare interpretations of a certain scene (e.g., in the case of Kalevala, different versions of the Defense of the Sampo in the Canine Kalevala and the Quest for Kalevala).

Handout 1

Chapter 7 STORIES & MYTHS

Activity 7.1 Combining Number and Word



Akseli Gallen-Kallela. *Joukahainen's Revenge*. 1897. Tempera on canvas. 125 x 130 cm. Turku Art Museum collection. Turku, Finland. [Picture 1], Copyright: Turku Art Museum (Photo: Kari Lehtinen)

Identify which words correspond to the numbers in the painting:

Vocabulary: leaf; field; hand; mother; footprints; snow; crossbow; sky; son; dress

1:

6:

2:

7:

3:

8:

4:

9:

5:

10:

Handout 2

Chapter 7 STORIES & MYTHS

Activity 7.3 Characters of a story

Look at the pictures and match the name with the correct description.

Joukahainen	He is a young and handsome man. He has short hair. He is the rival of Väinämöinen. He is Aino's brother.
Väinämöinen	He plays an instrument. He has a long beard. He is an old man. He is the main hero of Kalevala.
Ilmarinen	He is a blacksmith. He has a big, round belly. He has a grey apron. He is the maker of Sampo, a magic artifact.
Aino	She is a young woman. She has a long, blonde hair. She has a green dress. She is the sister of Joukahainen.
Louhi	She is an old woman. She is called "the Mistress of the North". She is mean and feared by many. She has a necklace.

Handout 3

Chapter 7 STORIES & MYTHS

Activity 7.4 Introductory Questions

Take your time to examine the picture. Observe the landscape, the people and the surroundings.

Answer the following questions:

Are there some details that you especially like?

E.g. I like/don't like this painting, because...

What do you see in the picture?

E.g. In the painting, there is...

Is the painting realistic? Why/why not?

What does the painting depict? What is the painting about?

When/where does the scene take place?

What kinds of clothes are the people wearing?

What are the people doing?

What would you add to the picture?

Handout 4

Chapter 7 STORIES & MYTHS

Activity 7.5 Imagine: Dialogue Between Characters



(above) Akseli Gallen-Kallela. *Joukahainen's Revenge*. 1897. Tempera on canvas. 125 x 130 cm. Turku Art Museum collection. Turku, Finland. [Picture 1]; Copyright: Turku Art Museum (Photo: Kari Lehtinen)

(below) Akseli Gallen-Kallela. *The Defense of the Sampo*. 1896. Tempera on canvas. 122 x 125 cm. Turku Art Museum collection. Turku, Finland. [Picture 2]; Copyright: Turku Art Museum (Photo: Kari Lehtinen)

1) Read the descriptions below and try to recognize the characters in the painting.

2) Create a dialogue with your partner between two characters in the painting, with the help of the descriptions.

You can also write down your dialogue. Share the dialogue with the group. If you want, you can create a small play and act out the dialogue.

Joukahainen	He is a young and handsome man. He has short hair. He is the rival of Väinämöinen. He is Aino's brother.
Väinämöinen	He plays an instrument. He has a long beard. He is an old man. He is the main hero of Kalevala.
Ilmarinen	He is a blacksmith. He has a big, round belly. He has a grey apron. He is the maker of Sampo, a magic artifact.
Aino	She is a young woman. She has a long, blonde hair. She has a green dress. She is the sister of Joukahainen.
Louhi	She is an old woman. She is called "the Mistress of the North". She is mean and feared by many. She has a necklace.

Evaluation and Wrap Up

Evaluation 1

Pictograms of Learning



Photo by élan interculturel

Hints for Facilitators

This activity is mostly adapted to groups that are more versed in practical/manual work. For groups where we think this may not be a good idea we can reshape the activity, reformulating the questions so that we can simply answer using colour codes: red for “not at all”; green for “very much”; yellow for “medium”. Examples of questions in this form could be: have you practiced reading in this activity? Have you practiced writing?, etc. You can reshape and then ask all the questions about reading, writing, speaking, level of difficulty, etc.

The self-made pictograms could be replaced with art works chosen to represent activities practiced during the workshop (i.e.: reading, writing, talking to others, etc.). This may make assessment or monitoring more difficult, as paintings will be more difficult to distinguish one from another than simple colour cards or pictograms) Questions asked can be adjusted according to the programme of the day and also the types of the activities delivered.



Time needed and number of participants

10–15 min.
for 12–20 participants



How to prepare

Materials needed:

Markers of different colors

Drawing paper of different colours cut into smaller postcard-size pieces



Features

full-group
cognitive
manual

Instructions: Step by Step

As a first step we identify together what are all the different tasks we have to do to learn a language. What does it take to speak a new language effectively? We write all the answers on a (paper) board. There are some obvious answers that will come up: reading, writing, speaking, listening. Depending on the level and the ambition, you can add some further items such as “cultural codes” (such as capacity to apply politeness formula, etc.) “knowledge/awareness of culture” (such as understanding important values, norms, cultural practices, important moments of the history of the host society”)

In a second step we invite participants to create “icons” or “pictograms” on paper cards reflecting each of these elements.

We agree together on what color code to use (e.g. Yellow for reading, orange for writing, blue for speaking etc).

Once the cards are complete you can collect feedback by asking questions/proposing instructions such as:

“Please show the card(s) that reflects what you think you have learnt during today’s session?”

“Please show what was most difficult for you today”

“What did you think was missing from today?”

“What do you need to practice the most for next session?”

Evaluation 2

Mood Images



Photo by élan interculturel



Time needed and number of participants

5–10 min. for 12 participants



How to prepare

Materials needed:

15 postcards with reproductions of art works (higher than the number of participants)



Features

full-group
cognitive

Instructions: Step by Step

Place a wide range of postcards of art works on the table. Participants then use these to answer questions. Ask a question that focuses on feelings and impressions that participants are taking away from the activity/session/ wider learning experience. For instance “please choose a picture that reflects how you feel at this moment after our session today”, or “... that reflects your impressions of this course/learning experience”. Then ask participants to explain their choice.

Hints for Facilitators

The activity is somewhat more adapted to assess daily sessions rather than the whole series of workshops.

Evaluation 3

The Circle of Assessment



Photo by élan interculturel



Time needed and number of participants

10–15 min.
for 12–20 participants



How to prepare

Materials needed:

Space where the whole group can stand in a circle



Features

full-group
physical

Instructions: Step by Step

The circle of assessment has also been proposed as a warm-up activity. The idea behind adapting already-introduced activities is that they won't be difficult for participants to pick up, so their focus will really be on the assessment and not on learning the activity. So, we invite participants to stand in a circle, and ask them in turn to go to the centre with a statement that reflects on the workshop process. The statements should be true for themselves. Whoever agrees, can should approach to the participant in the centre to the extent that s/he agrees. For instance "I feel I have learnt a lot", "I enjoyed the Museum Activitys".

A variant of this activity is that initially it is the facilitator that proposes the criteria, inviting those participants who agree to go to the centre: "please go to the centre if you developed your writing skills", etc.

Evaluation 4

Body Sculpture



Photo by élan interculturel

Background Information

The activity is a simple form of image theatre proposed by Augusto Boal. We are now using it to collect a bodily expressed assessment of activities/sessions we may have done, but it can be adapted to the exploration of any subject.

Then go through the groups one by one and invite other participants (who are not part of the group) to give a title to that group of sculptures. As a second step you can also ask members of the group to give their own group titles.

Instructions: Step by Step

Invite participants to stand in a circle, facing outward. Tell them to show with their body/gestures/mimicry how they feel now at the end of the session/what was their experience of the session. When they have made the image, ask them to turn back towards the centre of the circle and show the image they have chosen/produced, and maintain it.

Without letting the image go, invite them to look around and observe the other participants. Still without letting go of the image, ask them to move closer to the participants who seem to express a similar idea/feeling. Create groups of similar sculptures.

Hints for Facilitators

For language learning purposes, put attention on getting several synonyms for the titles of the images/sculptures. If you want to introduce an element of interculturality, you can ask participants whether the same gestures/body postures communicate something different in their culture.

References

Augusto Boal, Adrian Jackson, Games for Actors and Non-Actors, 2nd Edition Abingdon: Routledge, 2002.



Time needed and number of participants

10–15 min.
for 12–20 participants



Features

group
physical

Overview of Activity Types and Art Forms

Activity Types

Number of participants involved in the activity

- individual
- in pairs
- in group
- full-group

Number of works of art studied

- whole exhibition/museum
- artworks of a room
- a selection of some artworks
- one specific artwork

Answer specification

- drilling activity
- semi-fixed activity
- creative activity

Learning domain concerned

- cognitive
- manual
- physical

Support provided

- given by the facilitator
- brought by the students
- created/invented during the session

Art Forms

Antiquities
Old Master Paintings
Sculptures
Modern and Contemporary Arts
Photography
Architecture
Installation
Graphic works

Credits

Authors

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