UNIVERSITÀ DEGLI STUDI DI CATANIA
DIPARTIMENTO DI SCIENZE UMANISTICHE
(DISUM)

CORSO DI PERFEZIONAMENTO
per l’insegnamento di DNL in LS secondo metodologia CLIL

Coordinatore e Referente: Prof.ssa GEMMA PERSICO

BURRASCANO MARIA CATERINA
Docente di Disegno e Storia dell’Arte

Anno Accademico 2012/2013
<table>
<thead>
<tr>
<th>Modulo CLIL di Storia dell’Arte in Lingua Inglese</th>
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<tr>
<td>“THE IMPRESSIONISTS AND CLAUDE MONET”</td>
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### TEMPI
- 4 ore introduttive di lingua
- 12 ore modulo disciplinare
- 4 ore di verifica finale a cura di entrambi i docenti

### SPAZI CLIL
- **Di disciplina**
  - Premesse storiche (il Realismo, la fotografia, la Parigi dell’800),
  - Presupposti artistici (le Salon e l’accademia, la scuola di Barbizon, la teoria del colore),
  - Gli Impressionisti (ideali comuni e differenze artistiche, la pittura “an plein air”, la tavolozza impressionista),
  - Claude Monet (1840-1926) (Impressionista per la vita, la luce, il colore, la pittura in serie, l’acqua e le ninfee di Giverny)
- **Linguistici**
  - Terminologia tecnica specifica;
  - Terminologia relativa alla contestualizzazione storica del periodo;
  - Strutture linguistiche relative alla comunicazione di eventi passati.

### CONTENUTI
- **Unità di apprendimento in una 4° classe del Liceo Scientifico**
  - Secondo periodo dell’anno scolastico
  - Coinvolgimento di 2 docenti: Lingua inglese e Storia dell’Arte;
  - 4 ore introduttive di Lingua Inglese;
  - 12 ore di Storia dell’Arte in LS;
  - 4 ore: verifiche e valutazioni finali a cura di entrambi i docenti

### PERCORSO
**Introduzione:**
- Introduzione al tema partendo dalle conoscenze della classe;
- Ricognizione delle competenze linguistiche;
- Breve excursus storico per immagini.

### STRUTTURA METODO TECNICHE ATTIVITÀ
- **STRATEGIE**
  - Trattazione dei contenuti;
  - Introduzione della terminologia tecnica;
  - Attività di consolidamento contenutistico e linguistico.
- **METODO**
  - Raccolta dati, produzione finale e verifica:
    - Raccolta dati attraverso l’utilizzo di work-sheets;
    - Produzione di “output” individuali, di coppia e di gruppo;
    - Verifica finale di contenuto e di lingua.
  - **SPAZI CLIL**
  - Attivazione della Metacognizione;
  - Creazione di aspettative precedenti l’input e successive di consolidamento;
  - Input ed output comprensibili, ridondanti, comprendenti elementi extralinguistici e non verbali (immagini, mappe, grafici, video, etc.);
- **TEMMI**
  - Attività ricettive e produttive;
  - Attività individuali;
  - Apprendimento cooperativo di gruppo (Cooperative learning);
  - Apprendimento cooperativo di coppia (Peer tutoring);
  - Apprendimento attraverso l’attività (Task based learning; Flipped classroom);
  - Attività laboratoriali (disegno, costruzione di modelli, ...);
  - Scaffolding (Percorsi didattici d’impalcato);
  - Attività di verifica.

### STRUMENTI MATERIALI
- Fotocopie e work-sheets;
- Libro di testo e testi in lingua straniera;
- Materiali per attività di laboratorio;
- Macchina fotografica;
- Computer con collegamento ad internet;
- Proiettore, schermo di proiezione, altoparlanti;
- Presentazioni in Power Point;
- Materiale video, audio, siti Web;
- Schede per attività di laboratorio e di cooperazione;
- Schede di verifica (iniziale, in itinere e finale);
- Presentazioni, cartelloni (da parte dei discenti)

### PREREQUISITI
- **Linguistici:**
  - B2 (con alcuni studenti B1) del QCER (quadro europeo di riferimento per la conoscenza delle lingue).
### OBIETTIVI DISCIPLINARI

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<thead>
<tr>
<th>Disciplinari:</th>
<th>OBIETTIVI COGNITIVI TRASVERSALI ED ABILITÀ</th>
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<tr>
<td>conoscenze, competenze e capacità in merito ai contenuti della disciplina, all’uso della terminologia specifica, capacità di lettura ed analisi di opere pittoriche in genere, conoscere la Storia europea del Settecento e dell’Ottocento, il Neoclassicismo ed i canoni accademici in arte.</td>
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<td><strong>Trasversali:</strong></td>
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<td>saper impostare l’esposizione in maniera personale, avere capacità sintetiche, analitiche, critiche, artistiche, logiche, organizzative, individuali e di cooperazione, saper collaborare con i compagni in gruppi più o meno numerosi.</td>
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<td>OBIETTIVI LINGUISTICI</td>
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<tr>
<td>• Conoscere lo sviluppo storico che ha portato all’Impressionismo;</td>
<td>• Partecipare attivamente alla discussione in classe. Poter contribuire alla discussione esprimendo il proprio punto di vista.</td>
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<td>• Comprendere le implicazioni culturali, artistiche e tecniche che ne precedono la nascita e ne affiancano il percorso;</td>
<td>• L’arte dell’Accademia ed il Salon di Parigi; La Parigi del barone Haussmann e di Napoleone III; Pensiero positivista e nascita delle scienze umane; Il Naturalismo francese ed il Verismo italiano; La teoria dei colori; Tecniche di stampa in quadricromia.</td>
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<td>• Conoscere l’Impressionismo ed il ruolo di C. Monet al suo interno;</td>
<td>Comprendere, e saper argomentare in LS, come l’Impressionismo abbia scardinato i canoni estetici e linguistici dell’Accademia, aprendo la strada all’arte moderna e contemporanea.</td>
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<td>• Saper leggere, analizzare ed apprezzare criticamente le opere artistiche dei maggiori esponenti;</td>
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<td>• saper distinguere materiali, tecniche e caratteri stilistici;</td>
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<td>• Saper impostare l’esposizione in maniera personale, avere capacità sintetiche, analitiche, critiche, logiche, organizzative, individuali e di cooperazione e collaborazione di gruppo. Consapevolezza del ruolo e del patrimonio artistico presente e passato quale testimonianza di idee e di ideali in cui riconoscere l’altrui e la propria identità.</td>
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<td>• Reading/Listening/Speaking</td>
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<tr>
<td>• Conoscere la terminologia specifica del contenuto;</td>
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<td>• Saper utilizzare la terminologia appresa;</td>
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<td>• Saper comunicare correttamente un contenuto tecnico;</td>
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<td>• Sapersi esprimere utilizzando le strutture apprese e la terminologia tecnica specifica;</td>
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<td>• Comprendere i concetti di base in discorsi complessi, concetti ed astratti, espressi in linguaggio comune, anche in discussioni tecniche nel proprio campo di specializzazione;</td>
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<td>• Seguire discorsi estesi di argomenti familiari;</td>
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<td>• Cапire rapidamente istruzioni in linguaggio corrente;</td>
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<td>• Leggere testi relativi agli argomenti dati, in maniera autonoma comprendendo i significati essenziali;</td>
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CLIL MODULE
"THE IMPRESSIONISTS AND CLAUDE MONET"

LEARNING STYLES
VISUAL
reading, writing
AUDITIVE
listening, talking
KINAESTHETIC
practical, physical activity

CLIL LESSON PLANNING

AIMS

CONTENT
Historical, artistic, cultural, technical development
The role of C.Monet within the group
Analysis of paintings
Logical, critical, synthetical review

LANGUAGE
Key words, Cognitive academic language proficiency
Comprehension of concrete and abstract concepts
Critical and descriptive language

SOCIAL AND METACOGNITIVE SKILLS
Knowledge and participation in learning
Control of the cognitive process
Flexibility, cooperation and autonomy in learning process

PROCEDURE

1. SCAFFOLDING AND INTRODUCTION TO TOPIC

2. KEY WORDS AND KEY CONCEPTS

3. CONSOLIDATION AND REVISION

4. CULTURAL CONNECTIONS

5. TESTING, ASSESMENT AND EVALUATION
LEARNING CONCEPTS - MIND MAP

IMPRESSIONISTS AND CLAUDE MONET (Parigi 1840-Giverny 1926)

1. HISTORICAL BACKGROUND
   - Realism in the arts
   - Invention of Fotography
   - Paris in '800
   - "Le Salon": Conservative and academic art

2. ARTISTICAL PRECONDITIONS
   - The Barbizon school of painters
   - The colour theory
   - Impressionist palette
   - Painting "outdoor"

3. THE IMPRESSIONISTS
   - Common ideals and artistic differences
   - Forever Impressionist
   - Light and colour: the series painting
   - The challenge of painting water movement, transparency and reflexion

4. CLAUDE MONET (Paris1840 - Giverny1926)
   - Haussmann's renovation of Paris
   - Positivism and birth of Social sciences
   - French "Naturalism" and Italian "Verismo"
   - Printing technologies and Quadrichromy

5. ALTERNATIVE SUBJECTS
THE IMPRESSIONISTS AND CLAUDE MONET
LESSON 1

aims
- awareness of previous knowledge
- arousing student’s curiosity
- thinking about the topic
- cooperative learning
- interpreting visuals
- recognizing and learning key expressions
- consolidating key words
- consolidating new information
- researching new information
- learning by doing
- awareness of the content learned during the lesson
- awareness of cognitive process
- able to control cognitive process

planning

STEP 1 (individual work)
Write what you know about "Impressionism", "The Impressionists", "Claude Monet"

STEP 2 (work in group of 4)
Look at the picture and read the passage
=> reply in writing to the question
=> summarize verbally to the mates
=> discuss about what you learnt with your mates

STEP 3 (pair work)
Take the title and find the picture, then
=> analyze it, following the previous questions
=> explain your conclusions to your mates
=> confront and discuss results with each group

STEP 4 (individual)
Add in the list what you learnt more about "Impressionism", "The Impressionists", "Claude Monet"

activities
- writing
- reading
- writing
- speaking
- listening

using ICT
- Information and Communication Technology
- speaking
- listening
- writing
A) Answer the following questions:

a. Describe the shapes that you see.
b. Notice brushstrokes of warm colors next to brushstrokes of cool colors.
c. Name two colors that contrast.
d. Where do the colors contrast?
e. Do you see any outlines?
f. Look carefully at the textures of the plants, rocks, water, and sky. How do the brushstrokes describe different textures?

B) Imagine to jump into the painting and write a paragraph that describes the experience:

g. How do you feel to be on these cliffs?
h. What would the ground feel like? Is it warm or cool?
i. Where is the light coming from?
j. How does the scene smell?
k. How is the weather?

Subject
This cliff painting is one of a series created at Grainval, just south of Fécamp on the Normandy coast. It reflects the artist’s philosophy that “landscape is nothing but an impression - an instantaneous one.” Monet waited and watched the shifting sun and shadows and then quickly brushed in the moment he wanted. He liked to paint the same scene many times so he could study the effects of changing light and weather. Children frequently trailed the artist and carried his canvases.

Style
The writer Guy de Maupassant also followed Monet in his quest for impressions and vividly described the artist’s gifts: “He would pick up with a few strokes of his brush the falling sun ray or the passing cloud, leaving aside the false and conventional. I saw him seize a sparkling downpour of light on the white cliff and fix it in a shower of yellow tones which made the effect of this fleeting and blinding marvel seem strangely astonishing.” This painting is Monet’s reaction to a brisk spring day at Fécamp, as the breeze ruffles the sea, and clouds tumble by in a luminous sky. Like a true Impressionist, he has applied brushstrokes of brilliant blue, green, and yellow in contrasting patterns. Some viewers can see animal-like shapes in the rocks of The Cliff at Fécamp - perhaps the only sign of life in a scene that is without human evidence. The swirling ambiguity of cliffs and sea is dizzying and adds to the sense that we are there. Notice the off-center composition of the cliffs against the sea. Like other Impressionists, Monet was probably influenced by the asymmetrical compositions of popular Japanese wood-block prints.

Artist
Technological advances - portable easels and metal tubes that stored paint indefinitely - allowed Impressionists like Monet to take extended painting trips outdoors. A wide range of pigments was also available, though Monet used a small, typical Impressionist palette of eight to ten colors. “The real point,” he wrote a friend, “is to know how to use the colors.” Despite failing eyesight, the artist painted well into his eighties. The public discovered his work by 1890, and his fortunes quickly improved. By 1920, the painter who once had struggled to feed and clothe his family complained about the “too-frequent visits from buyers who often disturb and bore me.”

Ricerca l’immagine relativa all’opera a te assegnata, indica la data della sua realizzazione ed analizza seguendo le modalità e la traccia dell’esercizio precedente.

1. Women in the Garden 15. The Walk, Woman with a Parasol
2. Garden at Sainte-Adresse 16. Saint-Lazare Station
3. The Beach at Sainte-Adresse 17. Camille Monet on her Deathbed
4. Garden at Sainte-Adresse 18. Study of a Figure Outdoors
5. The Beach at Trouville (Facing right)
6. Hotel des Roches Noire, Trouville 19. Study of a Figure Outdoors
7. La Grenouillère (Facing left)
8. Bathers a La Grenouillère 20. The Portal (grey weather)
10. The Promenade at Argenteuil 22. Water-lilies
12. The Port at Argenteuil 24. San Giorgio Maggiore
13. Poppies at Argenteuil 25. Luncheon on the Grass
14. The Railway Bridge at Argenteuil

Alla fine della ricerca ogni allievo sarà invitato a relazionare oralmente alla classe il risultato della sua ricerca/analisi.
THE IMPRESSIONISTS AND CLAUDE MONET
LESSON 5

planning

STEP 1 (pair work)
Observe the pictures, read the question, write the answer, discuss with mates and teacher about your answers

STEP 2 (individual work)
Read the passages then match them to the right picture of the previous activity confront the results with teacher and mates

STEP 3 (individual work)
Observe the picture and listen the teacher reading the passage, write the answer, discuss with mates and teacher about your answers

INSTRUCTIONS FOR NEXT LESSON
listen to podcast
http://www.getty.edu/art/exhibitions/manet_bar/audio_manet_bar.html curator Scott Alla discuss the visual inconsistencies in the painting "A Bar at the Folies-Bergére"

listening

goals

interpreting visual
cooperative learning
consolidation and revision
getting new information
recognizing and learning
comparing paintings
focusing on key concepts
understanding and recognizing
expanding and consolidating content
remembering and revising information

prerequisites for flipped classroom
get in confidence with american accent
Look at the three paintings by realist artists and provide an oral description following questions as:

**PAINTING REAL LIFE**

- What scene is represented in the picture?
- What do the figures look like?
- What visual clues does the artists provide that suggest their social conditions?
- What can you say about the setting?

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Read the following paragraphs and match them to the right pictures of the previous activity.

**A.** Although inspired to a famous *concert châmpetre* supposedly by Tizian, this painting raised a hostile response from the critics. The composition shows two elegantly dressed men engaged in conversation with a naked woman while picknicking in a wood. In the critics’ opinion, the female nude should only appear in mythological scenes. Besides, the girl stares provocatively at the viewer in what seems an invitation and the handling of colour has totally dismissed middle tones as well as contour lines.  
(Edward Manet, *Déjeuner sur l’herbe*, 1863. Oil on canvas, 208x264 cm. Musée d’Orsay, Paris).

**B.** This canvas is a dignified representation of hard work carried out by contemporary peasants. The monumental female figures solidly occupy the foreground engaged in their daily task. They are bathed in the bright glare of the early morning so that deep shadows partially hide their bodies. The artist’s intention was not to achieve a celebration of rural life but rather show the dignity of humble workers.  

**C.** This artist was well-known for the caricatures of contemporary political people or events. In this work he deals with an everyday urban scene whose protagonists are the poverty-stricken passengers packed in a public railway car travelling towards their menial destinations. This painter usually chose his models from real life rather than having professional models posing in his own studio.  
(Honoré Daumier, *The third class carriage*, 1863-1865. Oil on canvas, 65,4x90,2 cm. National Gallery of Canada, Ottawa).
E. Manet ed analisi dell’opera Bar at the Folies-Bergere
(l’insegnante legge il seguente testo mentre gli allievi osservano la proiezione dell’immagine)

“French painter Édouard Manet presented A Bar at the Folies-Bergère at the 1882 Paris Salon exhibition just one year before his death. The painting is the culmination of his interest in scenes of urban leisure and spectacle, a subject that he had developed with Impressionism over the previous decade. The painting is a masterpiece that is exhibited in Courtauld Institute of Art Gallery in London.

The Folies-Bergère was one of the most elaborate variety-show in Paris, showing entertainment ranging from ballets to circus acts. Another attraction was the barmaid, who many contemporary observers supposed to be available as clandestine prostitute. By painting one of these women and her male customer on an imposing scale, Manet introduced a moral suspect. By treating the topic with seriousness and brilliance, Manet was remembered as the heroic “painter of modern life” by critics like Charles Baudelaire.

In addition to the social tension evoked by the painting’s subject, Manet’s composition presents a visual puzzle. The barmaid looks directly at the viewer, while the mirror behind her reflects the large hall and patrons of the Folies-Bergère. Manet seems to have painted the image from a viewpoint directly opposite the barmaid. Yet this viewpoint is contradicted by the reflection of the objects on the bar and the figures of the barmaid and a patron on the right. Manet seems not to have offered a single, determinate position from which to make sense of the whole.

The more one reflects on Manet’s painting, the more difficult it is to find the logical key of reading it and the more conscious and uncertain we become of our position as spectators. Manet’s work becomes a deep question of the act of looking itself”.

Answer the following questions:

The visual and psychological ambiguities of A Bar at the Folies-Bergère have prompted many questions:

- How do we describe the barmaid’s expression?
- What is the nature of the viewer’s relationship to the barmaid?
- What is happening between the barmaid and the man reflected in the mirror?
- If we see the man’s reflection in the mirror, why isn’t his figure also visible in front of the bar?
- Why is there no indication of the balcony walkway on which we imagine the man or ourselves, in the mirror, to be standing?
- What do you make of the painting’s visual and psychological ambiguities and what’s your reaction to the painting?

Ascolto dell'intervista alla curatrice della mostra (3 minutes): Curator Scott Allan discusses the visual inconsistencies in the painting (American accent)

http://www.getty.edu/art/exhibitions/manet_bar/audio_manet_bar.html
I.I.S. Scientifico, Linguistico, delle Scienze Umane, Classico
“LICEO ENRICO MEDI”
Barcellona P. di G. (Messina)

VERIFICA/VALUTAZIONE FINALE MODULO CLIL
Docente: BURRASCANO M. CATERINA       classe: 4 sez. D

“The Impressionists and Claude Monet”

Student___________________________________________ Class ________________

1) Where does the name Impressionism come from?

2) In 1874, fifty-five artists held the first independent Impressionist exhibition. Among them:

3) The critic Louis Leroy wrote that the Impressionist paints looked:

4) Albert Wolff after the second Impressionist exhibition wrote:

■ “Try to make Monsieur Pissarro understand that trees are not violet; that the sky is not the color of fresh butter…”;
■ “The color of the trees of Monsieur Pissarro are terribly realistic”;
■ “The sky in Pissarro painting is white because fool of clouds”;
■ “Try to make Monsieur Pissarro understand that water is not violet; that the trees have not the color of the fresh butter…”.

5) Which subjects are preferred by Impressionists?

6) What “The Salon” is?

7) Impressionist used to:

8) Describe the typical Impressionist brushstrokes.
9) Visitors of the exhibition wondered why the paintings of Impressionists:
- were not finished;
- imitated the classical painting;
- used the same language of the academic paintings;
- used so hard outlines to define the objects.

10) The French Academy of the Arts was:
- the school that suggested cultural innovation;
- the French school in which Impressionists studied and promote their theory;
- The school in Paris that promote Impressionists theories;
- the conservative school that dominated art training and style since 1648.

12) List and describe rules that characterized academic paintings.

13) Can you describe what's the role of water in Monet's paintings?

14) Academic painting had to be:
- decorated as classical paintings and bright in colors;
- Symmetrical with hard outlines, and with smooth paint surface;
- painted on plain air;
- not realistic.

15) Describe the theory of colours.

16) Which painters can be indicated as Impressionists? Why?
TUTORS:

prof. Giuseppe BOSCARIELLO mod. disciplinare STORIA CLIL
prof.ssa Maria Lucia CIANCIO mod. trasversale STRATEGIE, METODI, TECNICHE DIDATTICHE CLIL
prof.ssa Donata CUCCHIARA mod. trasversale PROGRAMMAZIONE CLIL/VERIFICA E VALUTAZIONE CLIL
prof.ssa Marina FISICARO mod. trasversale METODOLOGIA CLIL
prof. Corrado GIARRATANA mod. disciplinare FILOSOFIA CLIL
prof. Francesco VALENTI mod. disciplinare STORIA DELL’ARTE CLIL
prof.ssa Francesca VIGO mod. trasversale PROFILO DOCENTE CLIL