

## **Engaging with Art**

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Attending a CIC (Council of Independent Colleges) seminar about French Art in the long eighteenth century, i.e. 1650-1850, enabled me to focus on the acclaimed art of this fascinating period of French history. The focus was not just about individual enrichment and cultural depth, but directed toward new pedagogical techniques to use in teaching French Art while engaging with students – in my case, with students in French language and civilization courses for undergraduates. Foreign Language courses are very interactive and the seminar likewise featured many interactive techniques that were designed for teaching students about art. This seminar offered by the Council for Independent Colleges was subsidized by the Kress Foundation. Its objectives were congruent with the study of French, literature, history and the enlightenment in general. The seminar's title also suggests the compatibility of art to the above mentioned classes: "The Art of Storytelling in French Painting and Sculpture 1600-1850." It was an intensive seminar and included serious reading in preparation for each day's lecture,<sup>1</sup> yet offered an effective mix of visual study and interactive activities.

From the opening to the closing of the week-long seminar, professors of Art History, History, and French studied and discussed the teaching of French Art, yet there was much carry-over that could be applied to the teaching of French at any level. By incorporating French Art into language courses, French instructors have a golden opportunity to utilize all of the five C's of the ACTFL Standards of Foreign Language Learning in the 21<sup>st</sup> Century,<sup>2</sup> namely Communication, Culture, Connections, Comparisons and Communities. These standards are national and were developed by ACTFL (the American Council on the Teaching of Foreign Languages). By providing opportunities for students of French to engage with art, even beginning level students can begin to verbalize and write short statements about what they see, thereby initiating usage of the five C's listed above. Creative communicative situations, varied cultural material and stimulating classes will result in everyone's enrichment. A painting, as a cultural product of the people or country under study can provide a new rallying point for engaging with students as well as a connection to a new field of study: art history, textiles, curatorial work, museum work, working as a docent. Standard 3.1 states: Students reinforce and further their knowledge of other disciplines through foreign language.<sup>3</sup> If the same subject has been painted by other artists, comparisons can be made. Developing an interest in art has the potential to bring students into contact with new communities, leisure activities and new fields of work, thus extending the foreign language beyond the school setting.<sup>4</sup>

In addition to providing stimulating new elements to explore in the classroom, the introduction of units covering Art in a French syllabus can also expand application of the subject matter. Students will gain because motivational activities will be directed to the varied and practical ways that French can be applied to other fields (working in museums, art galleries, becoming a guide, tourism, art history, UNESCO, import/export, etc.). Students will see the various applications that Art offers as a career path, and the value of French in conjunction with it.

A valuable by-product for instructors may come from the course evaluations by the students. Assessment of instruction is currently a critical part of every university course. On the majority of American campuses, great emphasis is placed on the retention of students. At my university, the IDEA rating survey is used as part of the assessment of instruction and instructors. This survey is accompanied by a cache of readings that are offered to instructors to help in the maintenance and improvement of instruction. The readings highlight specific areas related to the prompts on the survey instrument. Some readings bring to mind the ACTFL Standards. One of the readings related to teaching objectives titled "Demonstrated the importance and significance of the subject matter," by Nancy McClure of Fairmount State University<sup>5</sup> may be cited as consonant with the ACTFL Standard "Connections." There is conformity as well with the idea that the introduction of French Art enhances any course level of French Language study.

An excerpt from this article highlights these points: “Applying new knowledge, especially in meaningful and relevant situations where the impact of the activity is visible and tangible, is perhaps the most powerful way to demonstrate the importance of course content.”<sup>6</sup> If students see the value and application of what they are studying, they are likely to continue their efforts. One possible approach to applying new knowledge can be found in connecting across disciplines. It is the making of these connections through the visual arts that is the focus of this article.

The CIC seminar began by getting all the participants engaged with a particular painting. Our session leader, Mike Murawski, an educational psychologist,<sup>7</sup> who was part of the instructional team, employed a discussion-based strategy drawn from a method known as VTS (Visual Thinking Strategies).<sup>8</sup> In it the teacher initiates and facilitates a discussion about an art object. The discussions occur after silent study of an art object when students freely talk about what they see. Discussions that share openly and interactively have a cascading positive effect on both teachers and students.<sup>9</sup> Such discussions use VTS techniques (Visual Thinking Strategies). VTS activities get students looking at art, talking about what they see, and supporting their observations and interpretations with evidence from the artwork. VTS activities should ideally be 15-20 minutes long, although the timing can be varied to support the nature of the artwork and the needs of the educator. Students can be placed in groups of three or four or this activity can be started with the whole class assembled, with a follow-up in smaller groups of three and four.

VTS uses three primary questions<sup>10</sup> which have been developed to ensure effective participation by the audience. Moving into the French classroom, teachers at beginning levels of French may opt to use English *as it is needed* to aid comprehension. (If the activity is to make students aware of an artist or a work of art, then perhaps English might be used, i.e. a museum tour. But the use of the target language can be mined through its application to a work of art.)

For reference, let us call the following activity “Ask and Acknowledge Times Three.”<sup>11</sup> The “Ask” questions are those of the VTS method:

1. **What’s going on in this painting, sculpture, photograph, etc.?**<sup>12</sup> (en français: Qu’est-ce qu’on voit ici?)  
Students have one whole minute to carefully study the work of art and then to list ten words or phrases about the picture, sculpture, etc. that they have viewed. The above question aims to get students to concentrate and to silently note what they perceive.
2. **What do you see that makes you say that?**<sup>13</sup> (en français: Qu’est-ce que tu vois qui t’amène à dire cela? Je dis cela parce que je vois ...)  
This follow-up question pushes students into a close and careful screening of the art work as well as their own observations. It forces them to slow down in order to make good observations, gather evidence to support each statement and ground their interpretations in concrete visual data.
3. **What more can we find?**<sup>14</sup> (Trouvez-vous encore des choses à dire?)  
This question continues the conversation and invites students to continue digging deeper into the image or artwork. When students are urged to look for more, they often find details that might have been missed. The above question is asked frequently. It is a prompt to return to looking and searching the work of art. Both questions two and three seek to get students to talk about what they observe and to back up their ideas with evidence.

The “Acknowledge” element is in the response to the answers of each of the questions. Student responses are received with warmth and noted with enthusiasm.

1. Acknowledgement should accompany each response and positive acknowledgement is a “must.” It is a supportive signal to the group of the value of each person’s thoughts or contributions
2. As students speak, the instructor points to all that is mentioned in the artwork, gesturing with precision.<sup>15</sup> This action encourages students to continue looking actively. (If the activity is done in a museum setting, one must not point too closely to the artwork, but keep at least 18 inches away.<sup>16</sup>)

3. In response to “What more can we find?” the instructor paraphrases<sup>17</sup> each person’s response and links the thoughts. Careful listening and paraphrasing to the group by making statements such as: “What I hear you saying is...” helps to ensure that everyone can hear all the comments and understand the comments. The moment may also permit the instructor to slightly rephrase the statements so they can be connected to other students’ comments and observations. In addition if more questions are raised the instructor might first reply, “Can we answer that by looking?” or “What do you think the answer might be?” or “Does anyone know the answer to that?” If the answer cannot be found by looking at the work of art, the instructor will help the students in their search for an answer.

VTS techniques foster understanding when answers to questions result from exchange among peers<sup>18</sup>. The professors who were participants in the CIC Seminar practiced the above thinking strategies in routines using the same questions: each question was addressed first to the entire group as a whole, with individual volunteer respondents. After a few individual answers were offered to each question, we continued the practice by sharing responses to the questions in smaller groups of three and four. Taking the time to look closely and to share, pushed us to find the words or phrases needed to accurately describe the work. The acknowledgement to each statement encouraged us to push beyond a casual first glance or obvious description. According to the curator, an average museum visitor spends about eight to ten seconds before a work of art before moving on<sup>19</sup>. Such little attention is such a loss to the viewer when so much care was invested to create a work of art showing sights of life at different times and in different places.

In an Elementary French classroom, the instructor may use the VTS questions in a sequence of activities or use them in succession with the group. Students will be responsive if the tone of the class is positive and encouraging. To set a goal of enjoying the process while synthesizing the results is a key to obtaining willing participants. Such an activity allows viewers to “enter a painting,” to summarize activity within it, and to approximate a tale that corresponds to the action or lack thereof found within the image. It is a great conversation starter. As a conversation starter, a beginning French student might ask something like, “Do you see the mother?” (*Est-ce que tu vois la mère?*), or “Is she angry?” (*Est-ce qu’elle est fâchée?*). Students at the beginning levels will use phrases appropriate to their level. Some use of English might be permitted at the discretion of the instructor. Students may move from an identification exercise to a notation of action, or to an interpretation of emotion: happiness, sadness, puzzlement, inquiry, anger, etc. Such activities work nicely in a classroom as “pair-share” activities, i.e. each student works with a partner.

After discussions of identity, action, and emotion, students might be asked to compose a story of a few lines about the image based on their own personal reading of the painting. All stories are good and valid. They are individual and creative works of engagement with a work of art. The instructor may wish to share the title of the work, the name of the artist, and any other relevant information after this preliminary exercise. The previous exercise might be done before a slide of a painting, but one may choose to do this in a museum workshop setting after obtaining clearance, or simply with books of paintings distributed to individual groups.

French Intermediate students may create stories of greater depth of expression as they interact with a work of art. Using paintings that have some familiarity for the students will ease their connection to verbalizing the activity that is visualized in the painting. For example in the CIC Seminar we saw, “The Death of Socrates,” by Jacques Philippe Joseph de Saint-Quentin; “Lecture de Molière,” by Jean-François de Troy; and “The Drunken Cobbler,” by Jean-Baptiste Greuze. The themes of these works are the famous philosopher’s demise, a dramatic reading of a famous playwright’s work, and the consequences of drinking. Thus students will move what from what they already know or are familiar with to a new area, thus from general cognition to deeper cognition. In addition they will make connections to French history and culture.

Another activity that works very well at the museum is one titled “Peregrinations in Art.” This activity was led by Amy Gray,<sup>20</sup> Manager of Tour Programs at the museum. In this activity, students are given fifteen minutes to peruse a specific collection. Each student must select a work that is meaningful or that somehow resonates with them, or simply a work that they like the best. At the conclusion of fifteen minutes of perusal, everyone assembles again sitting on the floor or folding stools provided by the museum. Students take an additional five minutes to write three sentences about why they made the choice they made.

After five minutes of writing two or three volunteers will guide the group to their chosen painting and share their written reasons with the group.

Next each student must return to the painting that they selected in the collection, and take ten more minutes to imagine and to write about what it would be like to enter the painting and experience it from the inside. French students are asked to include any sensory experiences that they might have in the new setting (“inside the painting”). To assist this endeavor a question list may be offered them. Students may answer some or all questions as they write about inhabiting their work of art. Questions such as:

- What do you see? (Qu’est-ce que tu vois?)
- What sounds do you hear? (Qu’est-ce que tu entends?)
- What do you smell? (Qu’est-ce que tu sens?)
- What can you touch? (Qu’est-ce que vous pouvez toucher?)
- How do you feel? (Comment sentez-vous?)
- Is there anything you might taste? (Est-ce qu’il se trouve des choses à goûter?)
- What might you do here? (Qu’est-ce que vous allez faire ou pouvez-faire? etc.)

The “writing from inside the painting” phase may take longer than ten minutes but would be followed by students who gather to share aloud on a voluntary basis. Instead of a writing activity about going inside the work of art, the instructor may opt to guide students to write short poems.

To summarize:

1. Take fifteen minutes to peruse a gallery or exhibit
2. Select a work of art.
3. Take five minutes to write why you made the selection.
4. Share.
5. Take ten minutes to write about/imagine “entering the painting.”
6. Report to group on what was written about entering the painting.
7. Write (as a guided exercise) a short prose poem.

The seminar participants used “The Brooklyn Museum of Art,” a Billy Collins<sup>21</sup> poem which discusses entering a work of art. This poem was read twice in succession by two seminar participants. Participants created individual prose poems by completing prompts such as:

I will now step over...  
 I will stand...  
 I will climb ...  
 I will hide ...  
 And be thought mad as I ...

Instructors of French students might choose “Pour faire le portrait d’un oiseau,” by Jacques Prévert. Students would use ideas related to the painting they had chosen:

Peindre d’abord ...  
 Quelque chose de...  
 Quelque chose de ...  
 Quelque chose de ...  
 Placer ensuite ...  
 Se cacher derriere ...  
 Mais avant de ...  
 Fermer ...  
 Signer ...

For eighteenth century collections, Verlaine’s “Fêtes Galantes,” might be useful as this poem was inspired by the works of Watteau and Fragonard. (Certainly, Romanticism, Realism, Symbolism, Dada Art, etc. were movements that included poetry and visual art.) Students may simply be asked to create an original poem by mentally stepping into their chosen work of art and completing the following prompts, without the use of a famous poet’s work:

Poème #1

- Je vais ...
- Je vois ..
- Je sens ...
- Je touche ...
- Je goûte ...
- Et puis je vais ..
- Parce que...

or

Poème #2

- Je vais ...
- Et ...
- Avec ...
- Je vais ...
- Et chercher ...
- Jusqu'à ce que ...
- Et puis ...

After about ten to fifteen minutes of writing, student volunteers take us to their chosen work and read their poem. The sharing of poems is for understanding and enjoyment.

In Advanced Courses of French Composition or Culture and Civilization, students may be challenged to engage in more developed storytelling and writing. Simple creative prose stories can be fun to write. To illustrate various activities that combine visual study with storytelling in French, I will highlight a study done by a group of the seminar participants.

All participants were divided into groups of four. From the collection of eighteenth century works at our disposal, each group was charged to select one work for analysis and to develop a teaching strategy for it. My group selected

“Zenobia Discovered by Shepherds on the Banks of the Araxes,” by Paul-Jacques Baudry, an 1850 winner of the Beaux Arts competition in Paris. This work can be found online and in the art book produced to accompany the collection.<sup>22</sup> The subject is an historical one, as Beaux Arts competitions considered historical subjects to be of the highest order for representation. Using Baudry’s work as the example, an advanced research and writing lesson may unfold in the following phases.

Phase 1-What’s going on?

Students spend time in “close-looking” at the work of art. Using a “Think Pair Share Routine”<sup>23</sup> students take one minute to think about the question: “What is going on?” (Qu’est-ce qui se passe dans cette scène?) They turn to a nearby student to verbally share their thoughts. Respondents established the fact that a woman is surrounded by a group of men on the banks of a waterway.

Phase 2 - Acquire information.

Having identified a mysterious incident that raises questions, a technique such as a CSI game (Crime Scene Investigation) can be put into place, using prompts provided by the instructor, as well as urging participants to develop their own. Each group of students becomes a set of crime scene investigators. The game involves the following:

- Approach and observe the scene. Turn on your powers of observation. Survey the scene. Look at all angles of the scene; look up, down, let your eyes move deliberately and slowly across the canvas. What does this survey of the scene show?

- Establish some answers to: “What happened?” (Qu’est-ce qui s’est passé?) “How do you know?” (Comment le sais-tu?) “When did it happen?” (Quand est-ce que cela est arrivé?) “What sort of evidence leads to this conclusion?” (Qu’est-ce qui amène à cette conclusion?; Quels faits sont en évidence?) “Who is being helped?” (Qui reçoit de l’aide?) “Is there blood?” (Est-ce qu’il y a du sang?) “Is there a sign of violence or struggle?” (Est-ce qu’il y avait de la résistance, une lutte?) “What happened to the victim?” (Qu’est-ce qui est arrivé à la victime?) “What do you do if you save someone from water?” (Qu’est-ce que tu fais quand tu sauves quelqu’un de l’eau?) Make a list. (Créer une liste de choses)
- Assemble evidence and talk to witnesses. (For assembling evidence, see phase three)

Phase 3 – Block the scene and account for activity in it.

In this phase a team of students will call on peers to take part in a re-construction of the crime scene by forming a tableau. After all the figures are in place, they ask the above questions of the tableau participants. Figures who exhibit some type of movement within the painting could be asked what they are/were doing. They could also be asked what they saw, why they gestured, who they called, what they were saying.

Phase 4 - Study and analysis of figures and movements.

Students can now study the painting for compositional elements. Questions such as what is the focal point? (Où est la mise au point?) What movements are taking place? (Quels mouvements ont lieu?) Are there little groups or clusters of people? (Voyez-vous des petits groupes de gens?) Do all the parts fit the whole? (Est-ce que l’ensemble est réussie?) How does the artist tell the story? (Comment est-ce que l’artiste raconte cette histoire? Quel moment a-t-il choisi d’illustrer?)

Phase 5 Write an account.

Students take ten to fifteen minutes to write their individual version, or summation of the story from the painting. For an advanced course of French Culture and Civilization, students may be challenged to discover the historical background to this scene and discover an important parallel to the political situation in France at the time that the Beaux Arts Academy selected and assigned this subject. For such an assignment, students can be directed to read the story of “Zenobia and Radamistes” in the “Annals” of Tacitus and to note in French ten to twelve of the most important points of this story.

In class, students will share the results of their research. Taking sentences from each student’s top twelve, the instructor will compile a “group composition in French.” Some interesting details might be included, such as Tacitus was born in southeastern France or Ancient Gaul (known as Gallia Narbonensis). Thus, Tacitus, an ancient Roman writer, has a French connection.<sup>24</sup>

Since the Roman author Tacitus recorded important historical events of the ancient world, the instructor may provide students with an excerpt of his Annals that gives the account of Radamistes. Such a study would be directed toward the truly advanced or research driven students. An essential passage from Tacitus may be provided to advanced students for the sake of time. A French excerpt is provided in Endnotes.<sup>25</sup> The following excerpt is from the Annals, Book XII, chapters 50 and 51:

Armenia was occupied by Radamistus, more truculent than ever towards a nation of traitors whom he regarded as certain to rebel when opportunity offered. They were a people inured to bondage; but patience broke, and they surrounded the palace in arms.

51 1 The one salvation for Radamistus lay in the speed of the horses which swept himself and his wife away. His wife, however, was pregnant; and though fear of the enemy and love of her husband sustained her more or less in the first stages of the flight, yet before long, with the continuous gallop jarring her womb and vibrating through her system, she began to beg for an honourable death to save her from the degradations of captivity. At first, he embraced her, supported her, animated her, one moment wondering at her courage, the next sick with fear at the thought of abandoning her to the possession of another. At last, overmastered by his love, and no stranger to deeds of violence, he drew his sabre, dragged her bleeding to the bank of the Araxes, and, bent on removing even her corpse, he consigned her to the current: he himself rode headlong through to his native kingdom of Iberia. Meanwhile, Zenobia (to give his wife her name) was noticed by a few shepherds in a quiet backwater, still breathing and showing signs of life.

Arguing her high birth from the distinction of her appearance, they bound up her wound, applied their country remedies, and, on discovering her name and misfortune, carried her to the town of Artaxata; from which, by the good offices of the community, she was escorted to Tiridates, and, after a kind reception, was treated with royal honours.<sup>26</sup>

(Students can be shown a map of the ancient world on which Iberia is a contiguous country to Armenia. On a contemporary map, this land is named Georgia.)

In class students will read the French version<sup>27</sup> and place important sentences in chronological order. An example of a “group composition” is provided:

1. Radamiste a occupé l'Arménie.
2. Il avait tué le roi, père de sa femme, et quelques-uns de ses frères.
3. Le peuple n'était pas content. Ils se sont révoltés.
4. Ils ont entouré le palais.
5. Radamiste et sa femme, Zénobie ont du fuir.
6. Ses cheveux étaient rapides. Le voyage était dur.
7. Sa femme était enceinte.
8. Elle ne pouvait pas supporter le voyage à cheval.
9. Elle suppliait à son mari une mort honorable.
10. Radamiste l'a poignardée et l'a jetée dans le fleuve.
11. Des bergers ont vu son corps sur la rive.
12. Ils l'ont secourue.

The story of Radamiste and Zenobia bears a striking parallel to the political situation in France in 1848. In an advanced course, this uncanny relationship to the contemporary political scene in the France of mid-nineteenth century can be mined for enrichment and depth. Advanced students might select such a topic for a research paper.

A summary of the parallel political situation of 1848 France follows. At the time, the French people were generally discontented. The political situation became unstable. Revolution erupted in Paris and overthrew the monarchy of King Louis-Philippe in February of that year. The people of Paris rose in insurrection and surrounded the royal palace. Louis-Philippe had taken the kingdom from his relative, Charles X, whose grandson stood next in line to inherit the throne. Many legitimists considered Louis-Philippe a usurper. He governed as an autocrat. During his reign there were eight assassination attempts, a depression in the economy and general malaise among the people of Paris. His changes of government ministers did not alleviate problems. Forced to flee, he crossed the Channel and later died in Claremont, Surrey, England, in 1850. Louis-Philippe's wife, Maria-Amalia, was an Italian princess who was the niece of Marie-Antoinette of France. An excerpt of the story of Louis-Phillippe *en français*, may be offered to the students:

### **La révolution de février 1848**

Or, le 22 février, une manifestation s'organise après une mise en accusation des ministres par Odilon Barrot, réclamant la démission de Guizot. Le 23, des barricades s'élèvent; la Garde nationale, convoquée, fait cause commune avec les manifestants au cri de «À bas les ministres, vive la réforme!». Louis-Philippe renvoie Guizot et appelle Molé, mais ni ce dernier, ni Thiers, ni Barrot n'arrivent à former un gouvernement. La foule se heurte à un cordon de troupes qui ouvrent le feu boulevard des Capucines, faisant une cinquantaine de morts. Cette fusillade transforme l'émeute en révolution: le 24, les manifestants, maîtres de Paris, marchent vers les Tuileries et le roi abdique.

La régente, duchesse d'Orléans, ne peut s'imposer; un gouvernement provisoire républicain s'installe à l'Hôtel de Ville et apaise l'émeute. Louis-Philippe s'enfuit en Angleterre. À la monarchie de Juillet va succéder la II<sup>e</sup> République.<sup>28</sup>

Students presented with a summary in French of the fall of Louis-Philippe and the beginning of the Second Republic might draw a few comparisons with the events in the lives of Radamistes and Zenobia. In 1850, Louis-Phillippe died. Armed with this understanding, students can be led to consider why the Académie de Beaux-Arts selected the subject of Zenobia as the theme for portrayal in the painting competition for the Prix de Rome. Students may be asked the question “Is it true that history repeats itself?” (Est-ce que l'histoire se répète?) An example of student sentences is provided:

1. Comme Radamiste, Louis-Philippe était un usurpateur.
2. La femme de Radamiste appartenait à une famille royale, comme la femme de Louis-Philippe.
3. Radamiste et Louis-Philippe n'étaient pas aimés par le peuple.
4. Radamiste et Louis-Philippe ont dû fuir leur palais.
5. Les deux rois sont morts en exil.

An ancillary element might next be introduced into the above saga of parallel histories. Armenia is noted in some sources as the site of the original Garden of Eden.<sup>29</sup> This apparently insular fact does add a touch of fascination to the story of the two kings. Both had to flee their kingdoms because of popular displeasure over bad performance. Their powers and privileges were revoked. In a similar way the initial master and mistress of the Garden of Eden had to flee, due to their bad deed or performance as stewards. Thus the idea of flight after wrong-doing is thus linked to its primal origin and its original setting.

Advanced students of French undertaking this unit will learn something about French art, as well as history, composition, collaboration with peers, while respecting and learning from each other. They will discuss complex subject matter and cultivate a willingness and fearlessness to present their own ideas, which they will do in sentences that have clarity. The instructor must be a positive and supportive facilitator for all student contributions. He/she needs to signal to the group the value of each person's thinking. Gestures, tone, enthusiasm, all should encourage students to continue looking actively, speaking and writing. Finally, when the instructor or peers take time to repeat or reformulate each person's thoughts, the goal is to help make connections for students so that a synthesis and a process of building on others thoughts may take place.

Introduction of carefully planned Art Units as different approaches to incorporate into French Studies will bring variety and stimulate new interactions. Museums willingly embrace opportunities for student visits, tours and learning activities and will work with instructors to provide suitable conditions for such activities.

This article skims a series of activities that may be copied, changed, or transformed as needed to accommodate syllabi and teaching units. Hopefully it provokes creative ideas for activities that will stimulate students to learn more about great art as well as learn about such art in an interdisciplinary setting.

The study of Art History has vanished from many colleges and universities. It remains, nevertheless, a valuable way for students to look at tangible cultural products of past periods. Further, it deepens and extends the humanities as art can reflect in visual ways the many movements, philosophies, and societies of history and literature. Professors of eighteenth century courses or nineteenth century courses of literature, or civilization would offer a more holistic approach to the content area by the inclusion of stimulating art samples. Although they are not limited to this period, this study used such material to furnish examples.

The "long" eighteenth century as Gardner states, had "a dual character, its two parts corresponded chronologically to an earlier and a later stage. The earlier stage was a continuation of the Baroque seventeenth century, with a number of distinctive differences; the later stage was a period during which the foundations of the modern world were laid."<sup>30</sup>

Born in the age of absolute monarchy, the eighteenth century was a period of expansion, offering new ways of thinking critically about the world and about humankind. The enlightenment continued its sway into the nineteenth century before giving way to the romanticists. France was a principal center for the arts, which reflected the values of its creators. Louis XIV subsidized the arts with liberality. He was the founder of the Académie de Beaux Arts which awarded the Prix de Rome.<sup>31</sup> Throughout the century, as aristocracies waned in favor of an increasingly wealthy, influential middle class, shifts in tastes occurred. A reaction to the rationalism and concern for humanity in the abstract gave way to the expression of the experience of plain people. Everyday living and the feelings of ordinary people led the reading public to turn to the novel. Sensibility involved sensitivity and sincerity of feeling; in visual terms, naturalness or truth in visual perception was esteemed. Such movements continued and evolved in nineteenth century art as well as literature.

Students can better grasp the overall continuum of a particular age through the added dimension of the visual arts. The study of French language, culture and civilization has a great ally in the inclusion of study of the visual arts.

Participation in the CIC seminar was a real stimulus before the start of the new academic year. Using visual art in French class can help students at any level expand their verbal creativity using intriguing and enjoyable prompts. Advanced students can definitely process, analyze and create, while making a multiplicity of cultural connections.

Visual thinking strategies merge well with the components of Standards for Foreign Language Learning in the 21<sup>st</sup> Century, thus amplifying their the view through their “window to the world.”

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<sup>5</sup> Mc Clure, Nancy; Theall, Michael, editor; Demonstrated the importance and significance of the subject matter, <http://idesedu.org/research-and-papers/pod-idea-notes-on-instruction/idea-item-no-4/>  
<sup>6</sup> Idem, p. 2.  
<sup>7</sup> Murawski, Mike, Director of Education and Public Programs, Portland Museum of Art, Portland, Oregon, [mike.murawski@pam.org](mailto:mike.murawski@pam.org)  
<sup>8</sup> Yenawine, Philip, “Visual Thinking Strategies, Using Art to Deepen Learning Across School Disciplines,” Harvard Education Press, Cambridge, MA, 2014.  
<sup>9</sup> <http://www.encyclopedia.com/doc/1014-cascadeeffect.html>  
<sup>10</sup> Yenawine, Philip, “Visual Thinking Strategies, Using Art to Deepen Learning Across School Disciplines,” Harvard Education Press, Cambridge, MA, 2014, p. 25.  
<sup>11</sup> Murawski, Mike, Director of Education and Public Programs, Portland Museum of art, Portland Oregon, session leader, [mike.murawski@pam.org](mailto:mike.murawski@pam.org)  
<sup>12</sup> Yenawine, Philip, “Visual Thinking Strategies, Using Art to Deepen Learning Across School Disciplines,” Harvard Education Press, Cambridge, MA, 2014, p. 25.  
<sup>13</sup> Idem, p. 26  
<sup>14</sup> Idem. P. 26-27.  
<sup>15</sup> Idem, p. 27  
<sup>16</sup> Regulations of Museum Viewing, Portland Museum of Art, Portland Oregon.  
<sup>17</sup> Yenawine, Philip, “Visual Thinking Strategies, Using Art to Deepen Learning Across School Disciplines,” Harvard Education Press, Cambridge, MA, 2014, p. 28-29.  
<sup>18</sup> Idem, p. 144.  
<sup>19</sup> Carr, Dawson, Curator, European Art, Portland Museum of Art. Portland, Oregon.  
<sup>20</sup> Gray, Amy, Manager of community and Tour Programs, Portland Museum of Art, Portland, Oregon, [amy.gray@pam.org](mailto:amy.gray@pam.org)  
<sup>21</sup> Collins, William James "Billy" is an American poet, appointed as Poet Laureate of the United States from 2001 to 2003. The Brooklyn Museum of Art was written in 1987.  
<sup>22</sup> Schwartz, Emmanuel; Brugerolles, Emmanuelle; Mainardi, Patricia; *Gods and Heroes, Masterpieces from the École des Beaux-Arts*, Paris, American Federation of Arts, New York, in association with D. Giles Limited, London, 2015, p. 173.  
<sup>23</sup> Routine taken from materials distributed by Mike Murawski, Visible Thinking, Harvard, Project Zero.  
<sup>24</sup> <http://www.britannica.com/biography/Tacitus-Roman-historian>  
<sup>25</sup> [https://fr.wikisource.org/wiki/Annales\\_\(Tacite\)/Livre\\_XII#51](https://fr.wikisource.org/wiki/Annales_(Tacite)/Livre_XII#51)

<sup>26</sup> [http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Tacitus/Annals/12B\\*.htm](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Tacitus/Annals/12B*.htm)

<sup>27</sup> *Tacite, Les Annales* <http://bcs.fltr.ucl.ac.be/TAC/AnnXII.html> (French version.)

<sup>28</sup> [www.larousse.fr/encyclopedie/divers/révolutions/française/1848/140734](http://www.larousse.fr/encyclopedie/divers/révolutions/française/1848/140734)

<sup>29</sup> <http://100years100facts.com/facts/garden-eden-traditions-located-armenia/>

<sup>30</sup> Tansey, Richard G.; Kleiner, Fred S., *Gardner's Art through The Ages, 10<sup>th</sup> Edition*, Harcourt Brace College Publishers, Orlando, Florida, 1996.

<sup>31</sup> Idem, p. 880.

*L'Arménie est envahie par Vologèse, roi des Parthes, puis par Radamiste, qui doit s'enfuir, après avoir blessé et abandonné sa femme, Zénobie (12, 50-51)*

[12,50]

Car Vologèse, croyant le moment arrivé de reprendre l'Arménie, possédée jadis par ses ancêtres et devenue par un crime la proie de l'étranger, avait rassemblé des troupes, et se préparait à placer sur ce trône Tiridate, son frère, afin que sa famille ne comptât que des rois. L'arrivée des Parthes suffit, même sans combat, pour chasser les Ibériens, et les villes arméniennes d'Artaxate et de Tigranocerte acceptèrent le joug. (2) Ensuite un hiver rigoureux, le défaut de vivres, dû peut-être à l'imprévoyance, et les maladies produites par cette double cause, forcèrent Vologèse de quitter pour le moment sa conquête. Voyant l'Arménie abandonnée, Radamiste y rentra plus terrible que jamais: il avait une rébellion à punir, et il en craignait une nouvelle. En effet, les Arméniens, quoique faits à la servitude, éclatèrent enfin, et coururent en armes investir le palais.

[12,51]

Radamiste n'eut d'autre ressource que la vitesse de ses chevaux, sur lesquels il s'enfuit accompagné de sa femme. (2) Celle-ci était enceinte: toutefois la crainte de l'ennemi et la tendresse conjugale lui donnèrent des forces, et elle supporta le mieux qu'elle put les premières fatigues. Bientôt, les continuelles secousses d'une course prolongée lui déchirant les entrailles, elle conjure son époux de la soustraire par une mort honorable aux outrages de la captivité. (2) Radamiste l'embrasse, la soutient, l'encourage, passant tour à tour de l'admiration pour son héroïsme à la crainte de la laisser au pouvoir d'un autre. Enfin, transporté de jalousie, habitué d'ailleurs aux grands attentats, il tire son cimeterre, l'en frappe, et, l'ayant traînée au bord de l'Araxe, il l'abandonne au courant du fleuve, pour ravir aussi son corps à l'ennemi. Pour lui, il se rend précipitamment chez les Ibériens, au royaume de son père. (4) Cependant Zénobie (c'était le nom de cette femme) flotta doucement jusque sur la rive, respirant encore et donnant des signes manifestes de vie. Des bergers l'aperçurent; et, jugeant à la noblesse de ses traits qu'elle n'était pas d'une naissance commune, ils bandent sa plaie, y appliquent les remèdes connus aux champs; ensuite, instruits de son nom et de son aventure, ils la portent dans la ville d'Artaxate. De là elle fut conduite, par les soins des magistrats, à la cour de Tiridate, qui la reçut avec bonté et la traita en reine.