



<b>1. Title: From the stone hoe to the tractor. The life of farmers and peasants</b>	
<p><b>2. Knowledge and didactic objectives</b></p> <p><i>Objectives and knowledge that would be developed with this activity.</i></p> <ul style="list-style-type: none"> <li>Identify and understand the economic, social and cultural changes brought about by technological advances throughout history.</li> <li>Technological revolutions and work organization.</li> </ul>	<p><b>3. Timing</b></p> <p><i>Duration of activity. Approximate sessions. Estimated time.</i></p> <p>Three one-hour sessions, approximately</p>
<p><b>4. Grouping of students</b></p> <p><i>Individual, couples, small groups, large group.</i></p>	
<p><b>5. Historical thinking skills</b></p> <p><i>Point out the historical thinking skills that would be developed with the activity.</i></p> <p>Historical thinking/reasoning model (source and evidence, historical argumentation, change/continuity, causes/consequences).</p>	
<p><b>6. Development or sequence of the activity</b></p> <p><i>To explain how the activity is developed, the phases of the teaching-learning process, the steps students must follow and the role of the teacher in each of the sessions.</i></p> <p><i>Didactic sequence:</i></p> <ol style="list-style-type: none"> <li>Introduction. Definition and exposition of didactic objectives and essential contents. Motivation and functionality of learning. Conducting a survey on the previous conceptions of the learning content. Identification of the objectives of the subject.</li> <li>Presentation of the contents. Different ways of thinking. The contents are presented in an organized, logical way, explaining the possible relationships between them. Practical activities are carried out. Possible similarities and differences between what they know and what they are trying to learn are pointed out (with examples). As the material is presented, the fundamental ideas are repeated, questions are asked, ideas and contents are discussed as necessary (an attempt is made to establish a good interaction). Attempts are made to maintain the students' attention by using different communication channels. Participation is invited, enthusiasm is shown, critical attitudes are encouraged, etc.</li> </ol>	



3. Reflection on what has been learned. The aim is to encourage reflection on one's own thinking by posing questions and organizers so that the student distances himself from the activities performed and thinks about what he has learned. Reflection is made on what has been done and how it has been done. The main ideas are synthesized. Remaining questions are commented and solved. Sharing of the practical activities. The information is integrated and related to the objectives previously worked on and those that will be worked on later. They remember what they should have learned. The favorable and unfavorable issues to be highlighted are evaluated.

4. Application of what has been learned: transfer. It consists of applying what has been learned to similar situations in the curriculum and in practice. The transfer must be repeated at different times to reinforce learning with other types of activities.

Session 1. Comments on pictorial works. It is recognized that art is a resource of great potential in the teaching of history. The pictorial works produced are patrimonial elements, and are used as didactic resources for the learning of history, since they constitute an important historical document for didactic purposes. In addition, they are motivating resources for students who are totally immersed in visual culture.

Session 2. Commentary on photographs and films. The use of films and photographs is one of the fundamental strategies to make classes more attractive and motivating, as it is a much more suggestive resource than the textbook, besides being a more innovative way of establishing concepts, which has been little used or, on occasions, misused by traditional teaching.

Session 3. Commentary of literary texts, since they provide relevant and sometimes unique information about mentalities, ideas and beliefs, daily life, the characteristic vocabulary of the period, etc.

See details of each session in Complementary resources.

## 7. Assessment techniques and instruments

*How? When? and what to evaluate?*

*Evaluation criteria*

- a) Describe the economic and social transformations that take place...





- b) To analyze and critically discuss different historical topics and their relation to the present.
- c) Comment on historical texts of different types.

#### *Evaluation instruments*

- a) Direct observation by means of a record card.
- b) Analysis of students' production.

**8. Complementary resources** (web links, bibliography for students, visits to heritage elements, press news, videos, documentaries, etc..).

#### SESSION 1

##### *Questions with texts and images about the painter Millet.*

Born in Normandy into a peasant family, he chose to live as a peasant, with his family of fourteen children, devoting his life to painting peasants, in whose attachment to the land he found a religious quality. Generally, until then peasants had been portrayed as stupid or even ridiculous beings, even when Brueghel made them exemplify the blind forces of Nature. Millet saw them as pious actors in a divinely ordained drama—a Catholic riposte to the dominant role that peasants and workers had assumed at that time in the Marx, who would have felt a certain contempt for Millet's peasants, who humbly accept their part.

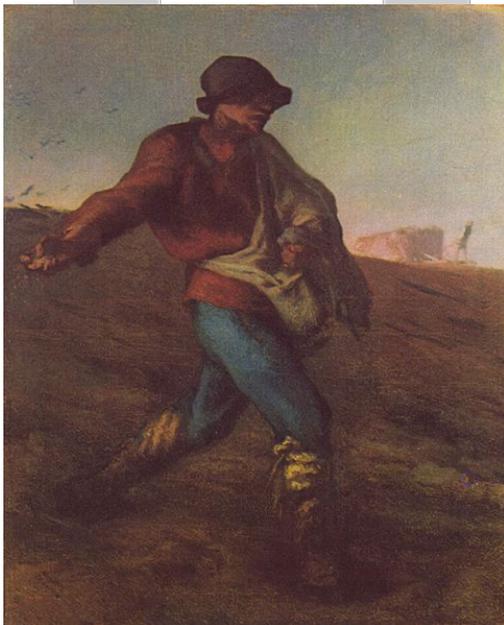
Hartt, F. (1989). *Arte. Historia de la pintura, escultura y arquitectura*. Akal, p. 100.

It has often been said that Millet was the first not to portray the peasant as a circus figure; however, this is not true, for during the 16th and 17th centuries numerous Dutch painters faithfully depicted the real character of the peasant and his life. This is especially true of Brueghel (who produced a number of works depicting peasants in his works). In the melancholy gravity of Millet's works three factors coincide: a sentimental aestheticism, a vigorous striving for monumentality and a tenderness towards the peasants, for the painter was close to them, understood them and felt an obligation to relate their joys and sorrows.

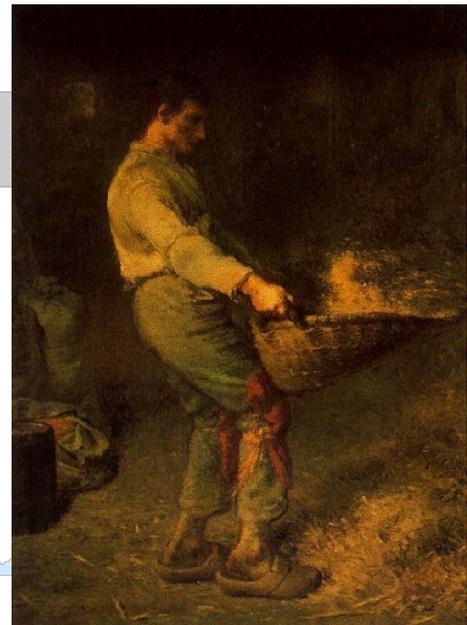
Novotny, F. (1994). *Pintura y escultura en Europa 1780-1880*. Cátedra, p. 100.

#### *Questions*

1. With the help of the bibliography provided by the teacher, give a brief historical-and contextualisation of French pictorial realism, explain the main characteristics of this art movement and finally, point out and analyse the most outstanding works by Millet and Daumier.
2. In relation to the information contained in the texts, what characteristics make Millet an important painter?
3. On which point do the two texts disagree?
4. As you may have noticed in the pictures, Jean-François Millet's peasants have a realistic appearance and are isolated and isolated in the midst of landscapes with wide horizons. Do you think this is a way the painter has chosen to draw the viewer's attention to the peasants' condition; is Millet interested in the peasantry as a social class or is he only trying to reflect the dignity of the peasants' people?
5. Explain Millet's phrase: "I use the trivial to express the sublime".



*The sower (1850)*



*The winnower (1848)*



*The man with the hoe (1863)*



*The gleaners (1857)*



*The Angelus (1857-1859)*

*Comments and questions with texts and images on the painter Daumier*

Honoré Daumier (1808-1879) was a painter and draughtsman who found in social criticism and political satire an expressive means of taking sides with the weakest, becoming a social observer and chronicler of urban life in the industrial age. His paintings, with their dark tones and thick strokes, herald Expressionism and always deal with the same subject matter of working-class

humble people travelling on third-rate trains or doing their laundry in the outskirts of the city. He and died in poverty.



*A third class carriage (1862)*

### Text

His concern is not with the tangible surface of reality, but with the emotional meaning behind it. In this painting he captures a peculiarly modern human condition, "the lonely mass", made up of people who have nothing in common apart from the fact that they travel together in the same railway car. Although physically crowded together, they do not observe each other; each is isolated with his or her own thoughts. Daumier explores this state with an insight into character and a broad human sympathy worthy of Rembrandt, whose work he revered. His sense of the dignity of the poor suggests the work of Louis Le Nain.

Janson, H. W. y Janson, A. F. (1988). *Historia del arte para jóvenes*. Akal, p.

### Questions

1. In teams, observe the chromatic range used by Daumier in this work. What are the dominant colours, and do they have a symbolic meaning?
2. Look for information on Rembrandt (1606-1669) and Louis Le Nain (1593-1648), painters who recreate atmospheres in which light favours meditation and meditation, and establish the corresponding parallels with Daumier's work.



3. After reading the text, what do you think is the "message" that Daumier wants to convey? What impression does the vision of this painting make?
4. How does this painting contribute to our understanding of the situation of peasants and working class in 19th century industrialisation?

## SESSION 2

*Commentary of images, films and news of agricultural work yesterday and today.*

- *Film: "Tess" (1979), by Roman Polanski. Minutes: excerpt 1:49:45 to 2:04:35. To analyse agricultural work.*
- *Film: "The tree of clogs" (1978), by Ermanno Olmi. Excerpt: 0:07:35 to 0:12:56. To analyse the effects of poverty. Objective: to express the students' position on the dignity of human being.*
- *Film: "Novecento" (1976) by Bernardo Bertolucci. Analyse farm life, the workers' movement and fascism.*

### Questions:

- Analyse the story told in each film and the director's vision of the events.
- Imagine and write a story based on what is told, as if you were a character from that film.
- Briefly describe each character and their motivations. What opinion do you have of them and what message does the director intend to give through them.
- Look for three news items, series, books or historical events that can be related to the themes dealt with in the film but in a different temporal or spatial context.

Images



Source: <https://arte.laguia2000.com/pintura/familia-de-campos-de-louis-le-nain>



Source: Neolithic hoe. Museu da Sociedade Martins Sarmiento (Guimarães).  
<http://oestrymnio.blogspot.com/2012/03/historia-de-galicia-ii-el-neolitico.html>



Source:

<https://arthive.com/es/theophilesteinlen/works/515359~La siega La joven campesina con la>



Source: <http://museovirtualdearcosdelasierracom.blogspot.com/p/la-siega.html>

The photograph shows a traditional family mowing scene, men and women working in the fields. Choose from the following options (all true in part), the one that best helps you understand the motives of these people for migrating from the countryside to the city:

a) The photo is proof of their meagre resources, as they were poorly dressed and had to work to harvest the little wheat that such a small plot of land would yield.

b) The photo is good proof that traditional agricultural work sometimes required many hours of work, bending down and working in the open.

c) The photo proves that women also worked in the fields in times of emergency, such as during harvest, when a storm could destroy the crop in an instant.



Accidents involving tractors are frequent throughout Spain and specialists conclude from investigation that the age of the vehicles, the difficult terrain and the overconfidence of the driver in their daily work are all factors.

Source:

[https://www.rtpa.es/noticias-sucesos:--Tres-fallecidos-en-accidente-de-tractor-en-un-mes\\_111498389505.html](https://www.rtpa.es/noticias-sucesos:--Tres-fallecidos-en-accidente-de-tractor-en-un-mes_111498389505.html)

The lethal (and lesser known) toll of tractors: at least 880 deaths in accidents in a decade.



Source: <https://bit.ly/3d44C7j>

### SESSION 3

#### *Reading and commentary of texts*

##### *Text 1. The peasant dwelling*

"When Mouche, before he died, complained that he had been given the worst lot of inheritance, and accused his brothers of theft and swindling, they replied: What about the house didn't you take the house?"

Poor, half-ruined shack, patched up all over with old boards and sticks of plaster! It was probably built with earth and pebbles; later they put up two walls of lime and pebbles, and finally they decided to replace the reed roof with a slate roof, which was already ruined. That was how it had lasted, and that was how it still existed, with the ground floor more than a metre below ground level, as all the houses in the villages were built in those days, no doubt to make it less cold. It had the disadvantage that in the big rainstorms it was flooded, and no matter how much the floor that cave was swept, there was always damp mud in the corners. But it was, moreover, so damn well situated with its back to the immense Beauce, from which the terrible winter winds blew; on that side, in the kitchen, there was only a narrow window, closed with a shutter at the level of the road; and on the other side, on the south side, was the door and windows. Anyone looking at it would have said that it was a fisherman's hut [...] By dint of being pushed and pushed by the winds of the Beauce



was bent forward and hunched over, looking like those old women whose kidneys have suffered the years".

Zola, E. (1970). *La tierra*. Ferma, pp. 128-

Text 2. Emigration

"At that moment a song was heard outside, and almost simultaneously the windows were obscured by the shadow of a large carriage, and then by the shadow of another following it.

Everyone looked out of the windows.

They were peasants leaving for America. Their carriages were loaded with old wardrobes, bed frames, chairs, chests of drawers. All covered by big tarpaulins stretched over hoops. Under the tarpaulins, little children sat on bundles of straw, and poor old decrepit women, with hair as white as flaxen, looked on with a calm countenance; while five or six donkeys, their backs covered with skins, pulled the vehicle slowly along. Behind came the men, the women, and three old men, hunched over, bareheaded, and leaning on sticks. They chanted in chorus:

What is the German fatherland?

What is the German fatherland?

And the old men answered:

America! America!

The officers said to each other, Those people should be arrested!

Haan, hearing these words, could not restrain himself and replied ironically:

- They say that Prussia is the German fatherland; they would deserve to have their throats wrung

Erckman-Chatrion (1945). *El amigo Fritz*. Reguera, p

Text 3. The misery

"Jean Valjean was from a poor family of the Brie. He had not learned to read in his childhood and when he became a man, he took up his father's trade, a pruner in Faverolles [...].

Jean Valjean had the pensive, though not sad, character of an affectionate soul. He lost his father and mother at a very young age [...] he found himself with no other family than a sister older than himself, a widow with seven children [...] Her husband died when the eldest of the seven children was eight years old and the youngest one. Jean Valjean had just turned twenty-five. He replaced



father, and in turn supported his sister who had brought him up. He did this simply, as a duty, even with a certain rudeness.

His youth was thus spent in hard and badly paid work [...].

In the evening he would go wearily into his house and eat his soup without saying a word. While he was eating, his sister would often take the best of the food from his bowl, the piece of meat, the slice of bacon, the cabbage head, and give it to one of his children. He, without stopping eating, leaning over the table, with his head almost buried in his supper, his long hair spread around the table, and hiding his eyes, seemed to observe nothing; and he let it be done [...] That family was a group surrounded and gradually narrowed by misery. A cruel winter came; Jean had nothing to do for. The family had no bread, not a morsel of bread and seven children! [...]

One Sunday evening, Maubert Isabeau, baker on the Place de l'Église in Faverolles, about to go to bed when he heard a violent knock on the door and in the window of his shop. He ran to his shop and was just in time to see an arm pass through the hole made in the window by a burglar. The arm picked up a loaf of bread and withdrew. Isabeau rushed out; the thief fled at full speed. Isabeau ran too and stopped him. The thief had thrown the bread away, but his arm was still bloody. It was Jean Valjean.

[He was accused before the courts of the time as the author of "a burglary, at night and in an inhabited house". He had a rifle in his house which he used as the best marksman in the world. He was a little fond of poaching, and this was to his disadvantage [...] he was found guilty".

Hugo, V. (2004). *Los miserables*. En *Obras completas*. Aguilar, vol. I, pp. 70-71.

#### Disclaimer

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