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Grades 9 - 12 Surrealism

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Lesson Plan

Your Name:	Angela Zornetsky
Unit Name:	Surrealism
Course Name:	Studio in Art (grades 9-12)
Lesson Number:	6: Introduction to and completion of the final project for the unit
Length of Lesson:	8 days
State Standards Addressed:	1: Creating and performing in the arts; 2: Knowing and using materials and resources; 3: Responding to and analyzing works of art; 4: Understanding the cultural dimensions & contributions of the arts

Essential Question(s) for this lesson:

1. How did the Surrealists use the elements and principles of art to communicate their ideas?
2. To what degree can *chance* and *accident* dictate art?
3. In what ways can an artist express his or her ideas without literal representation?
4. Is there a relationship amongst dreams, the subconscious, and automatic activities (e.g. freewriting or exquisite corpse)?
5. Does art often have one, correct interpretation?

Evidence of Student Understanding (Assessment) in this Lesson:

Students produce a work of art that uses Surrealist techniques. Artwork and reflections demonstrate an understanding of the concepts

discussed (abandoning traditional methods in favor of chance, dreams, collaboration, or other Surrealist methods).

Student preparation for this lesson, including past lessons and pre-assessments for this final project:

This is the last lesson in a unit on Surrealism. Students have viewed the ways Surrealism manifests in art forms such as painting, sculpture, film, poetry, song, and literature. They have been exposed to different media and artists. They have kept dream journals over the past several days. They have done activities that have exposed them to things like chance, dream interpretation, art collaboration, and automatism. They have also been exposed to several writings (tiered to reading ability level).

The pre-assessments:

For the written component:

Students turn in their journal along with each project, for the purposes of self-evaluation and reflection. The writing quality and depth of the answers will be indicative of which reflection questions they are given. The reflection questions have been tiered to three levels of difficulty.

For the art component:

Students will be allowed a choice but the projects have been tiered to three levels of difficulty regarding rendering and painting skills.

- Those with lower art abilities can choose option 1, which includes a very easy mini-art project involving little in the way of compositional skills. The scale is small to keep it easy. In addition, they get a choice of a 2nd mini-project in a “multiple intelligence” domain of their choice.
- Level 2 involves average art and compositional skill. It is on a larger scale than level 1.
- Level 3 requires excellent rendering skills and the ability to produce very realistic imagery. It is on a larger scale than level 1.

I can *suggest* a project based on their still life drawings from a bit earlier in the year, which would be a good indication of their realistic rendering skills. However, a student who I assess to be at a lower ability may still choose the option 2 or 3, and I will do my best to guide them.

Materials Required:

8.5x11 and 14x17 paper (provide different kinds to accommodate different methods); magazines; scissors; glue; charcoal; chalk; pencil; acrylic paint; brushes; cans; water; palettes; video camera and tape; Surrealist poems; Surrealist films, especially *Un Chien Andalou*; computer; odor free paint thinner; bins; journals; prints of various Surrealist works for reference

Specific purpose(s) or Objective(s):

To demonstrate that the Surrealists had unique ways of making art, and that they celebrated the idea of relinquishing control to their subconscious or to chance.

Anticipatory Set or Hook:

Duplicate a performance of John Cage's 4'33

Step by Step Explanation of Activities/Strategies (include time anticipated):

1. Day 1 of this lesson: With volunteers, duplicate a performance of John Cage's 4'33 and briefly discuss why this may have been influenced by Surrealism. (8min.)
2. Briefly review the different art forms and Surrealist techniques that we have seen in this unit so far. Write them on the board. (5min.)
3. Review option 1 project with the class. Refer to the Surrealist techniques we have just gone over and how they would be appropriate for different effects. Refer to the other art forms for part B,C,or D of the assignment. (5min.)
4. Review option 2 with the class. Explain the difference between option 1 and 2. (5min.)
5. Put up Dali's *The Persistence of Memory* and review the idea of a hand painted dream photograph. Go over option 3 and clarify the difference in the project vs. 1 and 2. (5min.)
6. Have students select a project and get a handout (or packet in the case of option 1) accordingly. Point out where support material is. (3min.)
7. Hand out reflection question according to student's writing ability. (2min.)

8. All students should start by sketching or brainstorming. Walk around assisting students in getting started. (10min. or until just about the end of class)
9. Students hand in an exit pass briefly explaining what makes 1 of the following an exemplary example of Surrealism: *Ode to Salvador Dali*, *Un Chien Andalou*, 4'33, or a Surrealist painting of their choice. (End of day 1)

The project will probably take about 8 days to complete. The next days will consist of helping the students with their project and giving individual feedback. The worksheets pose many suggestions for how to pursue the project and list references to help the students.

Closure:

On day 1: Exit pass (see step 9). This will also be used as an assessment to help guide the student over the next several days.

Accommodations for Students with Disabilities or Diverse Learning Styles:

Students with hearing or visual disabilities will receive handouts accordingly (large print or Braille if possible)

Students will have the option of handouts in their native language.

Students with lower rendering abilities have the option of project 1. This may also be appropriate for students with fine or gross motor impairments, since it does not require much in the way of handling tools or dealing with fine details. It may also be appropriate for students with different learning styles: Students will have the opportunity to demonstrate their learning through non-art methods. See handouts attached.

Students with average rendering abilities have the option of project 2.

Students with above average rendering abilities have the option of project 3. It is much more difficult in the way of composition, rendering, and painting skills.

Students with lower writing abilities have the option of reflection 1. This may also be an option for ELL students, as it does not contain any difficult language.

Students with average writing abilities have the option of reflection 2.

Students with above average writing abilities have the option of reflection 3. While all 3 reflections will get students to the same understanding, this reflection really probes the student to consider the Surrealist beliefs on a deeper level.

Students are always allowed choice and will be guided accordingly if they pick an option that is higher than their assessed ability. Separating the project itself from the written component has the benefit of targeting the artistically talented student who may have lower writing ability, and visa versa. The way the projects are designed though, all students will get to the same understandings (see pg 1 of lesson plan).

Anchor activity:

Experiment with other Surrealist techniques that the student has not used yet.

OPTION 1

LET'S GET SURREAL

The Surrealists invented many techniques for creating works of art. These techniques were revolutionary in that they relied heavily on chance or collaboration, and often had unpredictable results. The Surrealists celebrated these unique outcomes in the form of paintings, sculptures, poems, songs, literature, and performance.

Create two Surrealist artifacts, *at least one of which is from section A*. The second one may be from A, B, C, or D.

The second part of this assignment is a reflection to be written in your journal. Please refer to your handout entitled "Surrealism: Reflection."

SECTION A: VISUAL/SPATIAL **(REQUIRED)**

Create a small (8.5" x 11") Surrealist design that incorporates *at least two* of the following techniques. You may use more, but *at least one* of them must be used for the background, and *at least one other* for the foreground.

FROTTAGE
DECALCOMANIA
ECLABOSSURE
AUTOMATISM
CUBOMANIA

COLLAGE
GRATTAGE
OUTAGRAPH
PARSEMAGE
EXQUISITE CORPSE

SECTION B: VERBAL/LINGUISTIC

Create a Surrealist poem, using any of the techniques the Surrealists used, such as collaboration (e.g. echo poems or exquisite corpse) or automatic writing.

Look at Lorca's *Ode to Salvadore Dali* or poems by Breton, Eluard, Arp, or Dali.

SECTION C: MUSICAL

Create a Surrealist song using any of the techniques or ideas the Surrealists used.

Look at John Cage's 4'33 and Andre Souris.

SECTION D: BODY/KINESTHETIC

Create a Surrealist performance to be videotaped or performed in front of the class. If done as a group, each student should still submit his or her own reflection.

Look at Dali's films, especially *Un Chien Andalou* .

OPTION 2

THE **AGE** OF SURREALISM

The Surrealists invented many techniques for creating works of art. These techniques were revolutionary in that they relied heavily on chance or collaboration, and often had unpredictable results. The Surrealists celebrated these unique outcomes.

Create a (14" x 17") Surrealist work that incorporates *at least 3* of the "AGES" below. The final composition must take into account the elements of art and principles of design that we have been referencing. Although your work will rely heavily on chance, you must be conscious of things like balance and composition. You are certainly not limited to techniques from the list below.

- FROTTAGE
- COLLAGE
- PHOTOMONTAGE
- GRATTAGE
- PARSEMAGE
- SOUFFLAGE

You may want to experiment with some of these first. Remember, sketching will be necessary in order to plan your final composition.

The second part of this assignment is a reflection to be written in your journal. Please refer to your handout entitled "Surrealism: Reflection."

OPTION 3

THE PERSISTANCE OF DALI

Salvador Dali referred to many of his works as "handpainted dream photographs." They were rendered with photorealism and meticulous attention to detail.

Create a photorealistic 14"x17" "handpainted dream photograph." You may want to consider the following:

- Dreams
- Freud & Subconscious
 - For supplementary reading, see Freud's writings on the subjects
- Childhood
 - E.g. the female in *The Weaning of Furniture* was Dali's childhood nursemaid
- Important people/events in your life
 - Dali's wife, Olive, was often his muse
- Illogical juxtapositions
 - E.g. we normally don't see a train coming out of a fireplace
- Transformations

The second part of this assignment is a reflection to be written in your journal. Please refer to your handout entitled "Surrealism: Reflection."

OPTION 1

LET'S GET SURREAL

Supplement

SECTION A: VISUAL/SPATIAL (REQUIRED)

Experiment with one of these all-over techniques for your background.



Max Ernst, *Europe after the Rain*. Example of decalcomania

FROTTAGE: Place your paper on the surface of something with an interesting texture, and rub the paper with charcoal or pencil.

DECALCOMANIA: Pour paint on the surface of your paper, and then press it together with a piece of wax paper, foil, or another piece of paper. You may choose to wrinkle the second piece of paper. Then pull the papers apart to reveal your result.

GRATTAGE: Thickly paint your surface and let it dry. You may paint different layers of color. Using a small tool, gently scrape into the surface of the paint.

ECLABOSSURE: Paint your surface. Carefully apply odor-free paint thinner by dabbing, pouring, or flicking. *This must be done over a sink with no other students around and I must be notified when you are about to do so!* Sop or dab up the paint.

PARSEMAGE: Fill a small bin with water and put your paper at the bottom. Sprinkle charcoal or chalk on the surface and then gently and carefully lift your paper up and into it.

Once dry, the other techniques might be applied to your "foreground."

OPTION 1

LET'S GET SURREAL

Supplement

SECTION B: VERBAL/LINGUISTIC: **POEM**

Suggestions for methods:

- Take a piece of text and cut up the words. Rearrange them at random to form your poem.
- Do a collaboration or exquisite corpse with another person.
- Automatic writing: write whatever comes into your head and do not stop writing, even when you think you have nothing to say.
- Base a poem on your dream journal, or write as soon as you wake up.
- Remember: the concept or process may be just as important, or even more important than, the product.

Excerpt From "Ode to Salvador Dali" by Federico Garcia Lorca

Oh Salvador Dali, of the olive-colored voice!
I do not praise your halting adolescent brush
or your pigments that flirt with the pigment of your times,
but I laud your longing for eternity with limits.

Sanitary soul, you live upon new marble.
You run from the dark jungle of improbable forms.
Your fancy reaches only as far as your hands,
and you enjoy the sonnet of the sea in your window.

The world is dull penumbra and disorder
in the foreground where man is found.
But now the stars, concealing landscapes,
reveal the perfect schema of their courses.

The current of time pools and gains order
in the numbered forms of century after century.
And conquered Death takes refuge trembling
in the tight circle of the present instant.

Excerpt from "Always for the First Time" by Andre Breton

Always for the first time
Hardly do I know you by sight
You return at some hour of the night to a house at an angle to my
window
A wholly imaginary house
It is there that from one second to the next
In the inviolate darkness
I anticipate once more the fascinating rift occurring
The one and only rift
In the facade and in my heart
The closer I come to you
In reality
The more the key sings at the door of the unknown room
Where you appear alone before me
At first you coalesce entirely with the brightness
The elusive angle of a curtain
It's a field of jasmine I gazed upon at dawn on a road in the
vicinity of Grasse
With the diagonal slant of its girls picking
Behind them the dark falling wing of the plants stripped bare
Before them a T-square of dazzling light
The curtain invisibly raised
In a frenzy all the flowers swarm back in
It is you at grips with that too long hour never dim enough until
sleep
You as though you could be
The same except that I shall perhaps never meet you
You pretend not to know I am watching you

*Though Be and then a piece You sure to site phrases or take
can of text the rearrangement cut the original also and it up
rearrange piece, even is your into individual them. words, own!*

*Translation: You can also take a piece of text and cut it up into
phrases or individual words, and then rearrange them. Be sure
to site the original piece, even though the rearrangement is
your own!*

OPTION 1

LET'S GET SURREAL

Supplement

SECTION C: MUSICAL: SONG

Surrealism manifests in music much in the same manner as it does in art and literature. Chance, randomness, irrational juxtapositions, collaboration, and automatism are used. Dreams can also be an inspiration, so you may want to refer to your dream journals, or start playing or composing as soon as you wake up. Surrealism continues to influence music today (e.g. in modern music videos with bizarre dream imagery, or in 4'33 by John Cage).

Try experimenting with these techniques:

- Cutting up and rearranging sheet music
- Collaboratively writing in the same manner as an exquisite corpse
- Automatic playing, in the same manner as automatic writing

Check out the following link to see a performance dedicated to John Cage:

<http://www.youtube.com/watch?v=hUJagb7hL0E>

OPTION 1

LET'S GET SURREAL

Supplement

SECTION D: BODY/KINESTHETIC: PERFORMANCE

In class, we have seen Dali's famous *Un Chien Andalou* (1929). Here are some other films you can check out for inspiration:

- *L'Étoile de mer* by Man Ray (1928)
- *L'Âge d'or* by Luis Buñuel and Salvador Dalí (1930)

This project may be done collaboratively *however* each student will be responsible for handing in their own reflection. The reflection should show each student's contribution. The piece may be performed in front of the class, or videotaped and we will watch as a class.

Here are some suggestions:

- Create a scenario where chance will dictate the performance
- Collaboratively decide on a way of narrating your dreams (your dream logs may be valuable here)
- Write a skit and then rearrange the lines or dialogue and perform the result

REFLECTION 1

SURREALISM: REFLECTION

When you are finished with your assignments, please write a reflection in your journal, addressing the following. Your response should be approximately one page long.

- What Surrealist techniques did you use?
- How did you go about your project? Did you start with a concept or did you let chance dictate the whole thing? Or did you wind up somewhere in between?
- What do you like best about your work? Least?
- Do you feel your work was successful? Why or why not?

REFLECTION 2

SURREALISM: REFLECTION

When you are finished with your assignment, please write a reflection in your journal, addressing the following. Your response should be approximately one page long.

- What Surrealist techniques did you use and what effect did those techniques have on the finished work? Please address the physical (e.g. texture or tension in the medium itself) and psychological effects.
- What do you like best about your work? Least?
- Do you feel your work was successful? Why or why not?
- What, if anything, would you have done differently?

REFLECTION 3

SURREALISM: REFLECTION

When you are finished with your assignment, please write a reflection in your journal, addressing the following. Your response should be approximately one page long.

Consider the Surrealist techniques you used to create this work.

- How do you imagine the psychology of the work would have changed had you used another style (e.g. impressionism)?
- How do you feel about the validity of the Surrealist ideals, when it's clear that paintings such as *The Persistence of Memory* were clearly conscious aesthetic efforts? Does that invalidate the ideals of true Surrealism?

RUBRIC FOR **LET'S GET SURREAL** (Rubric made with Rubistar: rubistar4teachers.org)

CATEGORY	4	3	2	1	Score
Section A: Art project Surrealist manner of painting	Medium is applied in a manner very consistent with Surrealism.	Medium is applied in a manner that is reasonably consistent with Surrealism.	An attempt has been made to apply medium in a manner that is consistent with Surrealism, but it is not effective.	No attempt has been made to apply medium in a manner that is consistent with Surrealism.	
Section A: Art project Use of techniques	Students used 2 or more Surrealist techniques to great effect, and correctly identified them in their reflection.	Students used 2 or more Surrealist techniques to adequate effect, and correctly identified them in their reflection.	Students used only 1 Surrealist technique, and correctly identified it in their reflection.	Student used 1 technique or none at all, and did not identify it in the reflection.	
Section A: Art project Use of materials	Student keeps area clean and protected without reminders. The student shows great respect for the materials and fellow students.	Student adequately cleans work area at the end of class without reminder, but the area may be messy during class. Student shows respect for materials and fellow students.	Student adequately cleans if reminded. Occasional mess may be seen. Shows some respect for materials and fellow students.	Student deliberately misuses materials and/or doesn't fully clean materials or area when reminded. Shows little respect for materials or fellow students.	
Second Surrealist Article	Student planned an executed a secondary article that demonstrates an excellent understanding of the ideals and techniques of Surrealism.	Student planned an executed a secondary article that demonstrates an adequate understanding of the ideals and techniques of Surrealism.	Student turned in a secondary article but it was somewhat unclear how it related to the ideals and techniques of Surrealism.	Student has thought very little about the project. Project is incomplete or unrelated to the topic, or uses an inappropriate technique.	
Overall Time/Effort	Class time was used wisely. Much time and effort went into the planning and design of the projects.	Class time was used wisely. Student could have put in more planning.	Class time was not always used wisely, but student did do some additional work at home.	Class time was not used wisely and the student put in no effort.	
Reflection	Reflection answered all of the questions posed and was well written.	Reflection adequately addressed all of the questions posed and was fairly well written.	Reflection addressed most of the questions posed but missing components or was very poorly written.	Reflection did not address most of the questions posed or was written in a manner that was clearly not thoughtful.	

RUBRIC FOR **THE AGE OF SURREALISM SURREAL** (rubistar4teachers.org)

CATEGORY	4	3	2	1	Score
Design/Composition	Student applies elements & principles with great skill.	Student applies elements & principles with fair skill.	Student tries to apply elements & principles but the composition fails.	The student does not use the elements and principles.	
Capturing Surrealist style	Medium is applied in a manner that exemplifies Surrealism.	Medium is applied in a manner that is reasonably consistent with Surrealism.	An attempt has been made to apply medium in a Surrealist manner, but it is not effective.	No attempt has been made to reference Surrealism or techniques discussed.	
Use of materials	Student keeps area clean and protected without reminders. The student shows great respect for the materials and fellow students.	Student adequately cleans work area at the end of class without reminder, but the area may be messy during class. Student shows respect for materials and fellow students.	Student adequately cleans if reminded. Occasional mess may be seen. Shows some respect for materials and fellow students.	Student deliberately misuses materials and/or doesn't fully clean materials or area when reminded. Shows little respect for materials or fellow students.	
Time/Effort	Class time was used wisely. Much time and effort went into the planning and design of the projects.	Class time was used wisely. Student could have put in more planning.	Class time was not always used wisely, but student did do some additional work at home.	Class time was not used wisely and the student put in no effort.	
Planning and Explanation	Student clearly thought about the project and planned the composition. Surrealist techniques were utilized to great effect.	Student sufficiently thought about the project and planned the composition. Surrealist techniques were utilized to adequate effect.	Student came up with a fair project but it was not the result of careful planning and execution. Student cannot provide explanation of technique.	Student has thought very little about the project. There was no planning and student was not conscious of design decisions or techniques.	
Reflection	Reflection answered all of the questions posed and was well written.	Reflection adequately addressed all of the questions posed and was fairly well written.	Reflection addressed most of the questions posed but missing components or was very poorly written.	Reflection did not address most of the questions posed or was written in a manner that was clearly not thoughtful.	

RUBRIC FOR **THE PERSISTENCE OF DALI** (made using Rubistar)

CATEGORY	4	3	2	1	Score
Painting Skill	Photorealism and meticulous detail are achieved. There are no drips and the texture is virtually perfect.	Painting is relatively realistic. Painting is fairly detailed and relatively clean.	Control is somewhat lacking. Drips or uneven texture is apparent. Details are missing.	Student made no effort at realism and the paint was applied carelessly and unevenly.	
Design/Composition	Student applies elements & principles with great skill. Finished composition is balanced and unified.	Student applies elements & principles with fair skill. Composition is fairly unified.	Student tries to apply elements & principles but the composition fails.	The student does not use the elements & principles. There is no sense of composition.	
Capturing A Style/Artist	Paint is applied in a manner that exemplifies Dali's "Hand painted dream photographs."	Paint is applied in a manner that reasonably references Dali's "Hand painted dream photographs."	An attempt has been made at Surrealism but the painting contains inappropriate themes or paint application.	No attempt has been made to reference Dali. The painting in no way references Surrealistic themes.	
Use of materials	Student keeps area clean and protected without reminders. The student shows great respect for the materials and fellow students.	Student adequately cleans at end of class without reminder, but area may be messy during class. Shows respect for materials and fellow students.	Student adequately cleans if reminded. Occasional mess may be seen. Shows some respect for materials and fellow students.	Student deliberately misuses materials and/or doesn't fully clean up. Shows little respect for materials or fellow students.	
Reflection	Reflection answered all questions posed and was well written. Thought was put into the responses, and reflection is persuasive.	Reflection adequately addressed questions and was fairly well written. Responses reflect some thought.	Reflection addressed most of the questions posed but answers are superficial.	Reflection did not address most of the questions posed or was written in a manner that was clearly not thoughtful.	
Planning and Explanation	Student clearly thought about the project and planned the composition. Dali's methods were utilized to great effect.	Student sufficiently thought about the project and planned the composition. Dali's methods were utilized to adequate effect.	Student came up with a fair project but references to Dali or Surrealism are lacking.	Student put no thought or planning into project. Student was not conscious of design decisions or techniques.	

Anchor Activity

If you have finished your project, can make absolutely no improvements in it, and have finished with your reflection:

EXPERIMENT WITH THE OTHER SURREALIST METHODS THAT YOU HAVE NOT YET USED.

Here are some suggestions:

FROTTAGE: Place your paper on the surface of something with an interesting texture, and rub the paper with charcoal or pencil.

DECALCOMANIA: Pour paint on the surface of your paper, and then press it together with a piece of wax paper, foil, or another piece of paper. You may choose to wrinkle the second piece of paper. Then pull the papers apart to reveal your result.

GRATTAGE: Thickly paint your surface and let it dry. You may paint different layers of color. Using a small tool, gently scrape into the surface of the paint.

ECLABOSSURE: Paint your surface. Carefully apply odor-free paint thinner by dabbing, pouring, or flicking. *This must be done over a sink with no other students around and I must be notified when you are about to do so!* Sop or dab up the paint.

PARSEMAGE: Fill a small bin with water and put your paper at the bottom. Sprinkle charcoal or chalk on the surface and then gently and carefully lift your paper up and into it.

COLLAGE/ PHOTOMONTAGE: Cut out pictures from photos, magazines, or even incorporate 3-dimensional items, and rearrange and attach them onto a matrix.

OUTAGRAPH: Cut out and discard a section from a photograph

CUBOMANIA: Cut a photograph into squares, rearrange them, and glue them back down. A similar process can be done with text to create a Surrealist poem.

Works Cited

Excerpt from *Ode to Salvador Dali* was taken from

<http://www.artofeurope.com/lorca/lor2.htm>

Excerpt from *Always for the First Time* was taken from

http://judithpordon.tripod.com/poetry/andre_breton_always_for_the_first_time.html

Rubrics were created with rubistar:

<http://rubistar.4teachers.org/>