

Lesson Plan

Surrealism: Visions of the Mind

Title: Inner World

In response to Mervin Jules's *Poe*, Jorge Castillo's *Vegetable Consciousness*, and Robert Ernst Marx's *Janus and Goat*.

Please discuss students' regular curriculum with the Artmobile Educator, for possible referential connections to material with which the students are already familiar. This lesson incorporates writing components that align with the Common Core State Standards. This lesson may be adjusted and adapted to suit the physical limits and time restraints of the hosting venue. This lesson is adaptable to be appropriate for the developmental abilities of any audience. Please discuss your needs with the Artmobile Educator.

Lesson Overview: Students will observe the work in the exhibition *Surrealism: Visions of the Mind*. After the initial viewing, students will discuss what they saw, and then return to the exhibition. Students will be invited to engage in a conversation about how surrealist imagery allows us to explore the unconscious inner worlds of people. Students will be given the opportunity to use a traced profile image of their heads as the outline for a collaged, symbolic self-portrait.

Observe: Students will initially experience the exhibition while taking notes and making sketches of their observations. Students will be asked to study what they think is important, and then to share their observations. Students will be directed toward Mervin Jules's *Poe*, Jorge Castillo's *Vegetable Consciousness*, and Robert Ernst Marx's *Janus and Goat*. Students will be asked to discuss what they think they know about the people in these images, and how they know what they know.

Question: Students will ask questions and engage in a dialogue about how images can communicate other people's minds.

Guiding Questions:

- What is this person like? How can you tell?
- Does this person enjoy his or her own thoughts?
- How does this person feel about him/herself?
- Is this what it would actually look like inside of a person's head?

Explore: A.) Students will be given the opportunity to read and discuss "I dwell in Possibility" and "I am Nobody" by Emily Dickinson

B.) Students will be invited to ask themselves about their own identity.

C.) Students will be given the opportunity to collect images that represent their minds.

Create: A.) Students will use a projected light to trace the outline of their heads on black paper. (NOTE: This component may need to be completed before the arrival of the Artmobile, depending on available time.)

B.) Students will collage found images into the silhouette of their heads to create a symbolic self-portrait.

Reflect: Students will be given the opportunity to share their final images and reflect on the process of collecting found images and arranging those images in a composition to communicate something about who they are.

Suggestions for Teachers:

K-4

Read “The Little Prince” by Antoine de Saint-Exupery

Read “What do you do with an Idea?” by Kobi Yamada

Possible Vocabulary: Idea, Thought

5-8

Read “I dwell in possibility” and “I’m nobody! Who are you?” by Emily Dickinson

Read “The Myth of the Cave” by Plato

Possible Vocabulary: Idea, Philosophy, Conscious, Identity

7-12

Read “The Myth of the Cave” by Plato

Read the “First Surrealist Manifesto” by Andre Breton

Read the “Second Surrealist Manifesto” by Andre Breton

Possible Vocabulary: Idea, Philosophy, Conscious, Subconscious, Identity

Suggested Use in the Curriculum: The study of *Surrealism: Visions of the Mind* ties into multiple curricular areas including visual arts, performing arts, music, language arts, philosophy, history and social studies, science, math, engineering, and business.

Specific Connections to the Wyoming State Standards for Visual and Media Art

K-4

S1: Creative Expression Through Production: FPA 4.1.A.1; FPA 4.1.A.2; FPA 4.1.A.3; FPA 4.1.A.4; FPA 4.1.A.5; FPA 4.1.A.6

S2: Aesthetic Perception: FPA 4.2.A.1; FPA 4.2.A.2; FPA 4.2.A.3; FPA 4.2.A.4

S3: Historical and Cultural Context: FPA 4.3.A.1; FPA 4.3.A.2; FPA 4.3.A.3

S4: Artistic Connections: FPA 4.4.A.1; FPA 4.4.A.4

5-8

S1: Creative Expression Through Production: FPA 8.1.A.1; FPA 8.1.A.2; FPA 8.1.A.3; FPA 8.1.A.4; FPA 8.1.A.5; FPA 8.1.A.6

S2: Aesthetic Perception: FPA 8.2.A.1; FPA 8.2.A.2; FPA 8.2.A.3; FPA 8.2.A.4;

S3: Historical and Cultural Context: FPA 8.3.A.1; 8.3.A.2; FPA 8.3.A.3
S4: Artistic Connections: FPA 8.4.A.1; FPA 8.4.A.3; FPA 8.4.A.4

9-12

S1: Creative Expression Through Production: FPA 11.1.A.1; FPA 11.1.A.2; FPA 11.1.A.3; FPA 11.1.A.4; FPA 11.1.A.5; FPA 11.1.A.6
S2: Aesthetic Perception: FPA 11.2.A.1; FPA 11.2.A.2; FPA 11.2.A.3; FPA 11.2.A.4
S3: Historical and Cultural Context: FPA 11.3.A.1; FPA 11.3.A.2; FPA 11.3.A.3
S4: Artistic Connections: FPA 11.4.A.1; FPA 11.4.A.3; FPA 11.4.A.4

Inherent connections to the Common Core State Standards for Speaking and Listening exist within the lesson, along with possible connections to the Common Core State Standards for Writing.