

## **Lesson Plan**

### *Surrealism: Visions of the Mind*

#### **Title:** Making Fun of Observation

In response to Wendy Thon's *Foundry Reflections*, Marisol Escobar's *Foot and Faces*, Mary Frank's *Hand and Two Objects*, and Hank Laventhal's *L'image de Rose*.

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 explore the surrealist obsession with the unconscious by drawing images that appear to them in clouds, rock formations, or other nearby natural phenomenon. Students will be given the opportunity to draw outside and manipulate observed forms into a surreal image.

**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 the images listed above and asked to infer the source of the forms they observe.

**Question:** Students will ask questions and engage in a dialogue about the work and the elements they have observed.

#### **Guiding Questions:**

- How do you think the artist came up with this image?
- Why do our minds invent images and objects in random shapes?
- Have you ever seen something in the clouds, or the side of a mountain?
- Have you ever seen something in a dark corner of your bedroom that was not really there?

**Explore: A.)** Students will be taken outside to observe clouds or other natural phenomenon if available, and point out what they see.

**B.)** Students will be introduced to the traditional process of gesture drawing for quick observational studies.

**Create: A.)** Students will be given newsprint paper and charcoal. Students will be invited to explore the surrealist obsession with the unconscious by drawing the images that

appear to them in clouds. Students will be given the opportunity to draw outside and manipulate observed forms into a surreal image.

**B.)** In a follow up lesson, students may use their gesture studies as the basis for a more developed work of art.

**C.)** Students may be given the opportunity to write a story about their image.

**Reflect:** Students will be given the opportunity to share their artwork, explain their processes and choices, and discuss the unexpected results of blind collaboration. Students will be asked:

- What did you see when you looked at the clouds?
- How did it change as you watched it?
- Did you start to imagine a narrative about what you saw?

### **Suggestions for Teachers:**

#### **K-4**

Look at the book “Sector 7” by David Wiesner

- Study clouds and geology to learn how certain forms are made in nature.
  - Clouds: <http://www.weatherwizkids.com/weather-clouds.htm>  
Nova Video “Why so many cloud types?”  
<https://www.youtube.com/watch?v=3pV4hcZgkIE>
  - Geology: “Bill Nye the Science Guy Rocks & Soil”

**Possible Vocabulary:** Imagination, Gesture

#### **5-8**

- Introduce Surrealism with the video “Unlock Art: Exploring Surrealism with Peter Capaldi” available at:  
<https://www.youtube.com/watch?v=uPD6okhfGzs>
- Introduce Salvador Dali with this documentary that shows how Dali’s native landscape inspired many of his paintings:  
<https://www.youtube.com/watch?v=OkGfWZfRzWM>

**Possible Vocabulary:** Imagination, Gesture, Subconscious

#### **7-12**

- Introduce students to Sigmund Freud  
<https://www.youtube.com/watch?v=mQaqXK7z9LM> (contains brief nudity in the form of classical art)
- Introduce students to Carl Jung  
<http://www.cgjungpage.org/>  
<http://www.carl-jung.net/>

**Possible Vocabulary:** Imagination, Gesture, Subconscious, Archetype

**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.