

## **Lesson Plan**

### *Surrealism: Visions of the Mind*

**Title:** Perspective Shmersmective

In response to Christopher J. Amend's *Untitled*.

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 conversations about depictions of reality, perspective, and the manipulation of space. Students will explore space in images through a lesson on one-point perspective. Students will have the opportunity to investigate space by using linear perspective to create a space in which they may place a photographic image of themselves.

**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 Christopher J. Amend's *Untitled*.

**Question:** Students will ask questions and engage in a dialogue about how images of space create meaning.

**Guiding Questions:**

- Where is the person in this image?
- Why has everything around him disappeared?
- Why did the artist choose to not show us more of the space around this person?
- How does it make you feel when the space is distorted or altered?

**Explore:** A.) Students will be given a lesson on one-point perspective.  
B.) Students will cut out a photograph of themselves engaged in an activity.

**Create:** Students will be invited to create the illusion of space using line, and then to place their photographic selves within that space.

**Reflect:** Students will be given the opportunity to share their final images and reflect on the process of creating the illusion of space using one point perspective.

## **Suggestions for Teachers:**

### **K-4**

- Read “Where the Wild Things Are” by Maurice Sendak
- Read “There is no Frigate Like a Book” by Emily Dickenson

**Possible Vocabulary:** Two-dimensional, Three-dimensional, Space, Linear Perspective, One-point perspective, Vanishing Point, Horizon Line,

### **5-8**

- Read “There is no Frigate Like a Book” by Emily Dickenson
- View the Khan Academy videos:

“Linear Perspective: Brunelleschi’s Experiment”

“How One-Point Linear Perspective Works”

- Read the Khan Academy section:

“Early Applications of Linear Perspective”

- Allow students to play with “Linear Perspective Interactive” from Khan Academy

**Possible Vocabulary:** Illusion, Space, Linear Perspective, One-point perspective, Vanishing Point, Horizon Line, Two-dimensional, Three-dimensional

### **7-12**

- View the Khan Academy videos:

“Linear Perspective: Brunelleschi’s Experiment”

“How One-Point Linear Perspective Works”

- Read the Khan Academy section:

“Early Applications of Linear Perspective”

- Allow students to play with “Linear Perspective Interactive” from Khan Academy

- Read “The Arrow in the Eye: The Psychology of Perspective and Renaissance Art” by Michael Kubovy and Christopher Tyler available at

<http://www.webexhibits.org/arrowintheeye/index.html>

Follow up with lessons on two-point perspective.

**Possible Vocabulary:** Illusion, Space, Linear Perspective, One-point perspective, Vanishing Point, Horizon Line, Logic

**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.