

# Surrealism and Salvador Dali

**Grade Level or Special Area:** Visual Arts, Seventh Grade

**Written by:** Sarah C. Sykes, Kinard Junior High School, Fort Collins, CO

**Length of Unit:** Three lessons (approximately four days; one day = 90 minutes)

## I. ABSTRACT

In the seventh grade, students study early twentieth-century artists who dealt with expressionism and abstraction. Salvador Dali is an artist who greatly contributed to the style of surrealism. Although Dali's painting style was very realistic, his themes and style of thinking were very abstract. In this unit we will take a look at Dali's life and his artwork, and then create artwork that is characteristic of surrealism.

## II. OVERVIEW

### A. Concept Objectives

1. Students will recognize the visual arts as a form of communication. (Colorado Model Content Standard 1)
2. Students will understand the visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
3. Students will understand the characteristics, merits, and meaning of works of art. (Colorado Model Content Standard 5)

### B. Content from the *Core Knowledge Sequence*

1. Seventh Grade Visual Arts: Art History: Periods and Schools (p. 168)
  - a. Expressionism and Abstraction
    - i. Examine representative artists and works, including Salvador Dali and surrealism: *The Persistence of Memory*

### C. Skill Objectives

1. Students will develop ideas for works of art by conducting research and making preliminary sketches for models.
2. Students will identify the role of the artist in mass media.
3. Students will use brainstorming as a mean to generate ideas for works of art.
4. Students will develop their skills in using colored pencils.
5. Students will learn to interpret art based on the images they see.
6. Students will learn to define and understand the surrealism movement.
7. Students will identify characteristics of the surrealism movement.

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *Lives of the Great 20<sup>th</sup> Century Artists*, by Edward Lucie-Smith
2. *Dali*, by Robert Descharnes and Gilles Neret
3. *Salvador Dali*, by Mike Venezia

### B. For Students

1. Seventh Grade: Visual Arts-Expressionism and Abstraction: Examine representative artists and works including Henri Matisse, Pablo Picasso, Edvard Munch, and Marcel Duchamp (p. 168)
2. Students should have a strong understanding of the terms, realism, abstraction, and nonobjective.

## IV. RESOURCES

- A. *Working with Space: Salvador Dali*, by *Scholastic Art Magazine*, issue December 2002-January 2003 (this magazine has great information and images of Dali's art) (Lesson

- One)
- B. *Lives of the Great 20<sup>th</sup> Century Artists*, by Edward Lucie-Smith (amazing factual book about many of the Core Knowledge artists) (Lesson One)
- C. *Salvador Dali*, by Mike Venezia (this book is part of the “*Getting to know the World’s Greatest Artists*” series, and a nice story book with pictures about Dali’s life as an artist) (Lesson Two)
- D. Slides of art work representing surrealism (examples may include):
1. Salvador Dali, *The Persistence of Memory*
  2. Rene Magritte,
  3. Max Ernst,
  4. Joan Miro,
  5. Giorgio De Chirico,
  6. Paul Klee,
- Slides for designated artists can be ordered through:** (Universal Color Slide Company, 1-800-326-1376, [www.universalcolorslide.com](http://www.universalcolorslide.com)) (Lesson One)
- E. A poster of Salvador Dali, *The Persistence of Memory* (**posters can be ordered through:** Art Print Resources, 1-877-501-4278, [www.artprintresources.com](http://www.artprintresources.com)) (Lesson One)
- F. Old magazines (Sports Illustrated, National Geographic, Seventeen, Budget Travel,) (at least two for each student) (Lesson One)
- Internet Sites** (many of these sites have wonderful articles, facts, and pictures on the art and culture of Marc Chagall; be prepared to print some interesting articles for the students, if students do not have computer access) (Lesson One)
- G. Salvador Dali Art Gallery: <http://dali.karelia.ru/html/dali.htm>
- H. Surrealism: Artists by Movement: <http://www.artcyclopedia.com/history/surrealism.html>
- I. Gala-Salvador Dali Foundation: <http://www.salvador-dali.org/eng/index.html>
- J. Surrealism, Freud, and Trotsky: <http://www.columbia.edu/~lnp3/mydocs/culture/breton.htm>

## V. LESSONS

### Lesson One: Another Reality: An Introduction to Surrealism

- A. *Daily Objectives*
1. Concept Objective
    - a. Students will recognize the visual arts as a form of communication.
  2. Lesson Content
    - a. Examine representative artists and works, including Salvador Dali and surrealism: *The Persistence of Memory*
  3. Skill Objectives
    - a. Students will learn to define and understand the surrealism movement.
    - b. Students will learn to interpret art based on the images they see.
    - c. Students will identify the role of the artist in mass media.
    - d. Students will use brainstorming as a mean to generate ideas for a work of art.
- B. *Materials (for a class size of 30)*
1. Slides of art work representing surrealism (examples may include):
    - a. Salvador Dali, *The Persistence of Memory*
    - b. Rene Magritte,
    - c. Max Ernst,
    - d. Joan Miro,
    - e. Giorgio De Chirico,
    - f. Paul Klee,

**Slides for designated artists can be ordered through:** (Universal Color Slide Company, 1-800-326-1376, [www.universalslide.com](http://www.universalslide.com))

2. A poster of:
    - a. Salvador Dali, The Persistence of Memory (**posters can be ordered through:** Art Print Resources, 1-877-501-4278, [www.artprintresources.com](http://www.artprintresources.com))
  3. Sketchbooks (or one piece of white paper for each student)
  4. Old magazines (Sports Illustrated, National Geographic, Seventeen, Budget Travel) (at least two for each student)
  5. Scissors (30)
  6. School glue (30)
  7. Appendix A: Elements of Art and Principles of Design (one for each student)
  8. Appendix F: Slide Show and Teacher Notes (one for each student)
  9. Appendix J: Sketchbook Assessment (one for teacher reference)
  10. Copies of Appendices B, C, D, and E for teacher reference
- C. *Key Vocabulary*
1. Realism - a style of art that retains the basic impression of visual actuality without going to extremes of detail
  2. Fantasy art - art that focuses on make-believe or imaginary subjects
  3. Surrealism - a movement in which a group of artists explored the realm of dreams and the subconscious
  4. Theme - a topic or subject that is recognizable in an artwork
  5. Collage - a pictorial technique in which the artist creates the image, or a portion of it, by adhering real materials that possess actual textures to the picture-plane surface, often combining them with painted or drawn passages
  6. Juxtaposed - to place an image next to another image where there may not be obvious connections
- D. *Procedures/Activities*
1. Before Class Preparation:
    - a. Hang posters of a surrealist artist such as Salvador Dali.
    - b. Make copies of appendices.
    - c. Become familiar with Lessons Two and Three. Lesson One is an introduction of Surrealist artists and Salvador Dali. In Lesson One, students will learn about Surrealism, Salvador Dali, and a few other supporting artists, through a small lecture and slide show. Students will then finish Lesson One by finishing a surreal assignment in their sketchbook. In Lesson Two students will work on a colored pencil project dealing with surrealism. Lesson Three includes a test in which the students demonstrate their knowledge of Surrealism.
    - d. Become familiar with the information on: Appendix B: Surrealism Definitions, Appendix C: Salvador Dali Information, Appendix D: Salvador Dali's Work, and Appendix E: Information on Rene Magritte.
  2. Pass out copies of Appendix A: Elements of Art and Principles of Design, if students do not already have the copy.
  3. Pass out copies of Appendix F: Slide Show.
  4. Once you have gone over the lecture, students will have enough information to begin a sketchbook assignment.
  5. All students need to open their sketchbooks to a clean page.
  6. Basically what each student will be doing is creating their own surreal image from a collage of magazine images.
  7. Students should be creative and free in this assignment.

8. When the students have created an image surrounded by a back ground, and glued everything down they are finished.
  9. Students should throw away all scraps and clean up their area.
- E. *Assessment/Evaluation*
1. Self-Evaluation:
    - a. Students in my class have been introduced to this evaluation style in previous lessons.
    - b. In their sketchbooks on the back of their work students should take about five to ten minutes to analyze their work.
    - c. The steps include:
      - i. Describe.
      - ii. Analyze the work in terms of elements and design principles.
      - iii. Interpret the work in terms of ideas and emotions.
      - iv. Judge the work as to its success both technically and in either communicating an idea, an emotion, or fulfilling a practical purpose.
  2. Use Appendix J: Sketchbook Assessment to assess the sketchbook assignment.

**Lesson Two: A Surreal Snack**

- A. *Daily Objectives*
1. Concept Objectives
    - a. Students will recognize the visual arts as a form of communication.
    - b. Students will understand the visual arts materials, tools, techniques and processes.
    - c. Students will understand the characteristics, merits, and meaning of a work of art.
  2. Lesson Content
    - a. Examine representative artists and their works, including Salvador Dali, and surrealism: *The Persistence of Memory*
  3. Skill Objectives
    - a. Students will identify the role of the artist in mass media.
    - b. Students will use brainstorming as a means to generate ideas for a work of art.
    - c. Students will develop their skills in using colored pencils.
    - d. Students will develop ideas for works of art by conducting research and making preliminary sketches for models.
- B. *Materials (for a class size of 30)*
1. White drawing paper (12" x 14") (35)
  2. Drawing pencils (30)
  3. Erasers (30)
  4. Hand-held sharpeners (30)
  5. Colored pencils (classroom pack)
  6. Appendix G: Colored Pencil Vocabulary (one for each student)
  7. Appendix I: Teacher Evaluation, A Surreal Snack (one for teacher reference)
- C. *Key Vocabulary*
1. Perspective - a way to represent three-dimensions on a flat surface create a sense of deep space
  2. Focal Point - where your eye is naturally drawn
  3. Transformed -
  4. Scale - how large or small something is in comparison to the surroundings
  5. Horizon Line - where the earth and the sky meet (vanishing point)

6. Metamorphoses - a gradual change from one form to another
7. Monochromatic - having only one color, the complete range of value of one color from white to black

D. *Procedures/Activities*

1. As a subject matter for their surreal drawings, students should be given advanced notice to bring in one favorite snack. Give credit to students who bring in their snacks (class participation points). Be prepared to have extra bags of skittles, or Doritos, or something similar, in case some students forget to bring in a snack.
2. At the beginning of class read *Salvador Dali: Getting to Know the World's Greatest Artists* to the class. This should only take about 10 minutes.
3. Using the Poster of *The Persistence of Memory*, talk about the above vocabulary words and how each is used in the artwork.
4. An understanding of the vocabulary should be shown in the students' own artwork.
5. Explain to the students that their main subject matter is going to be their snacks.
6. The snacks may be opened, half eaten, a bag with floating skittles, Twinkies, any still life that the kids want to create with their snacks is fine.
7. Give the students a few minutes to set up their snack in a still life.
8. At this time pass out the pencils and white drawing paper to the students.
9. Explain to students that at this time the snack should take up about 40/50% of their paper. (Compositions should be well thought out for interest.)
10. Students should think about scale and focal point at this time.
11. As the students are drawing very realistic versions of their snacks they need to start thinking of a theme that is of interest to them.
12. After getting a strong drawing of their snack, the students need to create a horizon line.
13. At this point students should also be thinking of perspective.
14. The next step is to draw in a realistic, yet surreal dream like landscape/cityscape/theme around the snacks.
15. Students should keep in mind the terms metamorphoses, transformed, and juxtaposed.
16. Remind the students of their previous project in Lesson One. It may help them as they brainstorm for ideas on themes.
17. Once all students are finished with the drawings explain or show students the colored pencil techniques.
18. Pass out Appendix G: Colored Pencil Vocabulary to help in understanding.
19. Students will use the colored pencils to complete their surreal drawings.
20. Monochromatic colors would be a great choice in keeping with Salvador Dali's styles.
21. Once students have finished their work, they need to sign it, and store it in the proper place until hanging.

E. *Assessment/Evaluation*

1. Hang a Salvador Dali poster in the hallway.
2. Place some of the colored pencil drawings around the poster.
3. Use Appendix I: Teacher Evaluation, A Surreal Snack to grade the students' artwork.

**Lesson Three: What is Surrealism?**

A. *Daily Objectives*

1. Concept Objective
  - a. Students will understand the visual arts materials, tools, techniques, and

- processes.
- 2. Lesson Content
  - a. : Examine representative artists and their works, including Salvador Dali and surrealism: *The Persistence of Memory*
- 3. Skill Objectives
  - a. Students will learn to define and understand the surrealism movement.
  - b. Students will identify characteristics of the surrealism movement.
- B. *Materials (for a class size of 30)*
  - 1. Drawing Pencils (30)
  - 2. Erasers (30)
  - 3. Appendix K: Surrealist Test (one for each student)
  - 4. Extra copies of Appendix A: Elements of Art and Principles of Design
  - 5. Appendix L: Teacher Evaluation (one for teacher reference)
- C. *Key Vocabulary*
  - 1. Appendix A: Elements of Art and Principles of Design
    - a. Students may use this appendix to help them with their test.
- D. *Procedures/Activities*
  - 1. Before Class Preparation:
    - a. Make copies of Appendix K: Surrealist Test.
    - b. Pass out necessary pencils, erasers, and sharpeners.
  - 2. The students should all be aware of their test.
  - 3. Students may use any notes or Appendix A: Elements of Art and Principles of Design to assist them during the test.
  - 4. The test is not a “normal” test. Students will be expected to draw in a surrealist style.
  - 5. Students are also expected to address vocabulary words from the previous lessons.
  - 6. Pass out the test and read over the directions to the students.
  - 7. Answer questions or concerns.
  - 8. Students should be given one class period to do this assignment.
- E. *Assessment/Evaluation*
  - 1. Appendix K: Surrealism Test is a test to show what the students have learned in this unit.
  - 2. Appendix L: Teacher Evaluation is what the teacher should use to grade this test.

## VI. CULMINATING ACTIVITY

A.

## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Elements of Art and Principles of Design
- B. Appendix B: Surrealism Definitions
- C. Appendix C: Salvador Dali Information
- D. Appendix D: Salvador Dali’s Work
- E. Appendix E: Information on Rene Magritte
- F. Appendix F: Slide Show and Teacher Notes
- G. Appendix G: Colored Pencil Vocabulary
- H. Appendix H: Artwork Description
- I. Appendix I: Teacher Evaluation: A Surreal Snack
- J. Appendix J: Sketchbook Assessment
- K. Appendix K: Surrealism Assessment
- L. Appendix L: Teacher Evaluation: *What is Surrealism* Lesson

## VIII. BIBLIOGRAPHY

- A. Lucie-Smith, Edward. *Lives of the Great 20<sup>th</sup> Century Artists*. London: Thames and Hudson Ltd., 1999, ISBN 0-500-23739-5.
- B. Smith, Ray, Wright, Horton. *An Introduction to Art Techniques*. New York: DK Publishing Inc., 1999, ISBN 0-7894-5151-4.
- C. Scholastic Art Magazine. *Working with Fantasy: Marc Chagall*. Missouri: Scholastic Inc., December 1998-January 1999.

## Elements of Art and Principles of Design

**A design is an arrangement, a way of organizing something. In arts and crafts, even though we use many different materials, the visual appearance (that is what our eye sees and our brain decodes) can be reduced to six elements of design. They are line, shape, form, space, color, and texture. They are what we organize. They are the tools.**

**The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.**

### Elements of Art

**Line** is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

**Shape** is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.

**Forms** are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.

**Space** is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional: in visual art when we can create the feeling or illusion of depth we call it space.

**Color** is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Texture** is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

## Principles of Design

**Balance** is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

**Emphasis** is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.

**Movement** is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along line edges, shape and color within the artwork.

**Pattern** is the repeating of an object or symbol all over the artwork.

**Repetition** works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

**Proportion** is the feeling of unity created when all parts (sized, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

**Rhythm** is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.

**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

**Unity** is the feeling of harmony between all parts of the artwork creating a sense of completeness.

(adapted from: *Kidspace Art*, University of Idaho: <http://www.ets.uidaho.edu/4-H/kidspace/E-P.htm>)

## Appendix B

### Surrealism Definitions

Surrealism is a style in which fantastic visual imagery from the subconscious mind is used with no intention of making the artwork logically comprehensible. Founded by Andre Breton in 1924, it was a primarily European movement which attracted many members of the chaotic Dada movement. It was similar in some respects to the late 19th-century Symbolist movement, but deeply influenced by the psychoanalytic work of Freud and Jung.

Dada was a protest by a group of European artists against World War I, bourgeois society, and the conservatism of traditional thought. Its followers used non sequiturs and absurdities to create artworks and performances which defied intellectual analysis. They also included "found" objects in sculptures and installations. The founders included the French artist Jean Arp and the writers Tristan Tzara and Hugo Ball. Francis Picabia and Marcel Duchamp were also key contributors. The Dada movement evolved into Surrealism in the 1920's.

The Surrealist circle was made up of many of the great artists of the 20th century, including Jean Arp, Max Ernst, Giorgio de Chirico, Man Ray, Joan Miro, and Rene Magritte. Salvador Dali, probably the single best-known Surrealist artist, was somewhat of an outsider due to his right-wing politics - during this period leftism was fashionable among Surrealists, in fact in almost all intellectual circles.

#### **Surrealism:**

- Characteristics:
  - Depends more on subject than technique.
  - Combines incongruous images in unnatural juxtaposition.
  - Often uses meticulously detailed realism to make the scene believable.
  - Attempts to tap the store of hidden images in the viewer's mind.
  - Often highly romantic or fanciful.
  - Uses many symbolic visual references.
  - Combines colors, forms, and textures in truly unique ways.

## Appendix C

### Salvador Dali Information



Dali and Gala photographed by Man Ray in 1937.

(adapted from: Salvador Dali Gallery, <http://dali.karelia.ru/html/photos.htm>)

Dali is one of the best known and most successful artists of the 20<sup>th</sup> century. His work helped turn Surrealism into an important artistic and literary movement. Always controversial, Dali was attacked by his critics as a self-promoter obsessed with money and fame. To his admirers, Dali's art, with its symbols and optical illusions, was innovative and brilliant. Dali's art struck a nerve. It made people cringe; it made them laugh. But it also made them think.

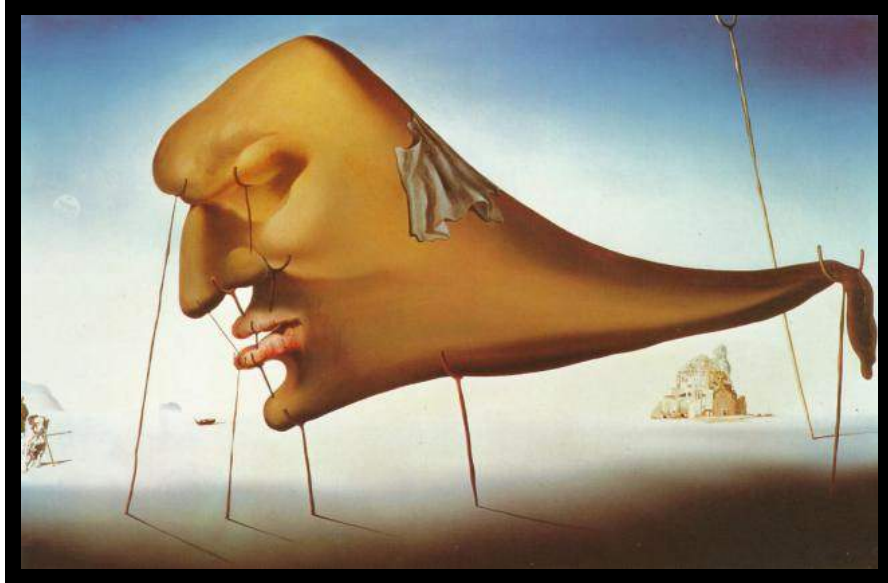
Dali met a woman who would become the most important person in his life—a Russian who called herself Gala. She would become Dali's wife, model, and business agent, carefully managing his career.

In 1929 Dali joined a group of Surrealist artists in Paris. From 1929 to 1937, the artist produced what many believe to be his most important Surrealist works. He used a process he called the "paranoiac-critical method" to present his themes and obsessions. Dali described his blend of precise realism and dreamlike fantasy as "hand-painted dream photographs." Symbols from Dali's nightmare world—crutches, staircases, grasshoppers, ants, and melting watches—became recurring images in his paintings.

(adapted from: Salvador Dali: Working with Space, Scholastic Art Magazine Dec.02/Jan 03)

## Appendix D

# Salvador Dali's Work



*Sleep*  
1937  
Oil on Canvas

"Amazing visions appear to me in the middle of the night and haunt me like dreams."  
Salvador Dali

Dali's art was largely devoted to making dreams concrete. In *Sleep*, Dali created an image that represents the dominance of the sleeping world over the real one. A distorted sleeping head—huge in scale—is propped up by crutches, a favorite Dali symbol standing for emotional support. Held up only by tiny crutches, the giant head appears to float—or levitate—above the ground. To remind viewers that reality lies behind our fragile dream state, the artist has juxtaposed (put together in unusual combinations) a dog (supported by a crutch), a person, a small boat, and a large structure in the desert behind. About this painting Dali wrote, "In order to sleep, we need a whole system of psychically balanced crutches."

(picture adapted from: Salvador Dali Gallery, <http://dali.karelia.ru/html/photos.htm>)

(adapted from: Salvador Dali: Working with Space, Scholastic Art Magazine Dec.02/Jan 03)

Appendix E, page 1  
**Information on Rene Magritte**



The Son of Man  
By Rene Magritte

"René Magritte was no doubt disappointed that, aside from the small circle of his kindred spirits among the Surrealists, the world needed over a quarter of a century to discover that his work has both philosophical and poetic content which corresponds to certain social and intellectual trends, particularly of the second half of the twentieth century. Magritte's work was not easy to approach at the outset, however. He is a difficult painter, and his simplicity is misleading. A world ever more disturbed and unstable - in labor, trade, and industry, as well as in intellectual and university circles - is a world in which reason remains indispensable. Yet the irrational no longer allows itself to be thrust aside, and today it is struggling to win recognition. As a result, there is now a greater possibility, especially among the younger generation, to arrive at a better and deeper understanding of Magritte's art.

"His work makes a constant call on us to relinquish, at least temporarily, our usual expectations of art. Magritte never responds to our demands and expectations. He offers us something else instead. His friend Paul Nougé has expressed the problem better than anyone else; what he said in 1944 still holds good: "We question pictures," he said, "before listening to them, we question them at random. And we are astonished when the reply we had expected is not forthcoming."

"Magritte's work allows one to conjure up a state of being which has become rare and precious - which makes it possible to observe in silence. Reading and reflection call for silence, listening no less. Silence can be used for waiting for an illumined vision of things, and it is to this vision that Magritte introduces us.

"The fascinating and challenging images in Magritte's works stem from revelations of the mystery of the visible world. To him this world was a more than adequate source of lucid revelations, so that he did not need to draw on dreams, hallucinations, occult phenomena, cabalism. Nonetheless, preconsciousness - that is, the state before and during waking up - always played an important role in his work.

"In studying Magritte one begins to understand that attempting to solve puzzles must be avoided but the artist himself provides clues to his manner of painting and the mental process on which it is founded. Some are inclined to call this process "visual thinking. I prefer to give it no name. The term "visual thinking" is not subtle enough and involves too many misunderstandings regarding the possible subordination of the visual to thought, or vice versa. The misunderstanding caused by calling Magritte "cerebral" has also been demonstrated all too often, despite the unusually large quantity of literary, philosophical, and linguistic affinities Magritte's work suggests, and which bring us closer to their meaning. Also the term "literary" is a misconception in his case, although it is understandable because of the literary origins of the leading figures in Surrealism. Let us refrain, then, from favoring one formula or the other and instead take a frank look to see with whom, and with what, Magritte and his marvelous cabinet of instruments can be compared.

## Appendix E, page 2

"The author who wishes to show complete respect for the struggle Magritte waged against faulty interpretations and explanations - and it was indeed a struggle - nevertheless finds he has to ignore Magritte's own personal ban. Even Magritte himself attempted to explain why he wanted no explanations.

"His pronounced hostility to the idea of the symbol in relation to his work, his undisguised dislike of psychoanalysis in particular, and his distrust of any and every interpretation naturally had reasons. He was defending the very essence of his work by adopting this attitude. If, therefore, we try to understand something of the meaning of his resistance - and Magritte never forbade us to attempt that - we shall come closer to his work by this roundabout way.

"Seeing, says Magritte, is what matters. Seeing must suffice. But what kind of seeing must it be? Of what quality? A form of understanding is possible beyond the confines of any verbal explanation, which, if it is of any use at all, must be authenticated by a way of seeing. Unfortunately, for a large proportion of the public, seeing is not sufficient. People often see things hastily and think about them carelessly; they have been educated in disciplines and traditions in which words represent ideas and have a dominant function. This function has left the realm of revelation beyond words neglected and unexplored.

"Magritte, who was a painter and a painter *tout court*, albeit an unusual one, was nevertheless more aware than any of his contemporaries of words and of the dubious status they had acquired. His consciousness of words is evident in both his writings and paintings. Dealing with words was a dangerous game to play, though, for by playing it he introduced the element "Word" into his painted "images." Thus, anyone seriously concerned with Magritte's work cannot avoid taking a thorough account of what Magritte sought of words in his work and of the value he attached to them.

"The simplicity in his work is a suspect simplicity. In his writings - which include general articles, a few literary pieces, and special articles on specific themes - and in the titles he gave to his works, Magritte was methodical, as he was in his painting. The unexpected is never mere caprice. Moreover, it resides not so much in Magritte as in ourselves. We are not prepared for, and we do not instantly grasp, his technique of thinking and painting. It is not recalcitrance on his part but a natural need to react to the stereotype phenomena of everyday life in a way contrary to expectation; it is a need to correct. What is more, in Magritte's work this became a discipline of feeling, thinking, and behaving which he discovered and evolved for himself. Accordingly, his method - others feel it was a discipline - is as valid a subject for our inquiry as the works themselves.

"Magritte attempted, as it were, to achieve a controlled resonance in his work. After he had finished a painting, it set up a resonance within him, in which he involved his closest friends. This resonance in the artist himself was necessarily different from that in us, who are the uninitiated in regard to his pictorial and verbal imagery. Yet, despite everything, Magritte probably attached more than usual importance to having people feel the right kind of resonance. That he could do anything about this himself was an illusion; the others were the critics, the art historians, the museums, the art dealers, the collectors, who play their own game with a variety of intentions.

"More often than not, Magritte chose ordinary things from which to construct his works - trees, chairs, tables, doors, windows, shoes, shelves, landscapes, and people. He wanted to be understood via these ordinary things. Those who find him obscure should not forget that he had turned his back on the fantastic and on the immediate world of dreams. He did not seek to be obscure. On the contrary, he sought through a therapy of shock and surprise to liberate our conventional vision from its obscurity.

"...[L]et us therefore keep, so far as we can, to Magritte himself, to his own resonance, to his method. Even though his is a complex, sophisticated world in which we often lose sight of simplicity, we are able to find this simplicity again in the works themselves, a fact that can only increase our astonishment."

Appendix F, page 1  
**Slide Show**  
**Teacher Notes**

Great sites on the following artists have been provided in the Resource section if you need to brush up on a bit of history about the artists. This slide show should be about the materials the artists used, and the elements and principles that the artist focused on in his or her work, and the general style of their work. I have included some sample words or phrases that might help to aid in discussion of the slide show. Students are encouraged to write their own ideas about the artists work beside each name. For more on the artists, please read: *Lives of the Great Twentieth Century Artists*.

**1. Salvador Dali**

Was probably one of the most well known surrealist artists...

**2. Rene Magritte**

A major surrealist painter.

**3. Max Ernst**

The artist was a major figure of the Dada group, which embraced the concepts of irrationality and obscure meaning...

**4. Joan Miro**

Associated with the surrealist movement. A quiet and private man, unlike the other surrealists. Work was also quite abstract looking.

**5. Giorgio De Chirico**

Metaphysical painting. Expressing his sense of an alienated and alienating world...

**6. Paul Klee**

Small abstract drawings of mechanical images and fantasy like things.



## Colored Pencil Vocabulary List

**color pencil** - a pencil containing a wax, oil or water-based bound pigment as its "lead," they are semi-opaque except for white, cream and grey; a popular name brand is Prismacolor Pencils

1. **hue** - a single color of the color spectrum
2. **chroma** - a color's strength or intensity
3. **adjacent hue** - a hue that is next to another hue on a color wheel
4. **complementary colors** - hues that are opposite of each other on a color wheel
5. **intensity** - a color's strength or brightness
6. **value** - lightness and darkness of a color
7. **saturation** - the purity or intensity of a color

### Techniques

**pressure** - is a term used when applying color either lightly or heavily to the surface of the paper

**blending** - a technique of applying one layer of color over another layer of color and the combining of the two or more colors together creates a new color

**burnishing** - using a light colored pencil or metal object with heavy pressure and applying it over a layered or drawn surface; It makes the colors look brighter, sometimes lighter and can give an image a polished or reflective look

**chiaroscuro** - a Renaissance system for describing an emergence of form, relying on value changes from dark to light

**crosshatching** - lay one layer of color horizontal and then a different layer of color vertically; Continue with this layering process until the desired results are achieved

**frottage** - color pencil rubbing of textured object

**layering** - applying one pencil color stroke after another, building numerous layers of colors

**sgraffito** - a technique in which you scrape or scratch away the very top surface of layers of color to create wispy hairs, lines etc.

**stroking** - applying horizontal, diagonal, vertical, circular or crosshatch lines side by side and/or overlaying one another

**value** - lightness and darkness of a color

**vertical line technique** - a technique created by Ann Kullberg, in which apply vertical line or stroke next to another

**wax bloom** - is a build up of wax from wax based pencils, which creates a whitish haze on the surface of the paper

Appendix H

**Artwork Description**

Surreal Snacks

Title: \_\_\_\_\_

Created By: \_\_\_\_\_

The Explanation

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Surreal Snacks

Title: \_\_\_\_\_

Created By: \_\_\_\_\_

The Explanation

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Appendix I  
**Teacher Evaluation**  
*A Surreal Snack Lesson*

Student: \_\_\_\_\_

Points

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of art elements and principles shows within the work.

1      2      3      4      5

2. Composition is correct when scaled up.

1      2      3      4      5

3. The blending of colors is correct.

1      2      3      4      5

4. Student used techniques discussed in class.

1      2      3      4      5

5. The student followed all directions.

1      2      3      4      5

6. The arrangement was finished on time.

1      2      3      4      5

Total Points: \_\_\_\_\_

Additional Comments:

## Appendix J

# Sketchbook Assessment

Student: \_\_\_\_\_

### Points

1- Does not meet expectations

2- Average grasp of directions, showed some skill

3-Above average art skill, exceptional skill with media, followed all directions

4-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of elements and principles shows within the work.

1      2      3      4

2. Students used the medium techniques discussed in class.

1      2      3      4

3. An understanding of the movement of theme shows within the work.

1      2      3      4

4. The student followed all directions.

1      2      3      4

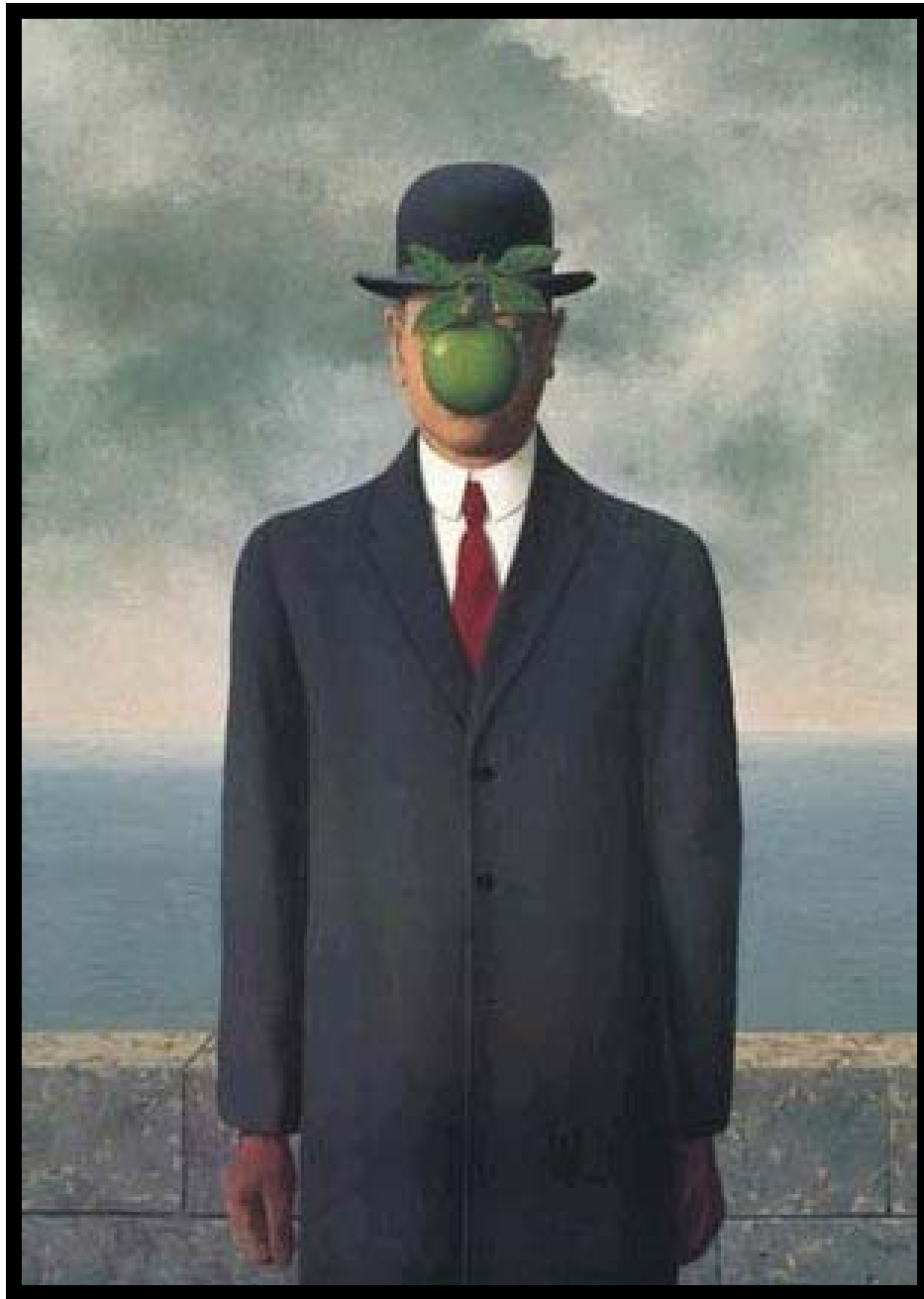
5. The sketchbook assignment looks and is complete.

1      2      3      4

Total Points: \_\_\_\_\_

Additional Comments:

Appendix K, page 1  
**Surrealism Test**



The Son of Man  
By Rene Magritte

*My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean'? It does not mean anything, because mystery means nothing either, it is unknowable."*

<http://www.magritte.com/>

## Appendix K, page 2

Directions:

On the following sheet of paper within the rectangle you are going to recreate the image “*The Son of Man*” in your own surrealistic style. You will need to start drawing with a pencil. After you have finished drawing, add color with colored pencils. Keep in mind the elements of art and principles of design.

What you cannot change in your drawing:

1. The size of the man
2. Where he is standing
3. The horizon line

What you have to change in your drawing:

1. The man’s suit
2. The man’s hat
3. The face
4. The background theme
5. The color scheme

You will be graded on:

Your understanding of Surrealism.

Your ability to show the use of elements and principles.

Your ability and skills in trying to draw realistically.

Your overall creative theme and idea.

Your ability to follow directions.

Your ability to finish on time.

Appendix L

# Teacher Evaluation

*What is Surrealism* Lesson

Student: \_\_\_\_\_

Points

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of art elements and principles shows within the work.

1      2      3      4      5

2. An understanding of Surrealism shows.

1      2      3      4      5

3. The ability and skills of drawing realistically shows.

1      2      3      4      5

4. Overall the theme and idea is original and creative.

1      2      3      4      5

5. The student followed all directions.

1      2      3      4      5

6. The arrangement was finished on time.

1      2      3      4      5

Total Points: \_\_\_\_\_

Additional Comments: