

## **Visual Arts: CSI—Considering Surrealism in Art**

### **Middle School Artistic Interpretation:**

The student will:

1. Understand how the following components of visual arts are used to convey meaning:
  - a. elements, including color, line, shape, form, texture, and space
  - b. principles, such as repetition, contrast or balance
  - c. vocabulary
  - d. styles, such as abstract or impressionist; and
  - e. structures, such as two dimensional or three dimensional
2. communicate a personal reaction to works of visual art using the components of visual art; and use criteria to evaluate works of visual art

### **Classroom Level Learning Goals:**

Students will:

1. understand and use the concept of style in oral and written formats
2. use visual arts vocabulary including elements and principles to discuss similarities and differences among three surrealist artists and their own 2D surrealist compositions
3. create an interpretation/translation composition based on the use of the elements and principles of visual arts in one artist's surrealist style

## Visual Arts Respond: CSI Considering Surrealism In-art

### The Students will:

1. sort pictures of various styles of fashion by any criteria which they select
2. share with a partner the criteria by which they sorted the pictures of different fashions into groups
3. sort pictures again using a different criteria
4. describe to a partner commonalities among groups of fashion pictures for two criteria they have used
5. in a large group select the "best" criteria for sorting the pictures
6. describe commonalities among groups when fashion pictures are sorted by the "best" criteria
7. describe their individual knowledge of various styles in other arts areas **using Style Prior Knowledge Worksheet**
8. share knowledge of styles in small groups first and in large group determine if all identified styles are legitimate

### Select/Describe

### The Students will:

21. "Tour" the Magritte unglued composition tables gallery and observe all the interpretations/translations for ideas for revision
22. Revise unglued compositions using feedback from oral response session and observations from the tour.
23. Glue down their compositions and complete **Magritte Surrealism Artist Statement**
24. Post both their Magritte Surrealism Interpretation/ Translation Composition and their artist statement for the larger group to view

### Evaluate

## Respond Learning Process

### The Students will:

9. Use the **Art Detective Surrealism Style Sheet** and the **Visual Arts Elements and Principles Help Sheet** to identify and list common characteristics among a group of surrealist images
10. Share lists of characteristics first in small groups to determine common characteristics small group can agree upon
11. Share small group lists with large group and create a "master" group list that will define surrealism according to this group of images
12. Use second half of the **Art Detective Surrealism Style Sheet** and the **Visual Arts Elements and Principles Help Sheet** to sort the surrealist images into three groupings to represent three individual artists.
13. Share groupings in small group to determine correctness of decisions and rationale for decisions
14. In large group share "aha" moments when they began to see individual artist's style
15. Identify three artists (if participants in large group cannot, teacher may provide names) and which group of images belongs to each artist (Dali, Kahlo and Magritte)
16. Agree on criteria that separates the different artists and constitutes each artist's individual style

### Analyze

### The Students will:

17. select an artist to interpret/translate. (Magritte works well for magazine collage because participants can concentrate on composition and not have to draw realistically. Kahlo works well with self-portraits using a digital camera because the image can be printed on large paper and participants can embellish with oil pastels. Dali works well with paper and paint because participants can manipulate and distort images. For QTN meeting participants will use Magritte and magazines for ease of transporting art supplies!)
18. select characteristics of Magritte's work they wish to emphasize in interpretation/translation
19. select one picture from the magazines to serve as a background and cut other images from the magazine to distort the background picture as Magritte does. Manipulate the images by cutting cropping and trimming and cutting into the background picture as necessary to create the effects they wish
19. assemble interpretation/translation but **do not glue down** composition
20. Share "unglued" composition by placing it on table with **Silent Viewing/Oral Response Sheet** next to it. In groups of four review the compositions on the table in a silent viewing session and respond to three compositions on the **Silent Viewing/Oral Response Sheets**. When the silent viewing is completed, pass the sheet around the table so that each person can use their notes to talk about each composition in an oral group session. Leave the unglued compositions on the tables

### Interpret/Translate

**Style Prior Knowledge Worksheet**

Art Form	Name as many styles (up to 4) in each art form as you can		Pick one style you named and describe what you know about it
<b>Dance</b>			
<b>Literature</b>			
<b>Music</b>			
<b>Visual Art</b>			

**Art Detective: C.S.I. Surrealism Style sheet (*Considering Surrealism In-Art*)**

**Directions:**

You are going to do the work of an art critic and determine the characteristics and parameters (a definition) of the visual arts style called surrealism.

- 1.) Observe all the images you have in front of you. While they are all different, they do have many things in common.
- 2.) In the large square below list what is the SAME about ALL of the images

- 3.) Look closely at the images again. There are three different artists represented in your collection of images. What about these images separates them into three individual/personal styles of three different artists? Sort the images into three separate groupings according to the differences you see (4 in each grouping).
- 4.) List your rationale for grouping them this way below. (Clue: Study the elements, principles, subject matter, technique, i.e. how is the paint applied?) How good an art detective are you in figuring out which images are the different works of three different artists?

Grouping #1

Grouping #2

Grouping #3

## Visual Arts Elements and Principles Help Sheet

**Color:** is the perception of a distinct hue, intensity, or value of an object caused by the absorption of light by the object or the reflection of light off the object.

**Hue:** is the name of the color (red, blue, yellow)

**Intensity:** is the degree of brightness or dullness (bright red, dull red)

**Value:** is the lightness or darkness of the color (pink is light red, burgundy is dark red)

**Line:** is a continuous path of movement between points on the surface of an object or plane in three-dimensional space. Lines are characterized as being vertical, horizontal, or diagonal; curved, straight, jagged or broken.

**Shape:** is the enclosed space on a two-dimensional plane that is defined and determined by the other art elements such as line, color, value and texture (circle, square, triangle).

**Form:** is the three-dimensional counterpart of shape that encloses volume (sphere, cube, pyramid).

**Texture:** is the surface quality or feel (soft, rough, smooth) of actual three-dimensional spaces or implied as an illusion on a flat surface.

**Space:** is the distance or area between, around, above, below or within areas in a work (either two- or three-dimensional).

## Visual Arts Principles of Design

**Balance** is the way the art elements are arranged or distributed in an artwork to create a feeling of stability. Three types of balance are **Symmetrical**, **Asymmetrical** and **Radial** (spiral or circular)

**Emphasis** is the focal point or center of interest

**Pattern/Repetition** use one or more elements over and over again

**Rhythm** combines repeating elements to achieve a look or feel of movement

**Movement** guides the eye at a particular pace or in a particular direction

**Unity** is the arrangements of elements or parts to create a sense of wholeness or completeness

**Variety** combinations of elements and principles to create a diverse range of effects or visual qualities (contrasts)

Adapted From: *Engaging Students in the Arts: Creating, Performing and Responding*  
(Perpich Center for Arts Education, 2004)

### **Silent Viewing/ Oral Response Sheet to "Unglued" Magritte Composition**

View each composition in your small group and write notes to yourself for the oral critique that follows the silent viewing.

**1. Your picture looks like (Dali, Kahlo or Magritte) because:**

Person 1 comments:

Person 2 comments:

Person 3 comments:

**2. This part \_\_\_\_\_ (you may point during the oral critique) of your translation/interpretation works well because:**

Person 1 comments:

Person 2 comments:



Person 3 comments:

**3. You might want to try: because:**

Person 1 comments:

Person 2 comments:

Person 3 comments:



### **Supply List for Lesson**

1. Box of magazines, images of fashion and prints of the three artists' work
2. 10 – 12 scissors and multiple Exacto knives and/or single each razor blades
3. 15 glue sticks
4. Card stock paper (enough sheets for every participant in the entire meeting as well as many extras—probably 40 sheets for each meeting)

