



# ART AS EXPRESSION

## EXPLORING INNER REALITY

### *Six to eight 50-minute sessions*

This unit introduces students to the idea that many artists and movements are more concerned with expressing an inner reality (emotion, dream, memory, and fantasy) than with imitating the appearance of the physical world. Students will demonstrate understanding by using color and space expressively in a dreamscape background and using Surrealistic approaches to complete the composition.

### Students will

- Explore how artists' use of color and space in representing real things may express inner states
- Know that different aesthetic theories are used to analyze and evaluate works of art
- Investigate the expressive qualities of artworks by Post-Impressionists, German Expressionists, and Surrealists
- Create expressionistic artworks

### How can you express inner reality in a painting?

- Is reality more than what we see? Are emotions real? Are dreams real?
- Can a painting represent both physical and psychological reality?
- What makes a painting expressive?

## TEACHER LEARNING

Review and reflect on Standards 9.1.B, 9.1.8.D, 9.1.8.E, 9.1.8.F, 9.2.I, 9.2. L, 9.3.8.B, 9.3.8.G, and 9.4.8.D.

*Also consider the following ideas:*

Research Vincent Van Gogh, Edvard Munch, and other artists who use art elements expressively, as well as researching the colorful history of Surrealism and viewing films or other art forms inspired by that movement.

Plan this unit in conjunction with a seminar or book study on critical and aesthetic response. Explore the Taxonomy for Criticism in Appendix A for ideas that can be used in planning class interactions.

Explore the Surrealist techniques for idea generation with colleagues or small groups before using them. Explore other techniques for creative idea generation.

## LESSON 1

**Lesson Goal**

Students will produce sketches of their psychological response to a multimedia experience as a way to explore the idea of visually representing inner reality.

**Content Indicators**

Understand that artists can express complex inner states in their depictions of physical reality

**Process Indicators**

Sketch continually while observing a wide array of images, sounds, words, and video clips

Discover how observation of physical reality stimulates emotions, associations, and thoughts

Produce a sketch that suggests emotions, associations, and thoughts

**CONTENT, INSTRUCTION, AND ASSESSMENT****Prepare Multimedia Presentation (before class)**

Use presentation software to develop a multimedia presentation for students. The content should be a succession of images, video, words, music, and sounds.

Possibilities for content include:

- Photos that provide a look at contemporary reality—both the reality seen in the media and advertising and the reality of students’ lives
- Images of artworks, familiar symbols, and objects with symbolic meaning
- Sequences of colors, shapes, and patterns
- Text (brief quotes from pop culture and well-known people, lines from songs, advertising slogans, questions that would typically be used as prompts in a writing class or philosophical discussion, and isolated words)
- Audio with images or alone (brief segments of songs, poetry recitation, dramatic monologues, famous speeches, environmental sounds)
- A combination of fantastic, symbolic, and realistic video clips from films, television, or real life

If integration into one multimedia presentation is not feasible, images, audio, and/or video can be used independently or alternative approaches, such as visiting a location with rich associations or emotional impact, can be used.

ART AS EXPRESSION  
EXPLORING INNER REALITY

Key Standard 9.1.8.F

Explain works of others within each art form through performance or exhibition.

Lesson 1 (cont.)

**Promote Expressionistic Sketching**

Provide students with color markers or color pencils and paper. Or allow them to use their own sketchbooks. Instruct them to draw whatever they think or feel during or after the presentation. Tell them they may include words in their sketches if they wish. Tell them to keep everything they draw or write and to keep working steadily without worrying about the final product.

Begin the multimedia presentation with occasional breaks to allow reflection and more detailed drawing.

Allow students to continue drawing.

*Formative Assessment:* Observe students' work but offer minimal feedback.

**Find Connections**

Assign students a sketch to be completed by the next class period. The sketch should connect some of their drawings to something they saw and heard in the presentation. If possible, make some of the images, words, and audio available to students for another review on CDs or a Web site.

## LESSON 2

## Lesson Goal

Students will expand their view of the question *What is real?* by exploring the expressive qualities of artworks and expressionism as an aesthetic stance.

## Content Indicators

Explore the aesthetic theories of naturalism (or realism) and expressionism and the role of those theories in responding to art

Know that many artworks express the artist's inner, psychological reality (i.e., emotions, thoughts, memories, dreams, and associations)

## Process Indicators

Recognize expressive qualities in own and others' artworks

Use the critical processes of comparison, analysis, and interpretation in responding to artworks

Explain how specific artworks reflect emotions, memories, fantasies, and ideas

## CONTENT, INSTRUCTION, AND ASSESSMENT

## Key Standard 9.3.8.B

Analyze and interpret specific characteristics of works in the arts within each art form.

## Identify Expressionistic Examples

Ask students to share their drawings with one classmate or a small group. As they interact, look at their work and note good examples of drawings that express emotions, ideas, memories, or other psychological reactions to what students saw and heard.

Look for examples in which students:

- Used symbols, colors, or other means to represent an emotion, a state of mind, or an abstract idea
- Depicted a person, object, or scene in an exaggerated, distorted or otherwise non-imitative way to reflect their feelings or opinions about the subject
- Depicted something they saw in a naturalistic manner but added elements that suggest how they think or feel about the object
- Depicted a connection between two seemingly unrelated ideas

Display the identified examples. Ask students to discuss what makes them interesting. Capture and display some of the students' responses. Use those responses to define the expressionistic qualities of the work and explore with students how those qualities were achieved.

ART AS EXPRESSION  
EXPLORING INNER REALITY

## Lesson 2 (cont.)

*Formative Assessment:* Assess the sketches and student participation. Use the holistic assessment tool on page G8-16 to guide observation.

## Key Standard 9.3.8.G

Compare and contrast critical positions or opinions about selected works in the arts and humanities.

## Key Standard 9.4.8.D

Describe to what purpose philosophical ideas generated by artists can be conveyed through works in the arts and humanities.

## Key Standard 9.2.1

Identify, explain and analyze philosophical beliefs as they relate to works in the arts.

## Explore Expressionism as an Aesthetic Stance

Explain that some artworks are valued more because they closely represent what is seen while other artworks are valued more because they express the artist's inner reality (ideas, emotions, dreams, beliefs, etc.) and may evoke a similar inner reality in the viewer.

Explain that those differing views are aesthetic stances (or theories) used in analyzing and evaluating art. Aesthetic stances can be viewed as beliefs or ideas about what makes works of art good, important, or valuable.

Explain that some art movements have emphasized expression of inner experience as the highest artistic value and that this aesthetic stance has been called "expressionism." Contrast this with naturalism, an aesthetic stance that focuses on a work's resemblance to the physical world.

*Note: Keep in mind that artworks can both closely resemble physical reality and express inner reality.*

Show and discuss *Evening on the Karl Johan*, 1892, by Edvard Munch.

Ask students to describe the physical reality in the painting. Ask students to describe what they see. Through guided questioning, establish that the scene is recognizable as a city street but that it is not a physically accurate depiction.

Ask students whether they think a physical description of the painting is enough to convey the reality they see in the painting. Ask what they think the artist was thinking or feeling. (If needed, call attention to the solitary figure on the right facing the other way and inform them that some critics believe this figure to be Munch.)

*Note: According to Scholastic Magazine (Sept.-Oct. 1996), "Munch described the feelings that inspired him to create this painting. He had just seen a woman he knew walking toward him in a crowd. But she walked right past him. 'I felt so alone,' he wrote. 'I felt as if people were staring at me, all these strange faces, pale in the evening light.'"*

Ask if students think *Evening on the Karl Johan* should be judged more as an accurate depiction of a city street or as a product of the artist's inner state—his imagination.

ART AS EXPRESSION  
EXPLORING INNER REALITY

## Key Standard 9.3.8.B

Analyze and interpret specific characteristics of works in the arts within each art form.

Lesson 2 (cont.)

**Examine Artworks**

Show students a few more expressionistic images from different periods and movements. (See Resources.) Ask students:

–How would you judge the value of these paintings if you believed that the mark of a good painting is how well it imitates what it represents?

–What if, instead of taking that aesthetic stance, you believed that expressing an artist’s inner reality and causing the viewer to experience a little of that reality are the essence of good art?

Display some additional works that would be considered expressionistic, such as works by Van Gogh, Gauguin, German Expressionists, and Symbolists.

Ask students to respond verbally to the expressive qualities of the images.

What does the artwork convey to you?

How is the artwork meaningful to you?

How did the artist use the visual arts elements and principles to express an inner reality?

*Note: If needed, provide a handout that defines the elements and principles.*

**Clarify the Variety of Expressive Techniques**

Display George Caleb Bingham’s *County Election* (1850-51) and ask students whether they would call it “expressive” or “naturalistic.”

Inform students that while the painting has often been cited as an example of detailed, accurate drawing and praised for its descriptive details that portray American frontier life, it also can be described as expressive—both of the artist’s belief in democracy and his concerns about the American political process. Bingham’s use of detail in the painting—in contrast to Munch’s use of distortion or exaggeration—is how he expresses his thoughts about what lies beneath surface reality.

Clarify that while some movements and artists have been more closely associated with the aesthetic stance of expressionism, a wide range of paintings, including many that portray life naturalistically, have expressive qualities.

*Formative Assessment:* Assess understanding by listening to student responses. Use the holistic assessment tool on page G8-16 to guide observation.

## LESSON 3

## Lesson Goal

Students will understand that color can convey something real whether used to accurately depict physical reality or to convey an inner reality.

## Content Indicators

Know that an artist's use of color, space, and other arts elements can express emotions or ideas

## Process Indicators

Use color in a basic design to express an emotion or idea

## CONTENT, INSTRUCTION, AND ASSESSMENT

## Key Standard 9.1.B

Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

## Focus on Formal Qualities

Using students' sketches from Lesson 1 or works listed in Resources for this lesson, refer to Appendix A: Taxonomy for Criticism, Section 2 (Observations) and discuss the "Formal Analysis" question: *Consider the artwork in purely abstract terms. What do you notice about its basic elements and principles of design?*

## Key Standard 9.3.8.B

Analyze and interpret specific characteristics of works in the arts within each art form.

## Discuss Expressive Use of Color

Discuss how colors express emotions and ideas. Explore students' associations with color. Ask: "Does a specific color have meaning for you? Why?"

Show students swatches with different values and intensities (or use a paint program that allows creation of colors). Ask them to choose particular colors and shades that match statements of emotion, such as:

*I feel depressed. I feel calm. I feel energized. I feel bored. I feel like a little kid. I just got back from a tropical vacation.*

## Key Standard 9.2.L

Identify, explain and analyze common themes, forms and techniques from works in the arts.

## Discuss Expressive Use of Color

Instruct students to look at their drawings from Lesson 1. Ask: "What motivated your color choices?" Discuss students' responses and ask about specific uses of color that are striking. If students respond with statements such as "because I like it" or "because it's my favorite," keep asking why.

Display a painting by Van Gogh and discuss its formal elements. (See Appendix A: Taxonomy for Criticism, Section 2B) Call attention to the element of color. (See Resources for suggested works.)

ART AS EXPRESSION  
EXPLORING INNER REALITY

Lesson 3 (cont.)

**Discuss Expressive Use of Space**

Review pictorial devices for depicting space and analyze how space is presented in the student artworks that have been examined or in art reproductions.

"Instead of trying to reproduce exactly what I see before me, I make more arbitrary use of color to express myself more forcefully . . . . To express the love of two lovers by the marriage of two complementary colours . . . . To express the thought of a brow by the radiance of a light tone against a dark background. To express hope by some star. Someone's passion by the radiance of the setting sun."

—Vincent Van Gogh

Show students a painting by DeChirico and discuss its formal elements. (See Appendix A: Taxonomy for Criticism, Section 2B.) Call attention to the element of space. (See Resources for suggested works.)

Discuss how the depiction of deep or shallow, empty or crowded, open or enclosed, narrow or wide, and vast or small spaces can express a feeling or idea. Using the same statements of emotion that were used to explore color, ask students how they might use space to convey those emotions in a painting.

*Note: The element of proportion also can be woven into this discussion.*

**Key Standard 9.1.8.E**

Communicate a unifying theme or point of view through the production of works in the arts.

**Create an Expressive Background**

Instruct students to create a background for an artwork based on a familiar indoor or outdoor scene or an environment created in the student's imagination. Students should express an emotion or idea in the background through the elements of color and space. Other appropriate elements or principles also can be used to contribute to the expressive purpose. However, students should keep the foreground free of objects.

*Note: The backgrounds should be kept. They will be used in Lesson 5.*

*Formative Assessment:* Ask students to discuss their intentions as they work. Provide feedback and assistance with media as needed.

Use item 1 on the summative rubric (page G8-15) to rate the backgrounds.

## LESSON 4

**Lesson Goal**

Students will deepen their thinking about inner or psychological reality by exploring the use of fantasy and the characteristics of Surrealist art.

**Content Indicators**

Understand the meaning of reality and fantasy

Know the definition and context of Surrealism

Know what makes a work surrealist

**Process Indicators**

Recognize surrealist elements in artworks

Distinguish the characteristic techniques of Surrealist artists

Analyze the irrational, dreamlike elements in Surrealist artworks

**CONTENT, INSTRUCTION, AND ASSESSMENT****Discuss Reality and Fantasy**

Explore the meanings of reality and fantasy. Use familiar fantasy literature and films as examples. Show film clips, if desired.

Discuss what elements in a familiar film like *The Wizard of Oz* or *Narnia* were based in reality and which were fantastic. Ask students to think of other films that combine reality and fantasy.

Discuss how dreaming or losing consciousness are often used as ways to introduce fantasy elements into a story that is based in reality.

Explain in simple terms the concept of “the unconscious.” For example: “The unconscious is a part of the mind that contains feelings, thoughts, impulses, and memories we aren’t consciously aware of and can’t access simply by thinking. The unconscious is believed to be the source of dreams.”

**Introduce Surrealism**

Introduce surrealism as a movement in art and literature that is concerned with the unconscious mind and representations of the dream state. Explain that Surrealists created works in which the dream state co-existed with physical reality to create a superior reality or “surreality” that some of them compared to the way young children see reality.

**Key Standard 9.2.L**

Identify, explain and analyze common themes, forms and techniques from works in the arts.

ART AS EXPRESSION  
EXPLORING INNER REALITY

## Lesson 4 (cont.)

Explore a developmentally appropriate book or article about Surrealism with students to encourage thought about what Surrealists did, why they did it, and why their work was relevant to their time.

*Note: One example of a student-level book appears in Resources.*

**Key Standard 9.3.8.B**

Analyze and interpret specific characteristics of works in the arts within each art form.

**Explore Irrational, Dreamlike Qualities**

Explain that Surrealist artists often depicted objects and scenes in a way that seemed irrational, similar to how some dreams do not make sense when we think about them afterward.

Note examples in which Surrealists used exaggeration to create an irrational quality.

Provide examples of Surrealistic artwork and prompt students to identify the irrational and incongruous elements.

Ask students to share their thoughts about the irrational quality of Surrealist works.

*Note: Some artists who are identified with the Surrealist movement, such as*

What makes an artwork surreal? Can you think of any examples of surreal images today (from advertising, artwork on CDs, movie scenes, etc.)

What do you know about the society or culture that produced Surrealism?

How might irrationality be more real than the consciousness that is shaped by our physical reality or society?

How are Surrealist works meaningful to you?

*Salvador Dalí and René Magritte, also created works that might be classified as belonging to a movement called Magic Realism, which is anchored in everyday reality but has magical or mysterious overtones.*

## LESSON 5

**Lesson Goal**

Students will plan an artwork using Surrealist techniques to generate ideas and will execute the artwork with a surrealistic style.

**Content Indicators**

Understand approaches Surrealists used to generate ideas and why they used those techniques

**Process Indicators**

Apply Surrealistic approaches in planning an artwork

Execute a Surrealistic artwork with a unifying idea

## CONTENT, INSTRUCTION, AND ASSESSMENT

**Key Standard 9.2.L**

Identify, explain and analyze common themes, forms and techniques from works in the arts.

**Explore Surrealist Devices**

Explain some of the techniques Surrealists used:

- Writing or drawing automatically (without censoring or controlling thoughts)
- Group games, such as asking several people to think of a single word and then combining the words
- Creating images through chance occurrences, such as frottage (rubbing with crayon or pencil on a paper placed over a textured surface) and decalcomania (creating an image in heavy paint on paper or glass, then transferring a reversal of that image onto canvas or some other material)

Ask students to comment on why those techniques would be useful for generating ideas and why the resulting artworks might be irrational or dreamlike.

**Generate Ideas**

Assign students to groups of five and instruct them to keep their color backgrounds with them during the group work. Look at one group member's background. That member should then state the title of the work and why the background fits the title.

Instruct students to use one of the following approaches to engage their unconscious in generating “surreal” content for their artworks.

*Option 1–Brainstorm:* Instruct students to generate a list of at least 10 nouns that come to mind as they look at each group member's background and consider the original title of the background. The list must include at least 5 concrete nouns and can include one or two names of well-known people or places,

ART AS EXPRESSION  
EXPLORING INNER REALITY

## Lesson 5 (cont.)

either fictional or real. Then instruct students to generate a list of 10 adjectives and 10 verbs that might relate to the abstract word expressed by the background. (Requiring a long list will help ensure some less obvious ideas.)

*Option 2—Play a Favorite Surrealist Game:* With students in groups of five, direct them through the task below, an adaptation of a favorite game Surrealists used for generating ideas:

After looking at a student’s background composition and title, do the following: On a sheet of paper, the student sitting at the artist’s right should write the first adjective that comes to mind, fold the paper so the writing is not visible, and pass the paper to the next student. The next student should do the same but should write a noun or noun phrase. The third student should do the same but should write a verb. The fourth student should write an adjective (or could be allowed to write any word). When the paper comes back to the artist, he or she should keep the paper.

The process should be repeated until each student has a sheet based on his or her background. Students can combine the words on their list into a sentence or phrase to use as a title for their Surrealist artwork. (Provide some examples of Surrealist titles if needed.)

If needed, compose a title with the class to illustrate and ask students why the title is irrational or dreamlike.

**Key Standard 9.1.8.D**

Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.

**Key Standard 9.1.8.F**

Explain works of others within each art form through performance or exhibition.

**Plan and Execute an Artwork**

Instruct students to use the material generated for them by their group in planning the elements they will add to their color backgrounds. Provide the following guidelines:

- 1) The work should have the irrational quality often present in dreams. It should reflect the abstract term used to inspire the background and the ideas generated in the group brainstorming.
- 2) Students can add found images to the background, or they can draw and paint the elements.
- 3) The work should have a “surreal” title that adds meaning or interest to the artwork.

Direct students to complete their artworks and assist them with any drawing techniques that may be needed.

Instruct students to prepare a brief journal entry about what they intend to do in the artwork.

*Formative Assessment:* Assist students by asking questions and offering feedback. Record observations using the holistic assessment tool (G8-16).

## LESSON 6

## Lesson Goal

Students will describe, analyze, and interpret an artwork by a classmate.

## Content Indicators

Understand critical interpretation

## Process Indicators

Identify relationships between a classmate's artwork and Surrealism

Interpret a classmate's artwork from a Surrealist perspective

## CONTENT, INSTRUCTION, AND ASSESSMENT

## Critically Respond

Exhibit the students' artworks and the lists that were used to generate the objects depicted. Allow the class to view all the artworks.

Assign each student a classmate's artwork. (Or select a few and assign each to a group of students.) Instruct students to write the title of the work and a brief description of what they see and then to select and answer one question from each group below:

## Key Standard 9.3.8.B

Analyze and interpret specific characteristics of works in the arts within each art form.

## Group A (Interpretation)

1) After briefly describing the use of space, color, and/or imagery in this artwork, complete this sentence: "This artwork seems to be about . . ." Then write at least three sentences that explain your topic sentence. Any sentence containing the title does not count as one of the three.

2) What three questions might you ask the artist about the work?

## Group B (Art History)

1) What about this artwork is Surreal?

2) Which Surrealist elements do you see?

## Key Standard 9.2.L

Identify, explain and analyze common themes, forms and techniques from works in the arts.

For a more in-depth assignment see Appendix A: Taxonomy for Criticism, Sections 4 and 5 (Context and Interpretation).

*Summative Assessment:* Complete rubric items 2-4 (Page G8-15) while students work on their critical responses. Complete item 5 after reading the responses. Also, finalize ratings on the holistic assessment tool (G8-16).

## DIFFERENTIATION

**Special Education Students**

*Defining Terms:* Make certain that students understand the idea that their artworks can show their feelings, memories, and dreams.

*Exploring Expressionism:* Be explicit in describing colors and other elements in artworks and in linking those elements to emotions.

*Exploring Surrealism:* Explicitly describe the irrational aspects of the artworks studied. Make sure students understand that answers they provide during the games do not need to make sense. Provide positive feedback so students know their ideas are acceptable.

**ESL/ELL Students**

*Defining Terms:* Make certain that students understand the idea that artworks can show their feelings, memories, and dreams. Use dramatic facial expressions and movements to convey feelings when discussing artworks.

*Exploring Expressionism:* Provide a list of emotion words in both English and the student's native language. Point to the words when describing the expressive qualities of artworks. Use expressive voice and gestures when describing the artworks.

**Extension/Enrichment**

*Using Technology:* Use the unit in conjunction with instruction in software for manipulating photographic images or creating computer graphics.

*Developing Themes:* Allow students to write music, poetry, or dramatic monologues based on their own artworks or those of classmates.

*Developing Critical Skills:* Engage students in analysis and interpretation of additional expressionistic artworks.

*Exploring Surrealism:* Provide additional historical background on Surrealism and related movements. As a group, look for examples of surreal works in contemporary paintings, graphic arts, films, television, and music.

**Integration Opportunity**

The unit can be integrated with creative writing activities.

ART AS EXPRESSION  
EXPLORING INNER REALITY

SUMMATIVE ASSESSMENT

In Lesson 3, students will create a color background that expresses an inner state. That work can be assessed using rubric item 1. (Students should be asked to explain choices before work is assessed as “Basic.”) In Lesson 5, students will add images to the backgrounds, applying what they learned about Surrealism. Rubric items 2-4 can be used to assess that phase. In Lesson 6, students will critically respond to each other’s work, an activity that can be assessed using rubric item 5. The holistic assessment tool on the next page can be used for formative assessment of students’ participation in group discussions and activities or can be factored into the final grade.

Criteria	Advanced	Proficient	Basic	Below Basic
1) Expressive use of the art elements of color and space in background	Both elements strongly suggest the emotion or idea student chose.	One element is strongly consistent with the emotion or idea—or both elements seem fairly consistent.	At least one element is fairly consistent with the title and no elements seem noticeably inappropriate. Student’s rationale for choices shows understanding.	Elements do not suggest the emotion or idea student chose and/or one or more elements seem inappropriately. Student can provide no rationale for choices.
2) Innovative use of random associations from Lesson 5 in choice of foreground objects	Images strongly reflect random associations in unexpected, thought-provoking ways.	Images strongly reflect random associations.	Work shows some connection to random associations.	Work shows little or no connection to random associations.
3) Dream-like qualities in scene	Objects are arranged in a coherent scene that strongly suggests a dream reality.	Objects are arranged in a fairly coherent scene with some evident dream-like qualities.	Objects are arranged in a scene that has at least one aspect suggesting a dream.	The work lacks any features that suggest a scene from a dream.
4) Appropriate title	Title has a surreal quality and arouses curiosity.	Title has a surreal quality and is somewhat interesting.	Title shows some thought.	Title is missing or suggests little effort.
5) Effective critique of classmate’s work	Critique is informative and thought-provoking. It provides a compelling interpretation of the classmate’s artwork.	Critique is informative and provides a reasonable interpretation of the classmate’s artwork.	Critique includes some interpretive and historical references and relates to the classmate’s artwork.	Critique shows little or no effort.

### Holistic Assessment of Process

Reflect on students' work throughout the process using the criteria below. Process includes sketches in Lesson 2, whole group discussions in Lessons 2-4, group activities in Lesson 5, and a journal entry in Lesson 5. If factored into the final grade, inform students of the criteria used to arrive at the scores. If possible, comment on students' specific oral responses, journal entries, or contributions to group work that led to the rating the student received.

3 = Outstanding Work. A) Student's sketches demonstrated intensive engagement and thought. B) Student's participation significantly enhanced discussion and group activities. C) Student offered many ideas that were appropriate, highly imaginative responses to topics and tasks. D) Student demonstrated knowledge of most unit content and connected it to artistic and critical challenges in exceptional ways. E) Student's answers to questions in lesson 6 and/or comments during examination of artworks demonstrated understanding of expressionism as an aesthetic stance, as well as deep inquiry and reflection.

2= Good Work. A) Student's sketches showed engagement and thought. B) Student shared enthusiastically during discussion and activities. C) Student offered many ideas that were appropriate to the topics and tasks, and some ideas showed imagination. D) Student demonstrated knowledge of most important unit content and made at least one good connection between content and critical tasks. E) Student's answers to questions in lesson 6 and/or comments during examination of artworks demonstrated basic understanding of expressionism as an aesthetic stance and some evidence of inquiry and reflection.

1 = Good Effort. A) Student completed a sketch. B) Student took part in discussions and activities. C) Student offered a few ideas that were appropriate to the topics and task. D) Student demonstrated knowledge of some important content. E) Student's answers to questions in lesson 6 and/or comments during examination of artworks addressed expressionistic qualities but showed limited evidence of inquiry and reflection.

0 = Student showed little or no evidence of effort or understanding during much of the process.

## MATERIALS AND RESOURCES

## Art Reproductions

Works with expressive qualities from any period or movement can be incorporated in Lesson 2. Some works from Lesson 2 can be incorporated into the multimedia presentation for Lesson 1.

*Note: Due to the nature of some artists' subject matter, teacher preview of resource materials, particularly of Web sites, is recommended.*

## Lesson 2: Works Specifically Discussed

Edvard Munch (Norwegian, 1863-1944), *Evening on the Karl Johan*, 1892

George Caleb Bingham (American, 1811-1879), *The County Election*, 1850-51

## Additional Works:

Vincent Van Gogh (Dutch, 1853-1890), *The Starry Night*, 1889, and *Crows Over the Wheatfield*, 1890

Paul Gauguin (French, 1848-1903), *The Vision After the Sermon (Jacob Wrestling with the Angel)*, 1888

Munch, *The Scream*, 1895

Harald Sohlberg (Norwegian, 1869-1935), *Night*, 1904, and *Country Road*, 1912

Franz Marc (German, 1880-1916), *The Blue Horse*, 1911, *The Yellow Cow*, 1911, and *The Fate of the Animals*, 1916

## Lesson 3

Reproductions from artists who use color and space expressively, such as:

Van Gogh, *The Yellow House*, 1888, *Corridor in the Asylum*, 1889, and *The Night Cafe*, 1888

Giorgio De Chirico (Greek, 1888-1978), *The Enigma of a Day*, 1914, *The Great Metaphysician*, 1917, and *Gare Montparnasse (The Melancholy of Departure)*, 1914; Alice Neel (American, 1900-1984), *After the Death of the Child*, 1927/28

## Lesson 4

Reproductions by Surrealist artists

Salvador Dalí (Spanish, 1904-1989), *The Persistence of Memory*, 1931, *Forgotten Horizon*, 1936, *Soft Construction with Boiled Beans: Premonition of Civil War*, 1936, and other works

René Magritte (Belgian, 1898-1967), *The False Mirror*, 1928, and *The Black Flag*, 1937

Max Ernst (German, 1891-1976), *Two Children Are Threatened by a Nightingale*, 1924

**ART AS EXPRESSION**  
**EXPLORING INNER REALITY**

Frida Kahlo (Mexican, 1907–1954), *My Dress Hangs There*, 1933, *The Little Deer*, 1946, and *Tree of Hope*, 1946

**Books**

*Post-Impressionism* by Belinda Thomson (Movements in Modern Art series), Cambridge University Press, 1998

*Surrealism* by Fiona Bradley (Movements in Modern Art series), Cambridge University Press, 1997

*Surrealism: The Dream of Revolution* by Richard Leslie, Todtri Productions Ltd., 1997

*Salvador Dalí* by Robert Anderson, Blume, 2004 (suitable for students)

*The Art of the Surrealists* by Edmund Swinglehurst, Shooting Star Press, 1995

**Technology**

A computer with software for incorporating images, audio, and video. A general list of suggested content is included in Lesson 1. If necessary, images, audio, and video elements can be introduced without being integrated.

Projection and sound equipment for showing the presentation

Blank CDs for distributing the presentation to view later (Optional)

**Web Sites**

Poems, both text and audio (for Lesson 1)—[www.poetryfoundation.org](http://www.poetryfoundation.org) and [www.poets.org](http://www.poets.org)

Metropolitan Museum of Art (An online exploration of Vincent Van Gogh)—[www.metmuseum.org/explore/van\\_gogh/intro.html](http://www.metmuseum.org/explore/van_gogh/intro.html)

Van Gogh Gallery—[www.vangoghgallery.com/painting/](http://www.vangoghgallery.com/painting/)

Edvard Munch: The Dance of Life—[www.edvard-munch.com/index1.htm](http://www.edvard-munch.com/index1.htm)

Web Exhibits (Three exhibits about color)—[www.webexhibits.org](http://www.webexhibits.org)

Color and Color Theory Information—[www.colormatters.com/](http://www.colormatters.com/)

Surrealism Characteristics handout—[ctap295.ctaponline.org/~bbatchel/vocabworksheet.htm](http://ctap295.ctaponline.org/~bbatchel/vocabworksheet.htm)

International Association for the Study of Dreams (A gallery of art about dreams and an index of films with dream sequences or dreams as the subject) — [www.asdreams.org](http://www.asdreams.org)

Two sites on Magical Realism—[www.public.asu.edu/~aarios/resourcebank/definitions/](http://www.public.asu.edu/~aarios/resourcebank/definitions/) and [www.tendreams.org/magic.htm](http://www.tendreams.org/magic.htm)

ART AS EXPRESSION  
EXPLORING INNER REALITY

See The Web Gallery of Art ([www.wga.hu/](http://www.wga.hu/)), National Gallery of Art ([www.nga.gov](http://www.nga.gov)), and Mark Harden's Artchive ([www.artchive.com](http://www.artchive.com)) for electronic reproductions of most of the works cited.

### Student Materials

Sketch paper

Blue color swatches of varied shades or color samples generated using a paint program

Assorted media for drawing in color

Acrylic or watercolor paints, brushes, and supplies

Images (found in old magazines or online or photographed by student)

## VOCABULARY LIST

aesthetics, aesthetic theory, aesthetic stance	imitative
analyze	interpret
compare	irrational, improbable
contrast	Magic Realism
Dada	Post-Impressionism
expressive	representational, representationalism
expressionism	Surrealism
fantasy, fantastic	Symbolism
German Expressionism	unconscious (subconscious)