



Dalí Museum, Saint Petersburg, Florida

Integrated Curriculum Tour Form

Education Department, 2015

TITLE:

"Salvador Dalí: Elementary School Dalí Museum Collection, Paintings "



SUBJECT AREA:

(VISUAL ART, LANGUAGE ARTS, SCIENCE, MATHEMATICS, SOCIAL STUDIES)

Visual Art (Next Generation Sunshine State Standards listed at the end of this document)

GRADE LEVEL(S):

Grades: K-5

DURATION: (NUMBER OF SESSIONS, LENGTH OF SESSION)

One session (30 to 45 minutes)

Resources: (Books, Links, Films and Information)

Books:

- *The Dalí Museum Collection: Oil Paintings, Objects and Works on Paper.*
- *The Dalí Museum: Museum Guide.*
- *The Dalí Museum: Building + Gardens Guide.*
- Ades, dawn, *Dalí (World of Art)*, London, Thames and Hudson, 1995.
- *Dalí's Optical Illusions*, New Heaven and London, Wadsworth Atheneum Museum of Art in association with Yale University Press, 2000.
- *Dalí*, Philadelphia Museum of Art, Rizzoli, 2005.
- Anderson, Robert, *Salvador Dalí, (Artists in Their Time)*, New York, Franklin Watts, Inc. Scholastic, (Ages 9-12).
- Cook, Theodore Andrea, *The Curves of Life*, New York, Dover Publications, 1979.
- D'Agnesi, Joseph, *Blockhead, the Life of Fibonacci*, New York, Henry Holt and Company, 2010.
- *Dalí, Salvador, The Secret life of Salvador Dalí*, New York, Dover publications, 1993.

- *Diary of a Genius*, New York, Creation Publishing Group, 1998.
- *Fifty Secrets of Magic Craftsmanship*, New York, Dover Publications, 1992.
- Dalí, Salvador, and Phillipe Halsman, *Dalí's Moustache*, New York, Flammarion, 1994.
- Elsohn Ross, Michael, *Salvador Dalí and the Surrealists: Their Lives and Ideas, 21 Activities*, Chicago review Press, 2003 (Ages 9-12)
- Ghyka, Matila, *The Geometry of Art and Life*, New York, Dover Publications, 1977.
- Gibson, Ian, *The Shameful Life of Salvador Dalí*, New York, W.W. Norton & Company, 1998.
- Huntley, H.E., *The Divine Proportion*, New York, Dover publications, 1970.
- Lubar, Robert S., *Dalí: The Salvador Dalí Museum Collection*, Boston, Bulfinch Press, 2000.
- Moorhouse, Paul, *Dalí*, San Diego, Thunder Bay Press, 1994.
- Neret, Gilles, and Robert Descharnes, *Dalí: The Paintings*, New York, Taschen, 2001.
- Obiola, Anna, *Dalí and the Path of Dreams*, London, Frances Lincoln Publishers, 2007.
- Radford, Robert, *Dalí A & I (Art & Ideas)*, London, Phaidon Press Limited, 1997.
- Raimondo, Joyce, *Imagine That! Activities and Adventures in Surrealism*, New York, Watson-Guption Publications, 2004.
- Resnick, Mike, *World behind the Door: An Encounter with Salvador Dalí (Art Encounters)*, Watson-Guption, 2007.
- Romero, Luis, *Dalí*, Barcelona, Poligrafa, 2003.
- Salvador Dalí Museum, *Guide to the Dalí Museum*, St. Petersburg: Salvador Dalí Museum, 2010.
- Wensel, Angela, *The Mad, Mad, Mad World of Salvador Dalí (Adventures in Art)*, Prestel Publishing, 2003.
- *Do You See what I See? The Art of Illusion*, Munich, Prestel, 2001.
- Venezia, Mike, *Salvador Dalí (Getting to Know the World's Greatest Artists)*, Children's Press / Scholastic Library Publishing, 1993. (Ages 4-8)

Links:

- **Florida Art Education Association:** www.faea.org
- **National Art Education Association:** www.arteducators.org
- **National Core Art Standards:** www.nationalartstandards.org
- Dalí Museum: www.thedalí.org
- Dalí Museum Education Department on You Tube: YouTube.com/dalieducation
- Dalí Museum on Facebook: Facebook.com/thedalímuseum
- Dalí Foundation, Spain: www.salvador-dalí.org
- Quotes by Dalí: Artquotes.net/masters/dalí_quotes.htm
- About the Fibonacci Sequence: Blockheadbook.com
- Watch Donald in Mathmagicland on You Tube: <http://www.youtube.com/watch?v=ACTjN4CSN5o>
- Fun with 3.14: teachpi.org
- <http://www.phaidon.com/agenda/architecture/picture-galleries/2011/march/22/an-architectural-tour-around-the-36-million-salvador-dalí-museum/>
- <http://www.archdaily.com/103728/salvador-dalí-museum-hok/>

Films:

- *Dalí Condensed*: 5 lecture series, Peter Tush, Curator of Education, Dalí Museum You Tube Site.
- *Artists of the 20th Century: Salvador Dalí*, Kultur, Kultur Films, 2004, 50 min.
- *Dalí Dimension: Decoding the Mind of a Genius*, Joan Ubenda, Susi Marques, and Eli Pons, Music Video Dist., 2005, 75 min.
- *Dalí in New York*, Jack Bond, Sunrise Pictures, 2008, 57 min.
- *Disney's Donald in Mathmagic Land*, Hamilton Luske, Disney Studios, 1959, 26 min.
- *Destino (Disney's Fantasia 2000)*, Dalí, Disney Studios, 1945, 2003, 6 min., Available on Blu-ray version only.
- *Get Surreal with Salvador Dalí*, Steve Burcham, Salvador Dalí Museum, 1998, 30 min., Available free upon request from the Dalí Museum.
- *Salvador Dalí the 4th Dimension*, Paul Pissanos, Paul Pissanos Productions, 2010, 40 min.
- *Un Chien Andalou*, Luis Bunuel & Salvador Dalí, Transflux Films, 1929/2004, 5 min.

Information and Visuals:

- Salvador Felipe Jacinto Dalí.
- May 11, 1904 – January 23, 1989.
- Figueres, Spain.
- Reynolds and Eleanor Morse
- Dalí's studio in Port Lligat
- Map of Spain or Catalonia
- Fibonacci sequence, Golden spiral, Golden rectangle
- Pi (22/7=3.14...), Irrational Number, Phi (Golden ratio=1.618...)
- Alberti perspective grid
- Tiling and tessellation (M.C.Escher)
- One, two, three point perspective
- DNA double helix
- Platonic Solids (Cube, etc.)
- Fractals
- Anamorphic Art

- Hypercube
- Jean-Francois Millet, *The Angelus*, 1859
- Dalí and his family
- Avant Garden
- Glass Enigma















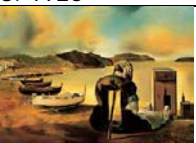

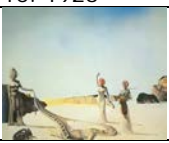

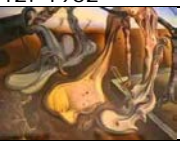
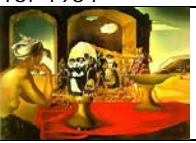








Dalí Milestones:

- **1904** Salvador Dalí born May 11, in Figueres, Catalonia, Spain.
- **1921** Dalí's mother dies.
- **1922** Exhibits painting in Barcelona, Spain.
Attends art school in Madrid, Spain.
- **1925** First single artist exhibition in Barcelona.
- **1926** First trip to Paris, where he meets Pablo Picasso.
- **1928** *Basket of Bread* exhibited at the Carnegie Institute, Pittsburgh.
- **1929** Second trip to Paris, where he meets Andre Breton, founder of surrealism.
Makes film *Un Chien Andalou* with Luis Bunuel.
Meets future wife, Gala Eluard.
Officially joins the Surrealist movement.
- **1930** Settles in Port Lligat, Spain.
- **1931** Paints *Persistence of Memory*.
- **1934** Dalí and Gala marry in civil ceremony.
Dalí and Gala's first trip to New York City.
- **1936** Appears on cover of *Time Magazine*.
- **1938** Visits Sigmund Freud in London.
- **1939** Designs exhibit for New York World's Fair.
- **1940** Dalí and Gala escape from Europe during German occupation, seek refuge in United States lasting eight years. Paints first work in exile. *Daddy Longlegs of the Evening – Hope!*
- **1941** First retrospective at Museum of Modern Art, New York.
- **1942** Publishes creative autobiography *The Secret Life of Salvador Dalí*.
- **1943** Meets Eleanor and Reynolds Morse, lifelong friends and major collectors.
- **1945** Works with Alfred Hitchcock on film *Spellbound*.
- **1946** Works with Walt Disney on animated film *Destino*.
- **1949** Paints first large-sized religious canvas, *Madonna of Port Lligat*.
- **1950** Declares his art "Nuclear Mysticism."
Dalí's father dies.
- **1958** Dalí and Gala remarry in a religious ceremony.
- **1964** Awarded the Grand Cross of the Order of Isabella the Catholic, one of Spain's highest decorations.
- **1969** Starts painting *The Hallucinogenic Toreador*, Completed the following year.
- **1971** The Morses open their Dalí collection in Beachwood, Ohio.
- **1974** Dalí opens his own museum, the Teatro-Museo Dalí, in Figueres, Spain.
- **1982** Dalí Museum opens in St. Petersburg, Florida.
Gala dies in her castle in Pubol, Spain on June 10.
King Juan Carlos confers the title of Marquis of Dalí of Pubol on Dalí because of the artist's exceptional contribution to Spanish culture.
- **1983** Dalí foundation established in Figueres, Spain.
- **1989** Dalí dies of heart failure in Figueres, Spain on January 23.

Architecture:

- Yan Weymouth, Architect.
- Beck, Construction Company.
- Peter Arendt, Owner's Rep and Program Manager.
- Reason 1. Show complete collection of oils.
- Reason 2. Protection from hurricanes.
- The Enigma is built to withstand a Category 3 hurricane.
- The Building is set to withstand a Category 5 hurricane.
- The Enigma is inspired by the geodesic dome over Dalí's Museum in Figueres, Spain.
- The Building is a strong concrete box with massive rebar.
- Cost of project + construction: \$36.5 million (delivered at cost).


Suggested Illustrations: (1917-1976)

				
Salvador Dalí	Museum: 1.11.11	1. 1917	2. ca. 1918-19	3: 1918-19
				
4: 1921	5: 1923	6: 1923	7. 1924	8. 1926
				
9: 1926	10. 1926	11: 1930	12: 1932	13: 1934
				
14: 1936	15: 1936	16: 1940	17: 1940	18. 1940
				
19: 1943	20: 1952-54	21: 1956	22: 1958-59	23: 1960
				
24: 1963	25: 1969-70	26: 1976		

Suggested Artworks: (Title, Date, Medium, Scale and Description)

Suggested Number of Artworks per Tour: (Eight to Twelve)

Artwork 1:



***View of Cadaqués with Shadow of Mount Pani*, 1917, oil on burlap, 15 ½ x 19 in.**

- Located on Spain's northeastern coast.
- Remote fishing community.
- Dalí's father rented a summerhouse from the Pitchot family.
- Tramuntana winds in winter and warm light of the Mediterranean in summer.
- Rocky formations of Cap de Creus sculpted by winter storms.
- Panoramic landscape in the Impressionist style.
- Impressionist style painted on burlap used to keep the fishing boats from cracking when they were out of the water.
- Dalí was only 13 years old when he painted this landscape.
- Because of the burlap and the style of painting with thick dabs of paint, this artwork has a great deal of texture.

Artwork 2:



View of Portdogue (Port Alguer), Cadaqués, ca. 1918-19, oil on canvas, 7 ¾ x 20 in.

- View of the Riba d'En Pichot along the shoreline of the village.
- The whitewashed surfaces of the buildings whose intense luminosity Dalí establishes by playing off near-complimentary color schemes.
- Background is a mass of near-abstract color planes reflected in the water.
- Calm and solitude associated with Dalí's adopted village.
- Dalí loved to go to Cadaqués when he was young to be by the Mediterranean sea and paint.
- His family and friends would even play the piano by the seaside in the evenings.

Artwork 3:



Self-Portrait, 1918-19, oil on canvas, 10 ½ x 8 ¼ in.

- Beginning artist working in his first studio.
- Canvases hang on the back wall.
- Open window with a view onto the brilliantly illuminated sea.
- The deep shadow and warm light suggest sunrise or sunset.
- Maximum tonal effect is established by the subtle modulation of pure unmixed colors.
- The upper floor of a fisherman's house had been Ramon Pichot's studio.
- Many artists paint self-portraits working in their studios.
- The colors are light and bright.

Artwork 4:



Self-Portrait (Figueres), 1921, oil on burlap, 14 ½ x 16 ½ in.

- Dalí used dress and physical appearance as a means to assert his identity.
- His costume identified him as an "insurgent" within bourgeois society and also stood out among his artist peers at the Residencia de Estudiantes in Madrid, where he lived while attending the Real Academia de San Fernando.
- Large black felt hat, pipe and a long cape.
- Dark shadows set off against areas of intense blue, red and yellow makes the mood very dramatic.
- He did not graduate from art school, but worked hard and learned very much.
- His father wanted him to be a teacher of art, not just a painter.

Artwork 5:



Cadaqués, 1923, oil on canvas, 38 x 50 in.

- Idyllic and relaxed, not typical of Dalí's later style.
- Noucentismo style where people are part of the landscape.
- Copied the style of other artists like Derain, Cézanne and Picasso.
- New muted tones.
- Panoramic view of Cadaqués and the Riba d'En Pichot from a hill overlooking Cadaqués Bay.
- In both theme and style, this painting marks a turning point in Dalí's artistic career.
- New sense of order and composure is evident emphasizing the underlying structure of the landscape, treating volume and mass in terms of simplified geometric shapes.
- An organic rhythm unifies the composition with rounded olive trees like balloons and block buildings.
- The holiday balloon is a modernist symbol.
- His sister is repeated seven times in the foreground.
- The dog is a double image, turning to chase its tail and looks like it is missing the head.

- The dog also appears in the same place in another Dalí painting, *Toreador*.
- Painted when he was suspended from the Academy.
- Dalí closely followed recent developments in international avant-garde art.
- This is a peaceful scene showing how much Dalí knew about art at age 19.

Artwork 6:



Portrait of My Sister, 1923, oil on canvas, 41 x 29 ¾ in.

- Dalí's younger sister, Ana Maria, occupies a prominent position in his early work.
- Between 1923 and 1926, Dalí painted his sister at least twelve times.
- The painting was originally a straight forward portrait of Ana Maria dressed in a casual robe seated in an armchair.
- The other image of his sister was a later addition that changed the painting into a strange and monstrous caricature.
- Ana Maria in her 1949 book, *Salvador Dalí Seen by His Sister*, blamed Gala, Dalí's wife, and Surrealism for the downfall of her brother.
- Even though they were very close as children, they seemed to never to be close again as adults.

Artwork 7:



Still Life (Sandia), 1924, oil on canvas, 19 ½ x 19 ½ in.

- Dalí experimented with Cubism and used ideas from Picasso, Braque, Gris, Morandi, Carra, Ozenfant and Jeanneret (Le Corbusier).
- This painting represented a throwback to an earlier moment in the history of cubist and post-cubist painting.
- Dalí tried many different styles of art before he discovered his own personal style.
- He was always interested in learning something new about art and the world around him.
- The large piece of fruit in the painting is watermelon.
- Cubism is a style of painting using very simple lines and shapes.
- Cubism does not look realistic, it is abstract.

Artwork 8:



Girl with Curls, 1926, oil on panel, 20 x 15 ¾ in.

- Before this painting, Dalí painted his sister and other women from the front like a normal portrait.
- When he turned the figure away from you, it seems more mysterious.
- This painting is dreamlike or surreal where an unusual composition is painted in a realistic style.
- Landscape uses aerial perspective with light tints in the sky to show depth, like Leonardo da Vinci.
- Often used pose of a female figure facing away from the viewer for psychological mystery.
- The girl appears too large for the composition.
- This seems to be a portrait of his dream girl.
- Many of the buildings he paints are like the ones he saw every day.
- The landscape also looks like the area of Spain where he grew up.

Artwork 9:



The Basket of Bread, 1926, oil on panel, 12 ½ x 12 ½ in.

- Proved to Dalí that he could master any style he chose.
- His early years are drawing to a close.

- This painting is very realistic.
- *Basket of Bread* represents the appearance of Dalí's new interests in the time between 1925-1926.
- The painting's light and detail are like the Dutch still lives of Jan Van Eyck, Vermeer and Zurbarán.
- Bread shows Dalí's attention to objects of everyday life.
- Bread has various meanings ranging from religious to the staple of life.
- This painting was one of the first to be exhibited in the United States, 1928, in Pittsburgh at the Carnegie Museum and brought Dalí international fame.
- Chiaroscuro is the contrast of light and dark in a painting.

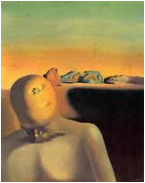
Artwork 10:



Femme Couchee, 1926, oil on panel, 10 ¾ x 16 in.

- *Femme Couchee* was exhibited in Dalí's second solo exhibition in 1926.
- The work is influenced by paintings of women by Picasso, blended with cubism.
- The figure is a foreshortened portrait of his sister, Ana Maria.
- Her pose reminds us of the crucifixion.
- The distorted space is like another artist, Giorgio de Chirico.
- The rocks are like the ones he saw during his summers in Cadaqués.

Artwork 11:



The Average Bureaucrat, 1930, oil on canvas, 31 7/8 x 25 ¾ in.

- This painting is an attack on father.
- Dalí did not like the control of his father.
- Dalí's father expelled him from the family in 1929.
- The image of the Bureaucrat shows that Dalí's father was a notary, like a lawyer.
- The bureaucrat in this painting is not great, just average.
- Like a mannequin without ears and clothes.
- The open cavities in the skull are filled with shells, not brain.
- The tiny father and son on the left side of the painting represent the way things were when he was young.
- There is a shadow of a piano lid behind the figure.
- The Dalí family had summer concerts with the Pichots at the sea side with a piano on rocks in Cadaqués.
- Mountain in the background has cinematic blur, like a movie.

Artwork 12:



Oeufs sur le Plat sans le Plat, 1932, oil on canvas, 23 ¾ x 16 ½ in.

- The scene is set in a landscape with the rocks of Cap de Creus and the Mediterranean Sea brilliantly illuminated in the distance.
- The strange objects include: Three fried eggs, one of which hangs limply from a fishing line, a semi-limp watch that is also suspended, and an enormous ear of red corn that is attached to the side of the tower.
- The watch shows the passage of time and another painting, the "Persistence of Memory."
- One of five paintings that feature soft fried eggs.
- The associations of eggs refer to Dalí's ideas of early childhood memories.
- Dalí makes the mother, not the father, the protector of the child.
- This painting also has a building and landscape that do not quite go together.

Artwork 13:



The Weaning of Furniture-Nutrition, 1934, oil on panel, 7 x 9 ½ in.

- This painting is about memory.
- Weaning means to not be so dependent like a baby any more.
- Lucia, Dalí's nanny when he was a child, is displaced and becomes a simple net mender.
- This is a perfect surreal miniature where Dalí uses realism to convince the viewer of the reality of the impossible combination of elements.
- From the hole in her body comes the night table and from the hole in the night table comes the smaller night table with a medicine bottle.
- Dalí was ill as a child with breathing problems and took medicine for it.
- The crutch shows his respect for Lucia in her old age.
- Living and not living things are part of the same memory.
- Nanny and furniture both part of the same childhood memory.
- Dalí explored the theme of the non-differentiation of people and objects and of objects and ambient space throughout the 1930's.
- This piece illustrates Dalí's interest in subject/object relations.
- The night table is a physical extension of the nurse, from whose body the object has migrated.
- On a psychoanalytic level, the imagery allegorizes the process of ego formation and the child's separation (weaning) from the mother.
- The landscape comes from the coast of Cadaqués and Port Lligat, his home and studio.

Artwork 14:



Morphological Echo, 1936, oil on panel, 12 x 13 in.

- Part of a series that explores Dalí's paranoiac principle of repetition.
- It is like De Chirico's *Melancholy and Mystery of a Street*.
- Dalí aligns nine objects in rows of three, mapping the coordinates of a precise grid.
- Each row corresponds to a particular classification of object: the glass, crust of bread, and bunch of grapes belong to the category "food"; the women, nurse, and reclining figure of Lenin belong to the category "human"; and the tower, mountain, and wall correspond to the category "inanimate structures."
- Numbers and mathematics were very important to Dalí.
- He used repeated numbers of three images to represent foods, humans and structures.
- Three is an odd number and so is nine.

Artwork 15:



Three Young Surrealist Women Holding in their Arms the Skins of an Orchestra, 1936, oil on canvas, 21 ¾ x 25 5/8 in.

- Beautiful work corresponds with Dalí's interest in fashion design.
- The "ripped" dresses are similar to the ones Dalí designed for Elsa Schiaparelli and Coco Chanel.
- Transformation: Dalí replaces their heads with rose bouquets.
- Like *Old Age, Adolescence and Infancy*, each woman represents a different age: young in middle, slightly older maid to right, stone-like matron to left.
- Their flowers shift from fresh blossoms to slightly past prime to barren.
- Musical instruments: stone French horn, soft piano and a limp cello.
- Two landscapes combined: beach of Rosas and rocks of Cap de Creus.
- Horizon line is mysterious and not clear.

Artwork 16:



Old Age, Adolescence, Infancy (The Three Ages), 1940, oil on canvas, 19 5/8 x 25 5/8 in.

- Paranoiac-critical image made before Dalí exiled in the U.S.
- The multiple images are in the form of three heads descending in age that are configured from the landscape and figural elements.
- As these images come in and out of focus through the push and pull of foreground and background elements, Dalí in effect stages the temporal experience of subjectivity: the persistence of memory.
- Old man features formed from *Angelus* woman with basket and key.
- Adolescent from Lucia and Dalí and mountains.
- Infant from net mender and her belt.
- Three ages of man = Riddle of the Sphinx (Oedipus). "What walks on four legs in the morning, two legs at noon and three legs in the evening?"
- Chestnuts mimic figures: youth/adolescence/maturity.
- This is one of multiple optical illusion paintings.

Artwork 17:



Daddy Longlegs of the Evening-Hope!, 1940, oil on canvas, 16 x 20 in.

- This painting is the first work painted when Dalí arrived in America.
- This piece was the initial painting purchased by phone, in April, 1943, by Eleanor R. and A. Reynolds Morse, to celebrate their anniversary.
- They met Dalí in New York in May, 1943, which began a long association with Dalí and Gala.
- This painting is a transitional work where Dalí expresses the unsettling and harrowing experience of war, exile and an uncertain future.
- The Putto hiding his eyes is an Italian influence portraying horror.
- The soft portrait is Dalí.
- Cannon reference is from De Chirico.
- The horse is eyeless.
- The plane appears to be a soft sculpture.
- Winged Nike of Somathrace with a broken wing and bandages shows victory at a great cost.
- The olive tree and box also appeared in *The Persistence of Memory*.
- The limp cello demonstrates that the arts are useless during wartime.
- The inkwells represent signing of peace treaties.
- Ants symbolize horror and decay.
- The spider is from a French proverb as a sign of hope amid despair.
- This painting was created while Dalí was writing *Secret Life*.
- The painting was purchased for \$1,250 and the frame for \$1,700.

Artwork 18:



Slave Market with the Disappearing Bust of Voltaire, 1940, oil on canvas, 18 1/4 x 25 3/4 in.

- Paranoiac-critical image made before Dalí was exiled in the U.S.
- Features of Bust of Voltaire in center made from couple in slave market.
- Opening in damaged wall = head, two Dutch heads = eyes, two white collars = cheek and nose, clasped hands and white sleeves = chin.
- Voltaire was a 1700's philosopher of rational skepticism, author of *Candide*.
- Dalí thought that Voltaire represented the Age of Reason, which was the opposite of what Dalí believed.
- Gala as slave, appears to be looking at the face, but is sitting behind the bust.
- Illusion with apple (looks like rear of figure) and pear (looks like mountain in distance).
- "Through her patient love, Gala protects me from the ironic and swarming world of slaves. Gala in my life destroys the image of Voltaire and every possible vestige of skepticism."
- This is one of the best double image paintings.
- Inside the image of a slave market, a bust of Voltaire, whose face is formed by two standing women dresses in seventeenth-century Spanish costume, and a fruit dish, whose base visually rhymes with that of the statue.
- Dalí attacks the very foundation of enlightened reason with this painting.

Artwork 19:



Geopoliticus Child Watching the Birth of the New Man, 1943, oil on canvas, 18 x 20 ½ in.

- Describes Dalí's praise to the emergence of a new postwar world order.
- Dalí marks his exile in America as a division event in a broader process of global transformation.
- The man emerging from the egg represents the artist himself considering the figure is emerging from North America.
- There is a menacing and foreboding air to the painting as well as its celebration of the postwar order.
- The shadow of the adult figure is short and the shadow of the child is long.
- The old ways of the world are dying and the new ways are just beginning.

Artwork 20:



The Disintegration of the Persistence of Memory, 1952-54, oil on canvas, 10 x 13 in.

- Reinterpretation of Dalí's most famous painting, *The Persistence of Memory*, 1931 (Museum of Modern Art, New York), showing how in two decades Dalí and the world moved from Surrealism to Nuclear Mysticism.
- By showing the disintegration of the familiar composition, Dalí indicates how he has changed, and indeed how the world has changed, over the two decades between 1931 and 1952.
- Where once the mysteries of the universe were explained through psychoanalysis, now they are explained through science, quantum mechanics.
- Original title: "*The chromosome of a highly colored fish's eye starting the harmonious disintegration of the persistence of memory.*"
- The fish bears witness to the end of the world.
- The atomic bomb dissolves objects into elemental particles, the material world dissolving into its atomic structure.
- Rhinoceros horns, containing perfect mathematical spirals, are like the bombs being dropped. For Dalí, even explosions have an underlying harmonious nature.
- Dalí's self-portrait dissolves into jellied skin.
- The watches have become unanchored, with their melting oozing form becoming more brittle like smashed glass or ice.
- Dalí has remade his earlier surrealist masterpiece, pulling back the skin of the distant seascape to reveal a new structure that is meant to visualize quantum mechanics.

Artwork 21:



Nature Morte Vivante (Still Life-Fast Moving), 1956, oil on canvas, 49 ¼ x 63 in.

- One of Dalí's best paintings of the postwar years.
- Shows what Dalí called Nuclear mysticism.
- The design came from Dutch artist Floris Van Schooten's *Table with Food* (1617), in the Prado Museum.
- Dalí breaks down the composition into smaller particles.
- Dalí proposes the idea of a "Fast-moving" still life in which matter is suspended within a dynamic space-time continuum.
- Word play "still life – fast moving."
- Dalí had become friends with Romanian mathematician Matila Ghyka, whose studies of the Golden Section helped Dalí to create his compositions. This painting matches the design of a large grid made by Ghyka according to the Golden ratio.
- Werner Karl Heisenberg's work on quantum theory is linked with Dalí's interest in atomic physics.
- Heisenberg's Uncertainty Principle: In quantum mechanics, the position and momentum of a particle cannot be known at the same time.
- Dalí shows this several times with doubled objects (the fruit dish, apple, and cherry) where the located version of the objects casts a shadow, the momentum of the same object just resemble the shooting of the object through space.
- Dalí's pseudoscientific approach extends to an analysis of the double-helix structure of the DNA molecule and the logarithmic spiral.
- In 1953, Watson and Crick had just proposed that the DNA molecule should have a double helix spiral shape.
- Dalí includes a twisting banister and a rhino horn, with its own perfect spiral.
- The cauliflower floret on the right looks like the top of a mushroom cloud or a meteor, but Dalí uses it because of its growth patterns of perfect Golden spirals.

Artwork 22:



The Discovery of America by Christopher Columbus, 1958-59, oil on canvas, 161 ½ x 122 1/8 in.

- Originally titled "The Dream of Columbus."
- A late Nuclear Mystical painting.
- Commissioned for Huntington Hartford's New Gallery of Modern Art which opened on Columbus Avenue in New York in 1962.
- The design follows a large Golden Spiral starting with Gala's face, spiraling clockwise up and sweeping back down through the crosses and out where St. Narciso stands.
- Dalí had read a historian who believed that Columbus was from Catalonia, like Dalí so the great discovery of the new world parallels Dalí's own discovery of the new world.
- Columbus shown as a Grecian youth in toga discovering New World, so it is like he is in a dream.
- Three small images near the top of the painting are: 1. Michelangelo's *Pieta*, 2. Michelangelo's *Moses*, 3. King and Queen of Spain with Columbus prior to voyage.
- On right: Vertical lances, quoted from Velazquez's *Lances of Breda*, hold the image of Christ on the cross, a Spanish mystical image inspired by Spanish mystic St. John drawing of Christ seen from God's point of view.
- Dalí signs work by painting himself in as a monk holding the same cross found in the lances.
- Gala appears twice: First in the banner as The Immaculate Conception and second as the shrouded figure in the lower right who had removed herself from the three ring circus of Dalí's public life.
- The ship is the Santa Maria – the crow's nest becomes the Catholic chalice (holding the blood of Christ) and the circle in the upper cross is the Catholic Eucharist (the Body of Christ).
- St. Narciso and the Miracle of the Flies: On three occasions French invaders came over the Pyrenees to capture the city of Girona, the capital of Catalonia. According to the folk legend, large gadflies rose from St. Narciso's crypt, bringing pestilence and disease to the French, keeping the city free.
- Depicts Columbus stepping ashore on the New World and planting the banner of the Inmaculada on its soil.
- Dalí worked on his largest canvas to date for six months, assisted by Isador Bea.
- Weaves historical sources with popular legends.
- The bishop, a portrait of Bea, represents Saint Narciso, the patron of the medieval city of Girona.
- The sea urchin surrounded by cosmic rings is an illusion to the new age of space travel, depicted without spines but with celestial spheres rotating it – looks like some sort of cosmic satellite.
- It is a "sputnik" sea urchin, probably chosen by Dalí because its name suggests Sputnik, the unmanned Russian Satellite shot into space the previous year.
- The sea urchin suggests that the discovery of new worlds does not end with America, but continues into space.
- The structure of the painting is based on the harmonic rectangle calculated by Matila Ghyka in *The Geometry of Art and Life*.

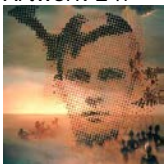
Artwork 23:



The Ecumenical Council, 1960, oil on canvas, 118 x 100 in.

- Dalí's last epic painting on the theme of religious mysticism.
- The scene is divided into two zones: an earthly realm and a vast heavenly paradise, interceding between them is Gala as Saint Helena, discoverer and defender of the True Cross.
- Gala appears as a muse through which the artist's religious and creative energies are channeled.
- Refers to Pope John XXIII's historic meeting with the archbishop of Canterbury in 1960 in a gesture of religious ecumenism.
- Dalí represents the Pope's coronation four times as well as God, the Son and the Holy Ghost.
- The fourth coronation in the upper right corner of the painting was created by dipping an octopus into paint and pressing the tentacles onto the canvas.
- The rendering of St. Peter's Basilica, the work of Dalí's assistant Isador Bea, adds a note of historical accuracy.

Artwork 24:



Portrait of My Dead Brother, 1963, oil on canvas, 69 x 69 in.

- This painting was inspired by the death of his older brother before Dalí was born.
- Dalí, his brother, and his father all shared the name "Salvador."
- The death of his brother haunted Dalí throughout his life.
- Dalí imagined himself as one-half of a double which can never be whole.
- Images of Spanish guards, cherries joined in a molecular structure, and the *Angelus*.
- Dalí forges an elaborate network of associations redefining his past in relation to myth, psychoanalysis, art history and modern science to shore up a divided self.
- The portrait is made up of cherries which create the face.
- There is a molecule made up of four light and four dark cherries.
- There is also an image of two cherries joined together by the stems.
- The large bird is his mother protecting the two boys.

Artwork 25:



The Hallucinogenic Toreador, 1969-70, oil on canvas, 157 x 118 in.

- Dalí returns to the double image in a huge canvas that is a vision of his life and art.
- Worked for 16 months after producing a series of detailed, preparatory drawings.
- Saw a reproduction of the Venus de Milo on a box of pencils from the Venus Pen & Pencil Co.
- Theme of love is formed by the Venus figure, who represents classic femininity, and the toreador, who functions as a cultural icon of masculinity.
- Dalí makes images he has used in the past: Venus figure, a young boy in a sailor suit, bust of Voltaire, rose of passion, female peasant from Millet's *Angelus*, cutout in the backs of four of the large Venus figures, and the flies.
- This is also a painting about a famous bullfighter who died during a bullfight. Bullfighting is a custom of Spain.
- The large venus becomes the face of Manolete, famous Spanish bullfighter gored to death.
- Hidden face in the Venus: Shirt button, green shadow = tie, shadow across abdomen and belly = lips, breast = nose, face = eye, necklace = tear, shadow of red-robed Venus = side of face.
- Shape of second bullfighter dedicating bullfight to Gala at left can be found in shadow of red-robed Venus and the three small white Venuses at bottom.
- Bull hidden in rocks.
- Dots becoming flies recall gadfly story from *Columbus* (St. Narciso & Miracle of the Flies).
- Woman on raft = new tourists to Club Med.
- Fly in bull's eye, Dalí wants Miracle of the Flies one more time to send tourists away.
- Bright colored dots resemble the banderillas stuck into bull's body during bullfight.
- Juan Gris chair in lower left, Spain produced modern art.
- Headless Venus above Gris chair is Venus of Empúries found near Dalí's home, Spain produced antiquity.
- Bright colored dots resemble Op Art, but don't seem to become anything.
- Gala frowns in the upper left corner and might have disliked bullfights.
- Dalí lower right, as a child in sailor suit with hoop and bone.
- Bust of Voltaire is from an earlier double image painting.
- Roses celebrate bullfight, but also recall rose-headed woman.
- Venus shadows at bottom are female from *Angelus*.
- Dog at bottom looks like brown pattern in water: from Life magazine, shot by R.D. James, it is a Dalmatian in a spotted area where you can only see the spots.
- Similar to the dog in the painting *Cadaqués*, 1923.
- Some of Dalí's large canvasses were mounted to a rack that he could raise and lower through an opening in the studio floor.

Artwork 26:



Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln-Homage to Rothko (Second Version), 1976, oil and collage on canvas, 99 ¼ x 75 ½ in.

- Dalí read a 1973 issue of *Scientific American* containing Leon Harmon's "The Recognition of Faces" about perception and image recognition. He distorted familiar faces, including the Mona Lisa and Lincoln, to see how much information our mind needs to recognize a face.

- Harmon's computer generated block portrait demonstrating the minimal conditions needed to recognize a face.
- Dalí wanted to use double images to create a completely new composition out of the distorted image of Lincoln.
- There is an earlier version in the Teatre-Museu Dalí in Figueres, Spain, painted on a large photo.
- The vast size made it difficult to see the face of Lincoln unless viewed by special glasses that reduce the image. Dalí gave visitors binoculars and asked them to look through the "wrong side" of the lens.
- Painted when Dalí was 72, just after he completed his Museum in Spain.
- Theme of passing time.
- Gala is depicted standing before an open window in a composition Dalí repeatedly painted over the years. She was 82 years old when this was painted, so she has become much younger.
- The rising sun also contains Christ in ascension, reminiscent of Dalí's 1951 painting titled *Christ of St. John of the Cross*, where Christ has died and is being resurrected.
- Dalí's title references Mark Rothko (1903-1970), a leading Abstract Expressionist painter.
- Dalí was competing with the Latvian-born American artist Mark Rothko in terms of the size, scale, and chromatic brilliance of his work.
- The skill and ingenuity required to produce the double image of Lincoln/Gala before the window is matched by Dalí's expert use of realistic effects.
- He glued a copy of an altered Lincoln photograph directly to the canvas, showing Dalí's interest in collage as well as photographic and reproduction technologies.
- Dalí joins science with psychoanalysis and religious mysticism by means of an extended process of "paranoiac" associations and interpretation.
- Dalí understood the implications of Harmon's research for the growing fields of neuroscience and computer imaging.
- Dalí returns to the major themes of his surrealist years showing his interest in new developments in the science of human perception.
- Dalí spent many years living between Spain and the United States and considered America his second home.
- Dalí painted this for America's Bicentennial in 1976.
- Painted in Dalí's hotel room at the St. Regis Hotel in New York.
- First displayed at the Guggenheim Museum in New York, 1976.

Vocabulary:

Alberti's grid
 Anamorphic Art
 Back ground
 Baroque
 Board
 Burlap
 Cadaqués
 Canvas
 Catalonia
 Chaos Theory
 Chiaroscuro
 Collage
 Cubism
 DNA
 Double helix
 Double image
 Elena Ivanovna Diakononova (Gala)
 Enigma
 Fibonacci's sequence
 Figueres
 Fore ground
 Foreshortening
 Fractals
 Geometry
 Golden triangle
 Golden rectangle
 Horizon line
 Hypercube
 Illusion
 Impressionism
 Juxtaposition
 Labyrinth
 Landscape
 Leonardo da Vinci
 Master work
 Matyla Ghyka
 Middle ground
 Nuclear mysticism

Oil painting
 Paranoiac critical method
 Perspective
 Phi (Golden ratio)
 Platonic solids
 Polyhedral
 Port Lligat
 Portrait
 Raphael
 Renaissance
 Rene Thom
 Reynolds and Eleanor Morse
 Salvador Felipe Jacinto Dalí
 Spain
 Surrealism
 Symmetry
 Tessellation
 Tiling
 Transformation
 Trompe l'oeil
 Vanishing point
 Vermeer

Declarative Knowledge: (Students will Know/Understand)

Students will know/understand: that the processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

Students will know/understand: that the arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

Students will know/understand: that the arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

Procedural Knowledge: (Students/Group will be able to do)

Students will be able to: critique works of art to understand the content and make connections with other content areas.

Students will be able to: use accurate art vocabulary to communicate about works of art and artistic and creative processes.

Students will be able to: discuss artworks found in public venues to identify the significance of the work within the community.

NGSSS: Next Generation Sunshine State Standards (Florida)

Visual Art (VA), Language Arts (LA), Science (SC), Mathematics (MA) and Social Studies (SS)


<http://tools.fcit.usf.edu/sss/>

<p>VA.5.C.3 VA.5.C.3.3</p>	<p>Big Idea: CRITICAL THINKING AND REFLECTION Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. Benchmark: 3. Critique works of art to understand the content and make connections with other content areas.</p>
<p>VA.5.S.1 VA.5.S.1.4</p>	<p>Big Idea: SKILLS, TECHNIQUES, AND PROCESSES Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. Benchmark: 4. Use accurate art vocabulary to communicate about works of art and artistic and creative processes.</p>
<p>VA.5.H.2 VA.5.H.2.3</p>	<p>Big Idea: HISTORICAL AND GLOBAL CONNECTIONS Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. Benchmark: 3. Discuss artworks found in public venues to identify the significance of the work within the community.</p>


Formative Assessments:

1. Observation of student engagement.
2. Monitoring student progress and "Teachable Moments."
3. Discussion participation and responses.

Summative Assessments: (Scoring Scales/Rubrics)

 LEARNING GOAL(S)	4 COMPLEX Personal Application	3 TARGET Success for all Students	2 SIMPLER Limited Success	1 PARTIAL Minimal Success	0 NO SUCCESS Unsatisfactory
Students will: critique works of art to understand the content and make connections with other content areas.	Critique all works of art to understand the content and make personal relevant connections with other content areas.	Critique works of art to understand the content and make connections with other content areas.	Critique some works of art to understand the content and usually make connections with other content areas.	Critique few works of art to understand the content and occasionally make connections with other content areas	No evidence of understanding or making connections.
Students will: use accurate art vocabulary to communicate about works of art and artistic and creative processes.	Use accurate art vocabulary to thoughtfully communicate personal perceptions about works of art and artistic and creative processes.	Use accurate art vocabulary to communicate about works of art and artistic and creative processes.	Occasionally use accurate art vocabulary to communicate about works of art and artistic and creative processes.	Seldom use art vocabulary to communicate about works of art and artistic and creative processes.	No evidence of art vocabulary or communication.
Students will: discuss artworks found in public venues to identify the significance of the work within the community.	Fully discuss artworks found in public venues using personal understanding to identify the significance of the work within the community.	Discuss artworks found in public venues to identify the significance of the work within the community.	Partially discuss artworks found in public venues to identify the significance of the work within the community.	Partially discuss artworks found in public venues with little significance to identify the work within the community.	No evidence of understanding artworks found in public venues.

REFERENCE SCALE/RUBRIC USED TO ASSESS: Visual Art, Design or any Creative Endeavor.

 THE DA FINE ART SCALE (RUBRIC)	4 COMPLEX Personal Application	3 TARGET Success for all Students	2 SIMPLER Limited Success	1 PARTIAL Minimal Success	0 NO SUCCESS Unsatisfactory
KNOWLEDGE	Uses basic directions and concepts of the assignment in a unique way.	All basic directions and concepts of the assignment clearly evident.	Uses most assignment specific directions and concepts.	Minimal assignment specific directions and concepts evident.	No evidence of knowledge.
REASONING	Connecting information in introspective, logical and sequential choices throughout entire creative process.	Connecting information in logical and sequential choices throughout entire creative process.	Connecting some information in choices throughout entire creative process.	Minimal connection of information in choices throughout entire creative process.	No evidence of reasoning.
TECHNICAL SKILLS	Demonstrates high level of expertise in techniques appropriately employed.	Uses all relevant techniques appropriately.	Uses most relevant techniques appropriately.	Minimal use of appropriate and relevant techniques.	No evidence of technical skills.
CREATIVITY	Exceptional evidence of personal style continued throughout creative process and product.	Solid evidence of personal style continued throughout creative process and product.	Some evidence of personal style continued throughout creative process and product.	Limited evidence of personal style continued throughout creative process and product.	No evidence of creativity.

ADDITIONAL REFERENCE MATERIAL:

Elements of Art:

Line, Shape, Color, Value, Form, Texture, Space.

Principles of Design:

Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity.

National Core Art Standards:

www.nationalartstandards.org

Creating, Performing/Presenting/Producing, Responding, Connecting.

Anchor Standards:

Creating:

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Performing/Presenting/Producing:

4. Analyze, interpret, and select artistic work for presentation.
5. Develop and refine artistic work for presentation.
6. Convey meaning through the presentation of artistic work.

Responding:

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Connecting:

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Critical Thinking:

Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation.

Bloom's Taxonomy:

Remembering, Understanding, Applying, Analyzing, Evaluating, Creating.

Marzano's Taxonomy:

Retrieval	Recognizing, recalling, executing.
Comprehension	Integrating, symbolizing.
Analysis	Matching, classifying, analyzing errors, generalizing, specifying.
Knowledge Utilization	Decision making, problem solving, experimenting, investigating.

Feldman's Model of Art Criticism (1981):

Description	What do you see in this work?
Analysis	How is the work organized?
Interpretation	What is the work about?
Judgment	Is the work successful? Why?

Anderson's Model of Art Criticism (1988):

Reaction	What is it?
Description	What does the work show? How, why, where was it made?
Interpretation	What is the work about? How do we know?
Evaluation	Is the work well done? How do we decide?

NGSSS: (Standard Numbers/Standards/Taxonomy Levels)

Next Generation Sunshine State Standards (Florida)

<http://tools.fcit.usf.edu/sss/>

Visual Art: **Critical Thinking and Reflection (C),**
Skills, Techniques, and Processes (S),
Organizational Structure (O),
Historical and Global Connections (H),
Innovation, Technology, and the Future (F)

Arts: Visual Art K

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.K.C.1)

Benchmark: 1. Create and share personal works of art with others. (VA.K.C.1.1)

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (VA.K.C.2)

Benchmark: 1. Describe personal choices made in the creation of artwork. (VA.K.C.2.1)

Benchmark: 2. Identify media used by self or peers. (VA.K.C.2.2)

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.K.S.1)

Benchmark: 1. Explore art processes and media to produce artworks. (VA.K.S.1.1)

Benchmark: 2. Produce artwork influenced by personal decisions and ideas. (VA.K.S.1.2)

Enduring Understanding 2: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (VA.K.S.3)

Benchmark: 1. Develop artistic skills through the repeated use of tools, processes, and media. (VA.K.S.3.1)

Benchmark: 2. Practice skills to develop craftsmanship. (VA.K.S.3.2)

Benchmark: 3. Handle art tools and media safely in the art room. (VA.K.S.3.3)

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process. (VA.K.O.1)

Benchmark: 1. Explore the placement of the structural elements of art in personal works of art. (VA.K.O.1.1)

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.K.O.2)

Benchmark: 1. Generate ideas and images for artworks based on memory, imagination, and experiences. (VA.K.O.2.1)

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (VA.K.O.3)

Benchmark: 1. Create works of art to document experiences of self and community. (VA.K.O.3.1)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d). (VA.K.H.1)

Benchmark: 1. Describe art from selected cultures and places. (VA.K.H.1.1)

Benchmark: 2. Follow directions for suitable behavior in an art audience. (VA.K.H.1.2)

Benchmark: 3. Explain how art-making can help people express ideas and feelings. (VA.K.H.1.3)

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (VA.K.H.2)

Benchmark: 1. Compare selected artworks from various cultures to find differences and similarities. (VA.K.H.2.1)

Benchmark: 2. Explore everyday objects that have been designed and created by artists. (VA.K.H.2.2)

Benchmark: 3. Describe where artwork is displayed in school or other places. (VA.K.H.2.3)

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields. (VA.K.H.3)

Benchmark: 1. Express ideas related to non-art content areas through personal artworks. (VA.K.H.3.1)

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking. (VA.K.F.1)

Benchmark: 1. Experiment with art media for personal satisfaction and perceptual awareness. (VA.K.F.1.1)

Benchmark: 2. Identify real and imaginary subject matter in works of art. (VA.K.F.1.2)

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies. (VA.K.F.2)

Benchmark: 1. Describe where art ideas or products can be found in stores. (VA.K.F.2.1)

Enduring Understanding 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. (VA.K.F.3)

Benchmark: 1. Create artwork that communicates an awareness of self as part of the community. (VA.K.F.3.1)

Arts: Visual Art 1

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.1.C.1)

Benchmark: 1. Create and discuss works of art that convey personal interests. (VA.1.C.1.1)

Benchmark: 2. Gather clues to help interpret and reflect on works of art. (VA.1.C.1.2)

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (VA.1.C.2)

Benchmark: 1. Describe visual imagery used to complete artwork. (VA.1.C.2.1)

Benchmark: 2. Use various media or techniques to learn how changes affect the completed artwork. (VA.1.C.2.2)

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.1.C.3)

Benchmark: 1. Identify vocabulary that is used in both visual art and other contexts. (VA.1.C.3.1)
Benchmark: 2. Distinguish between artwork, utilitarian objects, and objects from nature. (VA.1.C.3.2)

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.1.S.1)

Benchmark: 1. Experiment with art processes and media to express ideas. (VA.1.S.1.1)
Benchmark: 2. Use varied processes to develop artistic skills when expressing personal thoughts, feelings, and experiences. (VA.1.S.1.2)
Benchmark: 3. Create works of art to tell a personal story. (VA.1.S.1.3)
Benchmark: 4. Use accurate art vocabulary to communicate ideas about art. (VA.1.S.1.4)

Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information. (VA.1.S.2)

Benchmark: 1. Practice correct use of tools with various art media, techniques, and processes. (VA.1.S.2.1)
Benchmark: 2. Describe the steps used in art production. (VA.1.S.2.2)

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (VA.1.S.3)

Benchmark: 1. Practice skills and techniques to create with two- and/or three-dimensional media. (VA.1.S.3.1)
Benchmark: 2. Discuss the qualities of good craftsmanship. (VA.1.S.3.2)
Benchmark: 3. Demonstrate safety procedures for using art tools and materials. (VA.1.S.3.3)
Benchmark: 4. Identify and be respectful of artwork that belongs to others and represents their ideas. (VA.1.S.3.4)

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process. (VA.1.O.1)

Benchmark: 1. Identify and use the structural elements of art and organizational principles of design to support artistic development. (VA.1.O.1.1)

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.1.O.2)

Benchmark: 1. Create imagery and symbols to express thoughts and feelings. (VA.1.O.2.1)

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (VA.1.O.3)

Benchmark: 1. Use personal symbols in artwork to document surroundings and community. (VA.1.O.3.1)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d). (VA.1.H.1)

Benchmark: 1. Discuss how different works of art communicate information about a particular culture. (VA.1.H.1.1)
Benchmark: 2. Discuss suitable behavior expected of audience members. (VA.1.H.1.2)
Benchmark: 3. Describe ways in which artists use their work to share knowledge and life experiences. (VA.1.H.1.3)

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (VA.1.H.2)

Benchmark: 1. Compare artworks from different cultures, created over time, to identify differences in style and media. (VA.1.H.2.1)
Benchmark: 2. Identify objects of art that are used every day for utilitarian purposes. (VA.1.H.2.2)
Benchmark: 3. Identify places in which artworks may be viewed by others. (VA.1.H.2.3)

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields. (VA.1.H.3)

Benchmark: 1. Identify connections between visual art and other content areas. (VA.1.H.3.1)

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking. (VA.1.F.1)

Benchmark: 1. Use various art media and real or imaginary choices to create artwork. (VA.1.F.1.1)

Benchmark: 2. Identify how classmates solve artistic problems. (VA.1.F.1.2)

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies. (VA.1.F.2)

Benchmark: 1. Explain how artists impact the appearance of items for sale in stores. (VA.1.F.2.1)

Enduring Understanding 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. (VA.1.F.3)

Benchmark: 1. Describe the use of art to share community information. (VA.1.F.3.1)

Benchmark: 2. Follow directions for completing classroom tasks in a specified timeframe to show early development of 21st-century skills. (VA.1.F.3.2)

Arts: Visual Art 2

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.2.C.1)

Benchmark: 1. Use the art-making process to communicate personal interests and self-expression. (VA.2.C.1.1)

Benchmark: 2. Reflect on and discuss various possible meanings in works of art. (VA.2.C.1.2)

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (VA.2.C.2)

Benchmark: 1. Use appropriate decision-making skills to meet intended artistic objectives. (VA.2.C.2.1)

Benchmark: 2. Identify skillful techniques used in works by peers and others. (VA.2.C.2.2)

Benchmark: 3. Use suggestions from others to modify the structural elements of art. (VA.2.C.2.3)

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.2.C.3)

Benchmark: 1. Use accurate art vocabulary to identify connections among visual art and other contexts. (VA.2.C.3.1)

Benchmark: 2. Compare artworks with utilitarian objects and use accurate art vocabulary to describe how they are the same and how they are different. (VA.2.C.3.2)

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.2.S.1)

Benchmark: 1. Experiment with tools and techniques as part of art-making processes. (VA.2.S.1.1)

Benchmark: 2. Use diverse resources to inspire expression of personal ideas and experiences in works of art. (VA.2.S.1.2)

Benchmark: 3. Explore art from different time periods and cultures as sources for inspiration. (VA.2.S.1.3)

Benchmark: 4. Use accurate art vocabulary to discuss art. (VA.2.S.1.4)

Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information. (VA.2.S.2)

Benchmark: 1. Develop artistic skills through repeated experiences with art media, techniques, processes, and tools. (VA.2.S.2.1)
Benchmark: 2. Follow sequential procedures focused on art production. (VA.2.S.2.2)

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (VA.2.S.3)

Benchmark: 1. Manipulate art materials and refine techniques to create two- and/or three-dimensional personal works. (VA.2.S.3.1)

Benchmark: 2. Demonstrate growth in craftsmanship through purposeful practice. (VA.2.S.3.2)

Benchmark: 3. Follow directions for safety procedures and explain their importance in the art room. (VA.2.S.3.3)

Benchmark: 4. Describe the differences between using one's own ideas, using someone else's ideas as one's own, and drawing inspiration from the works of others. (VA.2.S.3.4)

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process. (VA.2.O.1)

Benchmark: 1. Employ structural elements of art and organizational principles of design in personal work to develop awareness of the creative process. (VA.2.O.1.1)

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.2.O.2)

Benchmark: 1. Use personal experience to convey meaning or purpose in creating artworks. (VA.2.O.2.1)

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (VA.2.O.3)

Benchmark: 1. Create personally meaningful works of art to document and explain ideas about local and global communities. (VA.2.O.3.1)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d). (VA.2.H.1)

Benchmark: 1. Identify examples in which artists have created works based on cultural and life experiences. (VA.2.H.1.1)

Benchmark: 2. Distinguish between appropriate and inappropriate audience behavior. (VA.2.H.1.2)

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (VA.2.H.2)

Benchmark: 1. Identify differences or similarities in artworks across time and culture. (VA.2.H.2.1)

Benchmark: 2. Identify objects from everyday life that have been designed and created using artistic skills. (VA.2.H.2.2)

Benchmark: 3. Identify the physical features or characteristics of artworks displayed in the community. (VA.2.H.2.3)

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields. (VA.2.H.3)

Benchmark: 1. Describe connections made between creating with art ideas and creating with information from other content areas. (VA.2.H.3.1)

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking. (VA.2.F.1)

Benchmark: 1. Use imagination to create unique artwork incorporating personal ideas and selected media. (VA.2.F.1.1)

Benchmark: 2. Explore the advantages of having multiple solutions to solve an artistic problem. (VA.2.F.1.2)

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies. (VA.2.F.2)

Benchmark: 1. Identify work created by artists and designers. (VA.2.F.2.1)

Enduring Understanding 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. (VA.2.F.3)

Benchmark: 1. Describe the use of art to promote events within the school or community. (VA.2.F.3.1)

Benchmark: 2. Work with peers to complete a task in art. (VA.2.F.3.2)

Benchmark: 3. Use time effectively while focused on art production to show early development of 21st-century skills. (VA.2.F.3.3)

Arts: Visual Art 3

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.3.C.1)

Benchmark: 1. Use the art-making process to develop ideas for self-expression. (VA.3.C.1.1)

Benchmark: 2. Reflect on and interpret works of art, using observation skills, prior knowledge, and experience. (VA.3.C.1.2)

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (VA.3.C.2)

Benchmark: 1. Assess personal artworks for completeness and success in meeting intended objectives. (VA.3.C.2.1)

Benchmark: 2. Compare techniques used by peers and established artists as a basis for improving one's own work. (VA.3.C.2.2)

Benchmark: 3. Use constructive criticism to improve artwork. (VA.3.C.2.3)

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.3.C.3)

Benchmark: 1. Critique one's own and others' artworks, and identify the use of structural elements of art and organizational principles of design. (VA.3.C.3.1)

Benchmark: 2. Describe the connections between visual art and other contexts through observation and art criticism. (VA.3.C.3.2)

Benchmark: 3. Explain the similarities and differences between artworks and utilitarian objects. (VA.3.C.3.3)

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.3.S.1)

Benchmark: 1. Manipulate tools and media to enhance communication in personal artworks. (VA.3.S.1.1)

Benchmark: 2. Use diverse resources to inspire artistic expression and achieve varied results. (VA.3.S.1.2)

Benchmark: 3. Incorporate ideas from art exemplars for specified time periods and cultures. (VA.3.S.1.3)

Benchmark: 4. Choose accurate art vocabulary to describe works of art and art processes. (VA.3.S.1.4)

Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information. (VA.3.S.2)

Benchmark: 1. Integrate the structural elements of art and organizational principles of design with sequential procedures and techniques to achieve an artistic goal. (VA.3.S.2.1)

Benchmark: 2. Follow procedures, focusing on the art-making process. (VA.3.S.2.2)

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (VA.3.S.3)

Benchmark: 1. Use materials, tools, and processes to achieve an intended result in two- and/or three-dimensional artworks. (VA.3.S.3.1)

Benchmark: 2. Develop craftsmanship skills through repeated practice. (VA.3.S.3.2)

Benchmark: 3. Work within safety guidelines while using tools, media, techniques, and processes. (VA.3.S.3.3)

Benchmark: 4. Demonstrate awareness of copyright laws to show respect for the ideas of others when creating art. (VA.3.S.3.4)

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process. (VA.3.O.1)

Benchmark: 1. Demonstrate how the organizational principles of design are used to arrange the structural elements of art in personal work. (VA.3.O.1.1)

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.3.O.2)

Benchmark: 1. Use creative and innovative ideas to complete personal artworks. (VA.3.O.2.1)

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (VA.3.O.3)

Benchmark: 1. Use symbols, visual language, and/or written language to document self or others. (VA.3.O.3.1)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d). (VA.3.H.1)

Benchmark: 1. Describe cultural similarities and differences in works of art. (VA.3.H.1.1)

Benchmark: 2. Describe the importance of displaying suitable behavior as part of an art audience. (VA.3.H.1.2)

Benchmark: 3. Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks. (VA.3.H.1.3)

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (VA.3.H.2)

Benchmark: 1. Compare differences or similarities in artworks across time and culture. (VA.3.H.2.1)

Benchmark: 2. Examine artworks and utilitarian objects, and describe their significance in the school and/or community. (VA.3.H.2.2)

Benchmark: 3. Describe various venues in which artwork is on display for public viewing. (VA.3.H.2.3)

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields. (VA.3.H.3)

Benchmark: 1. Discuss how knowledge gained in the visual art classroom can serve as prior knowledge in other classrooms. (VA.3.H.3.1)

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking. (VA.3.F.1)

Benchmark: 1. Manipulate art media and incorporate a variety of subject matter to create imaginative artwork. (VA.3.F.1.1)

Benchmark: 2. Explore the effects and merits of different solutions to solve an artistic problem. (VA.3.F.1.2)

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies. (VA.3.F.2)

Benchmark: 1. Identify places where artists or designers have made an impact on the community. (VA.3.F.2.1)

Enduring Understanding 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. (VA.3.F.3)

Benchmark: 1. Create artwork that communicates an awareness of events within the community. (VA.3.F.3.1)

Benchmark: 2. Collaborate to complete a task in art. (VA.3.F.3.2)

Benchmark: 3. Demonstrate the skills needed to complete artwork in a timely manner, demonstrating perseverance and development of 21st-century skills. (VA.3.F.3.3)

Arts: Visual Art 4

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.4.C.1)

Benchmark: 1. Integrate ideas during the art-making process to convey meaning in personal works of art. (VA.4.C.1.1)
Benchmark: 2. Describe observations and apply prior knowledge to interpret visual information and reflect on works of art. (VA.4.C.1.2)

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (VA.4.C.2)

Benchmark: 1. Revise artworks to meet established criteria. (VA.4.C.2.1)
Benchmark: 2. Use various resources to generate ideas for growth in personal works. (VA.4.C.2.2)
Benchmark: 3. Develop and support ideas from various resources to create unique artworks. (VA.4.C.2.3)

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.4.C.3)

Benchmark: 1. Use accurate art vocabulary when analyzing works of art. (VA.4.C.3.1)
Benchmark: 2. Compare purposes for the structural elements of art and organizational principles of design in artworks and utilitarian objects. (VA.4.C.3.2)
Benchmark: 3. Use the art-making process, analysis, and discussion to identify the connections between art and other disciplines. (VA.4.C.3.3)

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.4.S.1)

Benchmark: 1. Manipulate tools and materials to achieve diverse effects in personal works of art. (VA.4.S.1.1)
Benchmark: 2. Explore and use media, technology, and other art resources to express ideas visually. (VA.4.S.1.2)
Benchmark: 3. Create artworks that integrate ideas from culture or history. (VA.4.S.1.3)
Benchmark: 4. Use accurate art vocabulary to discuss works of art and the creative process. (VA.4.S.1.4)

Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information. (VA.4.S.2)

Benchmark: 1. Organize the structural elements of art to achieve an artistic objective. (VA.4.S.2.1)
Benchmark: 2. Demonstrate the ability to recall art procedures and focus on art processes through to the end of production. (VA.4.S.2.2)

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (VA.4.S.3)

Benchmark: 1. Experiment with various materials, tools, techniques, and processes to achieve a variety of results in two- and/or three-dimensional artworks. (VA.4.S.3.1)
Benchmark: 2. Plan and produce art through ongoing practice of skills and techniques. (VA.4.S.3.2)
Benchmark: 3. Follow procedures for using tools, media, techniques, and processes safely and responsibly. (VA.4.S.3.3)
Benchmark: 4. Discuss the importance of copyright law in regard to the creation and production of art. (VA.4.S.3.4)

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process. (VA.4.O.1)

Benchmark: 1. Use the structural elements of art and organizational principles of design to understand the art-making process. (VA.4.O.1.1)
Benchmark: 2. Identify the structural elements of art used to unite an artistic composition. (VA.4.O.1.2)

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.4.O.2)

Benchmark: 1. Use a variety of resources and art skills to overcome visual challenges in personal artworks. (VA.4.O.2.1)

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (VA.4.O.3)

Benchmark: 1. Apply meaning and relevance to document self or others visually in artwork. (VA.4.O.3.1)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d). (VA.4.H.1)

Benchmark: 1. Identify historical and cultural influences that have inspired artists to produce works of art. (VA.4.H.1.1)

Benchmark: 2. Identify suitable behavior for various art venues and events. (VA.4.H.1.2)

Benchmark: 3. Describe artworks that honor and are reflective of particular individuals, groups, events, and/or cultures. (VA.4.H.1.3)

Benchmark: 4. Identify and practice ways of showing respect for one's own and others'™ personal works of art. (VA.4.H.1.4)

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (VA.4.H.2)

Benchmark: 1. Explore works of art, created over time, to identify the use of the structural elements of art in an historical event or art style. (VA.4.H.2.1)

Benchmark: 2. Identify differences between artworks and utilitarian objects. (VA.4.H.2.2)

Benchmark: 3. Identify reasons to display artwork in public places. (VA.4.H.2.3)

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields. (VA.4.H.3)

Benchmark: 1. Discuss how analytical skills and thinking strategies are applied to both art production and problem-solving in other content areas. (VA.4.H.3.1)

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking. (VA.4.F.1)

Benchmark: 1. Combine art media with innovative ideas and techniques to create two- and/or three-dimensional works of art. (VA.4.F.1.1)

Benchmark: 2. Examine and apply creative solutions to solve an artistic problem. (VA.4.F.1.2)

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies. (VA.4.F.2)

Benchmark: 1. Discuss how artists and designers have made an impact on the community. (VA.4.F.2.1)

Benchmark: 2. Identify the work of local artists to become familiar with art-making careers. (VA.4.F.2.2)

Enduring Understanding 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. (VA.4.F.3)

Benchmark: 1. Create art to promote awareness of school and/or community concerns. (VA.4.F.3.1)

Benchmark: 2. Collaborate with peers in the art room to achieve a common art goal. (VA.4.F.3.2)

Benchmark: 3. Work purposefully to complete personal works of art in a timely manner, demonstrating development of 21st-century skills. (VA.4.F.3.3)

Arts: Visual Art 5

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.5.C.1)

- Benchmark:** 1. Develop a range of interests in the art-making process to influence personal decision-making. (VA.5.C.1.1)
Benchmark: 2. Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art. (VA.5.C.1.2)
Benchmark: 3. Examine and discuss exemplary works of art to distinguish which qualities may be used to evaluate personal works. (VA.5.C.1.3)

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (VA.5.C.2)

- Benchmark:** 1. Revise artwork as a necessary part of the creative process to achieve an artistic goal. (VA.5.C.2.1)
Benchmark: 2. Analyze personal artworks to articulate the motivations and intentions in creating personal works of art. (VA.5.C.2.2)
Benchmark: 3. Apply established criteria to the art-making process to measure artistic growth. (VA.5.C.2.3)
Benchmark: 4. Identify examples of constructive criticism and use them to improve artworks and enhance artistic growth. (VA.5.C.2.4)

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.5.C.3)

- Benchmark:** 1. Use the structural elements of art and organizational principles of design when engaged in art criticism. (VA.5.C.3.1)
Benchmark: 2. Use art-criticism processes to form a hypothesis about an artist's or designer's intent when creating artworks and/or utilitarian objects. (VA.5.C.3.2)
Benchmark: 3. Critique works of art to understand the content and make connections with other content areas. (VA.5.C.3.3)

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.5.S.1)

- Benchmark:** 1. Use various art tools, media, and techniques to discover how different choices change the effect on the meaning of an artwork. (VA.5.S.1.1)
Benchmark: 2. Use media, technology, and other resources to inspire personal art-making decisions. (VA.5.S.1.2)
Benchmark: 3. Create artworks to depict personal, cultural, and/or historical themes. (VA.5.S.1.3)
Benchmark: 4. Use accurate art vocabulary to communicate about works of art and artistic and creative processes. (VA.5.S.1.4)

Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information. (VA.5.S.2)

- Benchmark:** 1. Organize the structural elements of art to support planning, strengthen focus, and implement artistic vision. (VA.5.S.2.1)
Benchmark: 2. Identify sequential procedures to engage in art production. (VA.5.S.2.2)
Benchmark: 3. Visualize the end product to justify artistic choices of tools, techniques, and processes. (VA.5.S.2.3)

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (VA.5.S.3)

- Benchmark:** 1. Use materials, tools, techniques, and processes to achieve expected results in two- and/or three-dimensional artworks. (VA.5.S.3.1)
Benchmark: 2. Use craftsmanship and technical ability in personal works to show refinement of skills over time. (VA.5.S.3.2)
Benchmark: 3. Use tools, media, techniques, and processes in a safe and responsible manner. (VA.5.S.3.3)
Benchmark: 4. Use ethical standards, including copyright laws, when producing works of art. (VA.5.S.3.4)

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process. (VA.5.O.1)

- Benchmark:** 1. Use structural elements of art and organizational principles of design to develop content in artwork. (VA.5.O.1.1)
Benchmark: 2. Organize the structural elements of art to achieve visual unity. (VA.5.O.1.2)
Benchmark: 3. Explain how creative and technical ability is used to produce a work of art. (VA.5.O.1.3)

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.5.O.2)

Benchmark: 1. Analyze works of art that document people and events from a variety of places and times to synthesize ideas for creating artwork. (VA.5.O.2.1)

Benchmark: 2. Use a variety of sources for ideas to resolve challenges in creating original works. (VA.5.O.2.2)

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (VA.5.O.3)

Benchmark: 1. Create meaningful and unique works of art to effectively communicate and document a personal voice. (VA.5.O.3.1)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d). (VA.5.H.1)

Benchmark: 1. Examine historical and cultural influences that inspire artists and their work. (VA.5.H.1.1)

Benchmark: 2. Use suitable behavior as a member of an art audience. (VA.5.H.1.2)

Benchmark: 3. Identify and describe the importance a selected group or culture places on specific works of art. (VA.5.H.1.3)

Benchmark: 4. Explain the importance of artwork to show why respect is or should be given to the work of peer or specified professional artists. (VA.5.H.1.4)

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (VA.5.H.2)

Benchmark: 1. Compare works of art on the basis of style, culture, or artist across time to identify visual differences. (VA.5.H.2.1)

Benchmark: 2. Describe the ways in which artworks and utilitarian objects impact everyday life. (VA.5.H.2.2)

Benchmark: 3. Discuss artworks found in public venues to identify the significance of the work within the community. (VA.5.H.2.3)

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields. (VA.5.H.3)

Benchmark: 1. Discuss how skills learned through the analysis and art-making process are used to solve problems in non-art areas. (VA.5.H.3.1)

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking. (VA.5.F.1)

Benchmark: 1. Examine and experiment with traditional or non-traditional uses of media to apply imaginative techniques in two- and/or three-dimensional artworks. (VA.5.F.1.1)

Benchmark: 2. Develop multiple solutions to solve artistic problems and justify personal artistic or aesthetic choices. (VA.5.F.1.2)

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies. (VA.5.F.2)

Benchmark: 1. Describe the knowledge and skills necessary for art-making and art-related careers. (VA.5.F.2.1)

Benchmark: 2. Explore careers in which artworks and utilitarian designs are created. (VA.5.F.2.2)

Benchmark: 3. Discuss contributions that artists make to society. (VA.5.F.2.3)

Enduring Understanding 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. (VA.5.F.3)

Benchmark: 1. Create artwork to promote public awareness of community and/or global concerns. (VA.5.F.3.1)

Benchmark: 2. Create artwork that shows procedural and analytical thinking to communicate ideas. (VA.5.F.3.2)

Benchmark: 3. Work collaboratively with others to complete a task in art and show leadership skills. (VA.5.F.3.3)

Benchmark: 4. Follow directions and complete artwork in the timeframe allotted to show development of 21st-century skills. (VA.5.F.3.4)

Observations and Notes:

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