Dalí Museum, Saint Petersburg, Florida

Integrated Curriculum Lesson/Unit Plan Form

Education Department, 2015

TEACHER’S NAME:

**Dwayne Shepherd**  
(Visual Art and Design Teacher, Osceola Middle School/Pinellas County schools, FL)

**John Stewart**  
(Art History and Creative Writing Teacher, Osceola High School, Pinellas County Schools, FL)

**Julie Levesque**  
(Visual Art and Design Teacher, Elementary School, Pinellas County Schools, FL)

**Bill Drugan**  
(Artist and Creative Writing Teacher, St. Petersburg College, St. Petersburg, FL and Tampa Univ., Tampa, FL)

**Paula Kramer**  
(Dancer and Choreographer, St. Petersburg, FL)

LESSON/UNIT TITLE:

**Dalí & da Vinci:**

“Surreal Supper at the (Family’s Last Name)”  
“Write Like Leonardo”  
“Pareidolia Drawing”  
“iPad Da Vinci Grotesques”  
“Exquisite Corpse Poetry and Drawing”

---

Salvador Dalí (1904-1989)  
Leonardo da Vinci (1452-1519)

SUBJECT AREA:

*(VISUAL ART, LANGUAGE ARTS, SCIENCE, MATHEMATICS, SOCIAL STUDIES, ETC.)*
Coordinate with the current Dali Museum Exhibiton “Dalí & da Vinci: Minds, Machines and Masterpieces”:


GRADE LEVEL(S):

Grades: 6-8

DURATION: (NUMBER OF SESSIONS, LENGTH OF SESSION)

Monday through Friday: 9:30 am – 3:30 pm.

Four to Five Sessions (60 to 120 minutes each daily) concentrating on art production.

Total Unit consists of four to five sessions, each taught by one teacher and supported by all to create one final piece of quality artwork per student.

Each student also researches one Dalí painting and demonstrates their knowledge by giving multiple Junior Docent gallery tours on the final day of camp.

Resources: (Books, Links, Films and Information)

<table>
<thead>
<tr>
<th>Books:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Dalí Museum Collection: Oil Paintings, Objects and Works on Paper.</td>
</tr>
<tr>
<td>The Dalí Museum: Museum Guide.</td>
</tr>
<tr>
<td>The Dalí Museum: Building + Gardens Guide.</td>
</tr>
<tr>
<td>Leonardo da Vinci for kids, His Life and Ideas, 21 Activities, Janis Herbert, Chicago Review Press, 1998. (Noting 22 additional resources)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Links:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Florida Art Education Association: <a href="http://www.faea.org">www.faea.org</a></td>
</tr>
<tr>
<td>National Art Education Association: <a href="http://www.arteducators.org">www.arteducators.org</a></td>
</tr>
<tr>
<td>National Core Art Standards: <a href="http://www.nationalartstandards.org">www.nationalartstandards.org</a></td>
</tr>
<tr>
<td>Anchor Standard #1. Generate and conceptualize artistic ideas and work.</td>
</tr>
<tr>
<td>Anchor Standard #2. Organize and develop artistic ideas and work.</td>
</tr>
<tr>
<td>Anchor Standard #3. Refine and complete artistic work.</td>
</tr>
<tr>
<td>Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.</td>
</tr>
<tr>
<td>Anchor Standard #5. Develop and refine artistic work for presentation.</td>
</tr>
<tr>
<td>Anchor Standard #6. Convey meaning through the presentation of artistic work.</td>
</tr>
<tr>
<td>Anchor Standard #7. Perceive and analyze artistic work.</td>
</tr>
<tr>
<td>Anchor Standard #8. Interpret intent and meaning in artistic work.</td>
</tr>
<tr>
<td>Anchor Standard #9. Apply criteria to evaluate artistic work.</td>
</tr>
<tr>
<td>Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.</td>
</tr>
<tr>
<td>Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</td>
</tr>
<tr>
<td><a href="http://www.thedali.org">www.thedali.org</a></td>
</tr>
<tr>
<td><a href="http://www.thedali.org/education/resources.php">http://www.thedali.org/education/resources.php</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Films:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dali Condensed: 5 lecture series, Peter Tush, Curator of Education, Dali Museum You Tube Site.</td>
</tr>
<tr>
<td>The Dali Dimension, Unrated, probably PG</td>
</tr>
<tr>
<td>Da Vinci Documentary: Life of Leonardo Da Vinci Parts 1, 2, 3</td>
</tr>
<tr>
<td>Da Vinci Documentary: Secret Life of a Masterpiece: The Last Supper</td>
</tr>
<tr>
<td>The Da Vinci Code</td>
</tr>
<tr>
<td>Ever After</td>
</tr>
<tr>
<td>Vinci</td>
</tr>
<tr>
<td>Da Vinci Documentary: Leonardo’s Dream Machines (PBS) 2 hours</td>
</tr>
<tr>
<td>Da Vinci Documentary: Doing Da Vinci TV Series</td>
</tr>
</tbody>
</table>
- Mic Macs
- The Fifth Element
- The Way Things Go
- Sleeper
- How to Train Your Dragon
- Wallace & Gromit’s World of Invention
- Despicable Me
- Pee-Wee’s Big Adventure
- Da Vinci Documentary: The Power of the Past – Florence (Bill Moyers PBS)
- Back to the Future
- Leonardo A Dream of Flight (HBO kids)
- Mr. Peabody & Sherman (feature film)
- Willy Wonka and the Chocolate Factory (Original version)
- Da Vinci Documentary: Da Vinci & the Code He Lived By
- Chitty Chitty Bang Bang
- Flubber
- Honey I Shrunk the Kids
- Hugo
- Dropping In On Renaissance Artists
- Destino
- Donald in Mathmagic Land
- Getting To Know The World’s Artists: Leonardo da Vinci
- The Story of Math
- The Story of Math: The Code
- Da Vinci Documentary: Biography, Leonardo da Vinci, Renaissance Master
- Da Vinci Documentary: Genius, Leonardo da Vinci

Da Vinci Documentary: Discovery of Art, Leonardo da Vinci

**Information:** Dalí & da Vinci: Minds, Machines and Masterpieces

- **Leonardo da Vinci (1452–1519)**
- **Salvador Dalí (1904-1989)**

**Science:**

- This exhibition explores how two great artists, Salvador Dalí and Leonardo da Vinci, shared an ambition to use the tools of art to probe the whole of human experience, from math and anatomy, to motion devices, religion, and visual perception.
- They both imagined fantastical devices and inventions, some of which became reality, while others remained sketches and notations.
- This exhibit brings to life those works of the imagination that were sealed away and those that the world celebrates today.
- Ten paintings and sculptures from the Dalí Museum collection and a selection of imaginings and reproductions demonstrate the vast influence da Vinci exerted on Dalí and their mutual use of word and image, pen and brush to explore the world.
- The exhibit is arranged around five themes that demonstrate the range of shared interests and dialogue between the two across four and one-half centuries.
- These themes are: 1) **Science**; 2) **Masterworks**; 3) **Psychology**; 4) **Mathematics**; and 5) **Invention**.
- Visitors will see enlargements of The Last Supper, as imagined by each artist, confronting one another across a gallery in this exhibition.
- Two films created by The Dalí animate da Vinci’s manuscripts about flight. Prototypes of the da Vinci glider and flying machine were created under the direction of the Leonardo da Vinci Museum in Florence, Italy; courtesy of da Vinci Exhibits and Genius Productions.
- And four inventions imagined by Dalí were re-created by artist Kevin Brady, bringing them to life for the first time.
- Both Dalí and da Vinci grew up with great curiosity about the world around them.
- Naturally inquisitive, each developed a fascination with science and invention, using his observations of the natural world and his artistic skills to drive his creativity.
- Da Vinci’s scientific disposition is best discovered through the notebooks he kept throughout his life.
- Written in a special kind of backwards shorthand that can be read correctly in a mirror, da Vinci kept his ideas private from others while exploring the vast array of nature.
- There are anatomic studies, engineering designs, perspective diagrams, and observations of plants and natural cataclysms that demonstrate the breadth of his engagement.
- Centuries later, Dalí was born into a world that similarly saw science and technology as the new frontier of adventure, but distinct from the world of art.
- Like da Vinci, Dalí merged art with science marking all the universes as open to human curiosity and discovery.
- When in grade school, Dalí was introduced to the wondorous aspects of natural science, discovering rock and butterfly collections, optical inventions like the zoetrope, and strange devices to indicate barometric pressure.
- Growing up, Dalí proudly boasted that he lived on Rue Monturial, a street named after the Catalan inventor of the submarine.
- Over the years, Dalí avidly read Scientific American, and in the 1950s he christened his new style of art Nuclear Mysticism.
**Enthusiasm for the Master:**

- When Dalí was in his teens, he wrote a column for *Studium*, his school newspaper, in which he celebrated the lives and importance of great artists of the past.
- In the April 1919 edition, Dalí described da Vinci as the prototype of the Renaissance man; "[da Vinci] studied and analysed everything with the same ardour and the same pleasure; in life everything appeared to him positive and attractive.”
- Three decades later, Dalí published *The 50 Secrets of Magic Craftsmanship*. It is both an homage to the type of artist textbook published during the Renaissance, and a parody at the same time.
- This book is the fullest document of Dalí’s enthusiastic exploration of da Vinci’s world, containing both lucid and fantastical secrets for young artists to master, and prolific marginal drawings inspired directly from da Vinci’s notebooks and work.
- One of its most entertaining sections is Dalí’s comparative chart.
- Dalí rates his art in relation to eleven past and present master artists.
- Da Vinci ranks third, surpassed only by Vermeer and Raphael, and just slightly higher that Velazquez and Dalí.
- Dalí gives him a 20 under the categories of Genius, Mystery and Authenticity, Dalí’s most cherished values.

**Masterworks:**

**The Last Supper:**

- *The Last Supper* is the final meal Jesus shared with his Apostles in Jerusalem before his crucifixion.
- It is a favorite subject for artists, and da Vinci’s 1490 mural in the refectory of the Convent of Santa Maria delle Grazie, Milan, is the best known example.
- Da Vinci focused on the human drama as each Apostle responds to Christ’s pronouncement that one of them will betray him.
- In order to present this powerful theme, da Vinci used the Divine Proportion to bring a mathematical perfection to the composition.
- He also employed single point perspective to create the illusion that the room in which Christ and the Apostles are seen is an extension of the refectory, bringing the viewer into the drama.
- Dalí responds to da Vinci’s masterwork by creating a conceptual vision of the Supper, a symbolic gathering around the Eucharistic bread, where the Apostles are anonymous and symmetrical, Christ is transparent and ethereal, and the room is a dodecahedron like the one da Vinci included in his illustrations for Luca Pacioli.
- The dimensions of the canvas are a golden rectangle.
- "I wanted to materialize the maximum of luminous and Pythagorean instantaneousness, based on the celestial communion of the number twelve: twelve hours of the day—twelve months of the year—the twelve pentagons of the dodecahedron—twelve signs of the zodiac around the sun—the twelve apostles around Christ.” - Dalí

**Leda and the Swan:**

- Leda and the Swan is the Greek myth of the god Zeus’s seduction of Leda, Queen of Sparta, in the form of a swan.
- On the same night Leda also slept with her husband Tyndareus.
- She gave birth to two sets of twins. The two male twins, Castor and Pollux, are referred to as the Dioscuri.
- While working on the *Mona Lisa*, da Vinci became fascinated with this myth, producing numerous sketches and one painting of *Leda and the Swan* (1508).
- Now lost, the painting is known through copies by other artists.
- Cesare da Sesto’s copy shows a coy Leda turning slightly away as she brushes against the swan.
- This moment is conflated with the birth of their children, hatched from eggs.
- This truly bizarre bird/human hybrid family is situated within a beautiful Italian landscape, enabling da Vinci to demonstrate his close observations of nature.
- In the 1940s, Dalí began referring to himself and Gala as the Dioscuri, but in this work he casts Gala in the role of Leda, mother of the Dioscuri.
- Dalí’s response to da Vinci focuses on Leda’s initial encounter with the swan, rendered with photographic accuracy.
- Whereas da Vinci was engrossed in the natural world, Dalí focuses on the subatomic world.
- Metaphorically he shows how objects in our daily world are made up of atomic particles held in suspension in vast space.
- Dalí paints his Leda with nothing touches anything else, yet all is floating and harmonious.
- Commenting on Dalí’s study for *Leda and the Swan*, mathematician Matila Ghyka states; “I had the impression that since Leonardo’s [Leda], no pencil had expressed so much dynamic beauty through its lines and arabesques.”

**Mona Lisa:**

- Philippe Halsman’s 37 year friendship with Dalí began in 1941.
- Each year they met to collaborate on a photo shoot, trying to outdo themselves by creating the most startling images they could imagine.
- According to Halsman, “[we created] images that did not exist, except in our imaginations. Whenever I needed a striking protagonist for one of my wild ideas, Dalí would graciously oblige. Whenever Dalí thought of a photograph so strange that it seemed impossible to produce, I tried to find a solution.”
- One of their most successful and amusing photos is their 1954 transformation of da Vinci’s *Mona Lisa*.
- In their variation, Dalí’s photo reveals the mystery of her smile by placing cash in her hands. Halsman: “Dalí, what do you see when you look at the *Mona Lisa*?“ Dalí: “a paragon of beauty…..”

**Psychology:**

**Freud’s da Vinci:**
• As an art student, Dalí was fascinated by the writings of Sigmund Freud, the father of psychoanalysis.
• According to Dalí, “Freud's Interpretation of Dreams...presented itself to me as one of the capitol discoveries in my life, and I was seized with the real vice of self-interpretation...”
• As a surrealist in the mid 1930s, Dalí became fascinated by another work by Freud, Leonardo da Vinci: A Memory of His Childhood (1910).
• Focusing on da Vinci’s famous problem with incompleteness, Freud produces a psychoanalytic study of da Vinci’s life based on his paintings.
• His wildly broad approach touched on dreams, repressed homosexuality, and Egyptian mythology.
• While controversial, Freud regarded the essay as "the only beautiful thing I have ever written."
• Dalí organized his ideas into the essay The Tragic Myth of Millet’s Angelus.
• Empowered by Freud’s broad approach to da Vinci, Dalí’s analysis is outrageous yet coherent, touching on pop culture, entomology, sexual repression, and infanticide.

### Hidden Freudian Birds:

- Both da Vinci and Dalí dealt with difficult personal circumstances that affected their psyches and their art.
- Dalí’s 1963 painting Portrait of My Dead Brother reflects his interest in Sigmund Freud and Freud’s study of Leonardo da Vinci.
- Dalí’s Portrait deals with the death of his brother, also named Salvador.
- Dalí turns his brother’s image into an apparition.
- His brother died just nine months prior to Dalí’s birth, and the painting suggests that the specter of this dead Salvador still haunts the living Salvador.
- Freud’s study of da Vinci explores the artist’s tendency toward procrastination and explains it in relation to da Vinci’s illegitimacy and his having been raised by two mothers.
- In a footnote, Freud describes what appears to be a hidden image in da Vinci’s St. Anne and the Virgin.
- Freud identifies the outline of a vulture in the blue folds of Mary’s skirt.
- Whether this vulture is intended or is just a coincidental shape, Freud connects the vulture to da Vinci’s childhood dream of being visited by a vulture in his crib.
- In an exhibit text from 1963, Dalí draws attention to his own hidden bird at the top of his canvas: “The Vulture, according to the Egyptians and Freud, represents my mother’s portrait. ...the dark cherries create the visage of my dead brother, the sun-lighted cherries create the image of Salvador living thus repeating the great myth of the twins Castor and Pollux.”
- Inspired by Freud’s origin myth for da Vinci, Dalí’s identifies his mother as both a hidden bird and as the Greek mythical figure of Leda, mother to the twins Castor and Pollux (one immortal, the other mortal), Dalí and the dead brother.

### Paranoiac Vision from Horses:

- Over one century after his death, Leonardo da Vinci’s writings about art technique were collected and publish under the title Treatise on Painting in 1651.
- He advocated the study of stains on walls, ashes, grainy stones, or mud, or clouds—things that are formless, in order to see a subjective fantasy; "...if you consider them well, you will find really marvelous ideas."
- Along with his fellow surrealists, Dalí was intrigued by this idea, which became the guiding principle for his “paranoiac-critical method.”
- Not only did Dalí seek recognition of images within random abstract patterns, he also looked for unintentional secondary images within existing images.
- Dalí even used this approach with da Vinci’s own images, finding new images within da Vinci’s horse studies.
- For example, da Vinci’s study for the Sforza Monument transforms into a face on the middle figure in Enchanted Beach with Three Fluid Graces. Similarly, a da Vinci horse study morphs into both a horse’s skull and a cluster of grapes in Suburbs of the Paranoiac-Critical Town.

### The Dreaming Mind:

#### Technique for Remembering Dreams:

- As a surrealist and champion of Freud, Dalí was fascinated by the exploration of dreams and the unconscious.
- In his book The 50 Secrets of Magic Craftsmanship, Dalí describes a technique for accessing dreams quickly and remembering them.
- He recommends placing a tin plate on the floor. Sit in an armchair beside the plate and hold a key in your hand over the plate.
- As your body begins to relax, you drift into sleep and start dreaming.
- At this same time, with the body relaxing, your hand becomes limp.
- The key slides out of your fingers, crashing onto the tin plate, waking you up.
- Immediately all of the complexity of your dream is revealed with clarity.

#### First Cylindric Chromo-Hologram Portrait of Alice Cooper’s Brain, 1973:

- Dalí was one of the first artists to explore holography, a photographic medium using lasers to record an object so that it can reappear as a three-dimensional image.
- Holography allowed him to create an image in three dimensions while surveying all sides of his subject.
- Working with artist holographer Selwyn Lissack, Dalí created a rotating image of rock star Alice Cooper.
- Here Cooper either sings into or bites off the head of a “shish kebabbed” Venus de Milo statue.
Mathematics:

- He wears a real diamond tiara, and there is a plaster brain stuffed with a chocolate éclair and real ants suspended behind his head.
- Cooper's concerts featured guillotines, electric chairs, and fake blood.
- His performances appealed to Dali who said that Cooper was "the best exponent of total confusion I know."

**Breathing Room:**

- Dali was always fascinated by inverting the natural order of the world, turning it inside out.
- One of his many surprising ideas focused on inanimate objects that either appear to be breathing or assist with one's breathing.
- In 1957, Dalí became involved in a project for the Hotel Presidente Night Club in Acapulco. In Dalí's design, the club was to "move and breathe."
- *Architectural Forum* published the following description: "A...sea urchin supported on...six fly's legs...is drawn by 'torch giraffes' belching fire and smoke from their nostrils."
- The night club would move on the fly legs, and the interior walls were to undulate like a pair of lungs.
- It was never built.
- In his 1975 print series "Imaginations of Objects of the Future," Dalí includes a *Breathing Pneumatic Armchair*.
- Dalí's idea is that the chair would help to ease the process of breathing.
- This exhibition's Breathing Room is an homage to this Dalínian concept.
- It features Dalí’s *Venus de Milo with Drawers*, where Dalí cuts drawers into the *Venus* to access her unconscious secrets.
- The drawers also provide convenient access to her lungs.

**Mathematics:**

**Dali on Mathematics:**

- After leaving the Surrealist Movement, Dalí’s interests turned to molecular science and mathematical theory.
- Once again Leonardo provided inspiration through his use of the Golden Ratio, that formula discovered by the Greeks that governs the natural world and sets our standards of beauty.
- "The day I discovered the key to art I fell to my knees and thanked God.
- With both knees on the ground! And hands together! Leonardo da Vinci agreed with Euclid that the egg was the most perfect of shapes; to Ingres, the sphere was ideal; Cezanne put his faith only in the cube and cylinder.
- The truth lies not in any shape but in a geometric locus that is the same for all curved shapes of the human body; I discovered this golden rule at the rounded point of the heaven swept cone of the rhinoceros horn.
- You can find it for yourself.
- The point is to apply this inquisitorial mathematics with an implacable rigor that alone can give rebirth to great painting." - Dali, *The Unspeakable Confessions of Salvador Dali*

**Mathematicians:**

- Both Dali and da Vinci befriended mathematicians whom they studied.
- Dalí followed da Vinci’s example of befriending mathematicians and using mathematics to bring an intellectual order to the visual beauty of art.
- In 1497, Duke Ludovico Sforza invited mathematician Luca Pacioli to work in Milan.
- There Pacioli met Da Vinci, taught mathematics to him.
- Da Vinci collaborated with Pacioli by illustrating the geometric forms called Platonic solids in Pacioli’s *De divina proportione*, "Divine Proportion," (1509).
- These drawings were revolutionary because they were the first illustrations of these forms.
- Da Vinci’s skill in rendering the three-dimensional forms in two-dimensions is a triumph of Renaissance perspective.
- Dalí studied with the mathematician Matila Ghyka who was researching the Golden Ratio, building on Pacioli’s "Divine Proportion."
- Ghyka also provided Dalí with the proportions for a Golden Ratio grid, which Dalí used to create an underlying harmony in his *Nature Morte Vivante*.

**Golden Ratio & Nature Morte Vivante:**

- "Without mathematics there is no art..." - Luca Pacioli
- The Golden Ratio or "Divine Proportion" is a mathematical proportion known since Greek times that is believed to be the most aesthetically pleasing.
- Da Vinci's masterpiece *The Last Supper* is based on the Golden Ratio, and this mathematical principle has been explored by artists since the Ancient Greeks to create an intellectual beauty and order in their compositions.
- The Last Supper is one of the outstanding examples of the Golden Ratio, and Dalí returns to these same principles in his *Nature Morte Vivante*.
- Inspired by Matila Ghyka’s study *The Geometry of Art and Life*, Dalí chose to use his gridded Golden Ratio rectangle to bring order *Nature Morte Vivante*’s composition.
- Whereas da Vinci focused on the external world, Dalí focuses on the subatomic world, metaphorically painting the various objects as if they were atomic particles in suspended animation.
- The Golden Ratio connects Dalí’s work with da Vinci’s while creating an underlying compositional harmony to this complex composition.

**Perspective Viewing Devices (Alberti Grid):**

6
Invention:

**Lobster Telephone:**

- Dalí’s imagination led him, as did that of Leonardo, to invent objects and machines to interact with the immediate world.
- In the manner of the Surrealists, some of Dalí’s objects were collages of dissimilar objects.
- The Lobster Telephone is an assembly dissimilar objects, startling in their unexpected combination.
- "I do not understand why, when I ask for grilled lobster in a restaurant, I’m never served a cooked telephone," Dalí writes. Simply by replacing the handset of a phone with a lobster, Dalí takes an ordinary invention of communication and makes it unsettling.
- In placing the lobster claw against the ear, our discomfort prompts a reflection on the nature of telephones, and communication, in general.

**Transportation Inventions:**

- One of the most remarkable inventions da Vinci proposed is known as the “aerial screw.”
- Shaped like a screw, its rotating sails would allow the machine to rise by compressing air, similar to a action of a modern helicopter.
- While da Vinci never actually built or tested it, his notes and drawings in the Codex Ashurnham indicate how the machine would operate.
- Da Vinci states, "If this instrument made with a screw be well made – that is to say, made of linen of which the pores are stopped up with starch and be turned swiftly, the said screw will make its spiral in the air and it will rise high."
- He intended for the device to be operated by four men on a platform turning the shaft to make the screw spin.
- The idea is revolutionary, but as designed it would be too heavy to achieve flight.
- Dalí’s 1959 invention for personal ground transportation, the Ovocipede, suggests a comical kinship with da Vinci’s inspired but impractical invention.
- Dalí’s Ovocipede is like a human hamster wheel.
- The rider sits in a clear plastic ball allowing for propulsion by his or her own movement.
- Surprisingly, devices such as our exhibited Ovocipede-inspired sphere, are now manufactured and a popular form of recreation at festivals. In the film-clip by Phillipe Halsman, Dalí demonstrates his Ovocipede.

**Diving Suits:**

- Da Vinci was constantly thinking of ways to overcome human limitations in conquering the natural world.
- One concern was how a person could remain underwater longer than the human breath allows.
- In the Codex Arundel, one of his famous notebooks, da Vinci draws an apparatus that would assist in this process.
- The suit consists of bamboo cane tubes, leather, steel rings, pig skin, a face-mask and a cork float.
- The invention was never constructed, but it bears a striking resemblance to modern diving suits.
- Dalí, too, had been fascinated with underwater exploration and underwater inventions since his childhood interest in the Catalan inventor of the submarine, Narcís Monturiol.
- When Dalí was invited to give a lecture at the 1936 London International Surrealist Exhibition, he appeared in a diving suit.
- This was a gesture to suggest that artists were like deep sea divers, exploring the unconscious in order to bring to the surface the hidden treasures of the human mind, but Dalí’s idea almost led to his death.
- No one realized that his breathing hose was caught in a door. When Dalí began to suffocate, he started gesturing wildly. His audience, unaware of his predicament, clapped approvingly of his mad performance.
- Fortunately, the poet David Gascoyne recognized Dalí’s situation and arrived with a hammer in the nick of time to save him.

**Dalí’s Inventions:**

- During a financially difficult period at the beginning of the 1930s, Dalí drew up a list of inventions to make money.
- Gala tried to find a buyer, but to no avail.
- Like da Vinci’s inventions, Dalí’s inventions were not created during his lifetime.
- In this exhibit, several of these inventions are finally realized by artist Kevin Brady.
- “…the sale of my paintings was coming up against the freemasonry of modern art... I had to make up my mind to earn money another way.
- I drew up a list of the most varied and inventions, which I considered invincible.
- I invented artificial fingernails made of little reducing mirrors in which one could see oneself.
- Transparent manequins for the show-windows, whose bodies could be filled with water in which one could put live gold fish to imitate the circulation of the blood.
Shoes provided with springs to augment the pleasure of walking.
Objects destined for the most secret physical and psychological pleasures.
Among the latter were distasteful objects intended to be thrown at the wall when one was in a rage, and that would break into a thousand pieces.” — Dalí

Haiku:

- Haiku is a very short form of Japanese poetry.
- It is typically characterized by three qualities:
  - The essence of haiku is "cutting" (kiru).
  - This is often represented by the juxtaposition of two images or ideas and a kireji ("cutting word") between them, a kind of verbal punctuation mark which signals the moment of separation and colors the manner in which the juxtaposed elements are related.
  - Traditional haiku consist of 17 on (also known as morae), in three phrases of 5, 7 and 5 on respectively.
- A kigo (seasonal reference), usually drawn from a saijiki, an extensive but defined list of such words.
- Modern Japanese haiku are increasingly unlikely to follow the tradition of 17 on or to take nature as their subject, but the use of juxtaposition continues to be honored in both traditional and modern haiku.
- There is a common, although relatively recent, perception that the images juxtaposed must be directly observed everyday objects or occurrences.
  - In Japanese, haiku are traditionally printed in a single vertical line while haiku in English often appear in three lines to parallel the three phrases of Japanese haiku.
- Previously called hokku, haiku was given its current name by the Japanese writer Masaoka Shiki at the end of the 19th century.
- Light of the moon
  - Moves west, flowers' shadows
  - Creep eastward.
  - Yosa Buson

Adapted from Leonardo’s Notebooks

The mind of the painter must resemble a mirror. It always takes the color of the objects that it reflects.

Therefore you must know, Oh Painter! that you cannot be a good artist if you are not the master of reproducing all of nature’s forms. And you will not know how to do this if you do not see the forms themselves. Therefore, as you go through nature, turn your attention to various objects, and, in turn, look now at this thing and now at that, collecting a store of facts.

Of Dark Leaves in Front of Transparent Ones.

When the leaves are between the light and your eye, then the leaves which are nearest to you will be the darkest. The most distant will be the lightest and this is seen in the leaves which are away from the center of the tree and closest to the light.

The most distant things, such as the mountains, will appear blue because of the great quantity of atmosphere between your eye and them. Therefore you should make the building wall which is five times as far away five times as blue.
On the Motion of Water.

Observe the motion of the surface of the water which resembles that of hair, and has two motions. One goes on with the flow of the surface; the other forms the lines of the small whirlpools. Thus the water forms spinning whirlpools because of the motion of the forward current and the return flow.

Of the Nature of the Folds in Drapery.

Everything by nature tends to remain at rest. Drapery, being of equal density and thickness, has a tendency to lie flat. When you give drapery a fold and force it out of its flatness, note well the result of the bunching up in the part where it is most folded; and the part which is farthest from the fold you will see returns most to its natural flatness and lies free and flowing.

Picture an object that resembles a pure white feather, long enough to cover an adult man’s palm. It is as wide as two adult thumbs. Now imagine the white feather is curved outward along its length and made of white porcelain. Ridged raised lines cross its outward curve like minute feather filaments. The filaments are narrow along one long side and fan out wider as they cross to the other side.

The bottom of this object, the side curved inward like a long, narrow cave, is smoother than the top. On the bottom the ridges are slight grooves that are gathered into a smooth lip at one side. They radiate outward across inward curve like the rays of an ivory sunset.

Why does the eye see a thing more clearly in dreams than the imagination when awake?

I have a new method which, although it may seem trivial and almost silly, is nevertheless extremely useful in sparking your mind to creativity.

Look at a wall spotted with stains, or with a mixture of stones, and you may discover images of various landscapes, beautified with mountains, rivers, rocks, trees, plains, wide valleys and hills in varied arrangement. Or you may see battles and figures in action; or strange faces and costumes, and an endless variety of objects which you can draw. And these may appear as a confused jumble of images.

Alternate description:

Five rows of black plastic cubes squat like kernels of corn on a cob. Each is rounded at its four corners, and begins to narrow toward the top, but the top is flat, so each cube looks like a slope-shouldered pyramid with most of its tip sheared off. The tops are depressed slightly. Each depression has symbols, figures and letters printed in it in brilliant white, one or two per black cube. At the bottom of the rows of cubes is a long plastic bar, running the length of six cubes, also smooth on the sides and pebbled on top. Unlike the cubes, the bar has a flat top. The rows of cubes are bordered by black slope-shouldered rectangles, also pebbled and adorned with symbols and words in the depressions on the tops. The cubes and rectangles are set in a rectangular frame of smooth grey plastic at the bottom and bordered by two strips of metal perforated with hundreds of tiny circular holes.
### Suggested Illustrations:

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>41. Golden Section</td>
<td>42. One Point Perspective</td>
<td>43. Last Supper Perspective</td>
<td>44. Transfer Sketchbook Design</td>
<td>45. Last Supper Perspective</td>
<td></td>
</tr>
<tr>
<td>--------------------</td>
<td>---------------------------</td>
<td>-----------------------------</td>
<td>-----------------------------</td>
<td>---------------------------</td>
<td></td>
</tr>
<tr>
<td>51. Sharing Critique</td>
<td>52. Sharing Critique</td>
<td>53. Surreal Supper Detail</td>
<td>54. Surreal Supper Detail</td>
<td>55. Surreal Supper Detail</td>
<td></td>
</tr>
<tr>
<td>56. Surreal Supper Detail</td>
<td>57. Descriptive Writing</td>
<td>58. Write Like Leonardo</td>
<td>59. Write Like Leonardo</td>
<td>60. Da Vinci Films</td>
<td></td>
</tr>
</tbody>
</table>
Suggested Lesson/Unit Artworks: (Title, Date, Medium, Scale and Description)

Artwork 1:

Dali Museum, 1.11.11, St. Petersburg, FL.
- The Salvador Dalí Museum is an art museum in St. Petersburg, Florida, United States, dedicated to the work of Salvador Dalí. It houses the largest collection of Dalí's works outside Europe.
- It is located on the downtown St. Petersburg waterfront by 5th Avenue Southeast, Bay Shore Drive, and Dan Wheldon Way.
- On April 18, 2012, the AIA's Florida Chapter placed the building on its list of *Florida Architecture: 100 Years. 100 Places.*

Artwork 2:

Port Lligat, Spain
- Port Lligat or Portlligat is a small village located in a small bay on Cap de Creus peninsula, on the Costa Brava of the Mediterranean Sea, in the municipality of Cadaqués in the Alt Empordà comarca, in Girona province, Catalonia, Spain.
- The Island of Port Lligat (or Island of Portlligat) is located at the entrance of the bay, separated from the mainland by a narrow 30-metre-wide canal.
- Salvador Dalí lived in the village and his house has been converted into the Casa-Museo Salvador Dalí.
- Both the bay and the island have been represented in several of Dalí's paintings, such as *The Madonna of Port Lligat, Crucifixion (Corpus Hypercubus)*, and *The Sacrament of the Last Supper.*

Artwork 3:

Cadaquil, Spain
- Cadaquil is a town in the Alt Empordà comarca, in the province of Girona, Catalonia, Spain. It is on a bay in the middle of the Cap de Creus peninsula, near Cap de Creus cape, on the Costa Brava of the Mediterranean.
- Salvador Dalí often visited Cadaquil in his childhood, and later kept a home in Port Lligat, a small village on a bay next to the town.
- A summer holiday here in 1916, spent with the family of Ramon Pichot is seen as especially important to Dalí's artistic career.

Artwork 4:

Figueras, Spain
- Salvador Dalí’s birthplace.
- Teatro Museo, The world’s largest surrealist object.
- Inaugurated in 1974, the Dalí Theatre-Museum rises on the remains of the former Municipal Theatre of Figueres and is considered to be the last great work of Salvador Dalí.
- Everything in it was conceived and designed by the artist so as to offer visitors a real experience and draw them into his unique and captivating world.

Artwork 5:
Leonardo da Vinci

- **Salvador Domingo Felipe Jacinto Dalí i Domènech, 1st Marqués de Dalí de Pubol** (May 11, 1904 – January 23, 1989), known as Salvador Dalí was a prominent Spanish surrealist painter born in Figueres, Spain.
- Dalí was a skilled draftsman, best known for the striking and bizarre images in his surrealist work.
- His painterly skills are often attributed to the influence of Renaissance masters. His best-known work, *The Persistence of Memory*, was completed in August 1931.
- Dalí's expansive artistic repertoire included film, sculpture, and photography, in collaboration with a range of artists in a variety of media.
- Dalí attributed his "love of everything that is gilded and excessive, my passion for luxury and my love of oriental clothes" to an "Arab lineage", claiming that his ancestors were descended from the Moors.
- Dalí was highly imaginative, and also enjoyed indulging in unusual and grandiose behavior.
- His eccentric manner and attention-grabbing public actions sometimes drew more attention than his artwork, to the dismay of those who held his work in high esteem, and to the irritation of his critics.

**Artwork 6:**

*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 7:**

Leonardo da Vinci

- Leonardo di ser Piero da Vinci; (15 April 1452 – 2 May 1519) was an Italian polymath, painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer.
- He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived.
- His genius, perhaps more than that of any other figure, epitomized the Renaissance humanist ideal.
- Leonardo has often been described as the archetype of the Renaissance Man, a man of "unquenchable curiosity" and "feverishly inventive imagination".
- According to art historian Helen Gardner, the scope and depth of his interests were without precedent and "his mind and personality seem to us superhuman, the man himself mysterious and remote".
- Marco Rosci states that while there is much speculation about Leonardo, his vision of the world is essentially logical rather than mysterious, and that the empirical methods he employed were unusual for his time.
- Born out of wedlock to a notary, Piero da Vinci, and a peasant woman, Caterina, in Vinci in the region of Florence, Leonardo was educated in the studio of the renowned Florentine painter Verrocchio.
- Much of his earlier working life was spent in the service of Ludovico il Moro in Milan.
- He later worked in Rome, Bologna and Venice, and he spent his last years in France at the home awarded him by Francis I.
- Leonardo was, and is, renowned primarily as a painter.
- Among his works, the *Mona Lisa* is the most famous and most parodied portrait and *The Last Supper* the most reproduced religious painting of all time, with their fame approached only by Michelangelo's *The Creation of Adam*.
- Leonardo's drawing of the *Vitruvian Man* is also regarded as a cultural icon, being reproduced on items as varied as the euro coin, textbooks, and T-shirts.
Perhaps fifteen of his paintings have survived, the small number because of his constant, and frequently disastrous, experimentation with new techniques, and his chronic procrastination. Nevertheless, these few works, together with his notebooks, which contain drawings, scientific diagrams, and his thoughts on the nature of painting, compose a contribution to later generations of artists rivalled only by that of his contemporary, Michelangelo. Leonardo is revered for his technological ingenuity. He conceptualized flying machines, an armored vehicle, concentrated solar power, an adding machine, and the double hull, also outlining a rudimentary theory of plate tectonics. Relatively few of his designs were constructed or were even feasible during his lifetime, but some of his smaller inventions, such as an automated bobbin winder and a machine for testing the tensile strength of wire, entered the world of manufacturing unheralded.

Perhaps fifteen of his paintings have survived, the small number because of his constant, and frequently disastrous, experimentation with new techniques, and his chronic procrastination. Nevertheless, these few works, together with his notebooks, which contain drawings, scientific diagrams, and his thoughts on the nature of painting, compose a contribution to later generations of artists rivalled only by that of his contemporary, Michelangelo.

_Leonardo is revered for his technological ingenuity._

He conceptualized flying machines, an armored vehicle, concentrated solar power, an adding machine, and the double hull, also outlining a rudimentary theory of plate tectonics. Relatively few of his designs were constructed or were even feasible during his lifetime, but some of his smaller inventions, such as an automated bobbin winder and a machine for testing the tensile strength of wire, entered the world of manufacturing unheralded.

_He made important discoveries in anatomy, civil engineering, optics, and hydrodynamics, but he did not publish his findings and they had no direct influence on later science._

---

**Dalí Vocabulary:**

**Anamorphic:**

Producing a distorted image, caused by an unequal magnification along different perpendicular axes. The images are elongated and difficult to see, requiring it be seen from a raking gaze across the side of the image.

**Bust:**

A sculpture of the head and shoulders of a person.

**Disintegration:**

Breaking something up into fragments or smaller matter

**Distortion:**

The bending, twisting, or stretching of something out of its normal or natural shape.

**Dislocation:**

A surrealism technique where a familiar object is placed in an odd, bizarre, or unusual setting.

**Double Image:**

One or more images are hidden within another.

**Dreamlike Imagery:**

Images that resemble those found in a dream especially seeming strange or unreal.

**Exaggeration:**

Enlarging or increasing an object or one of its parts to communicate an idea.

"Exquisite corpse":

A Surrealism game by which a collection of words or images are collectively assembled.

**Free Form Shapes:**

Shapes that resemble those found in nature; an irregular and uneven shape.

**Geometric Shapes:**

Shapes that can be described by mathematical formulas. Examples of geometric shapes are a circle, a square, a triangle, or a rectangle.

**Irrational:**

Lacking in reason or logic; not giving the expected response.

**Juxtapose:**

To place side by side; unexpected combinations of colors, shapes and idea.

**Metamorphosis:**

A marked change in appearance, character, condition, or function; also called transformation.

**Metaphor:**

Something used, or regarded as being used, to represent something else; an emblem or symbol; a figure of speech in which a term or phrase is applied to something which it is not literally applicable in order to suggest a resemblance.

**Paranoiac-Critical Method:**

Dalí’s term to describe his double images.

**Rational:**

Clear and sensible thinking which is based on reason rather than emotion.

**Realistic:**

The exact way that an object really looks.

**Self Portrait:**

A drawing, painting or sculpture that shows the likeness of the artist.

**Silhouette:**

The outline drawing of a shape or form filled in with black or a uniform color.

**Subconscious:**

The mental activities just below the threshold of consciousness.

**Surrealism:**

An art movement based on making art that is inspired by dream and subconscious thoughts.

**Symbol:**

Something that stands for or represents another thing.

**Toreador:**

A bullfighter.

**Transformation:**

Surrealist technique in which familiar places or objects are changed in form, appearance, nature, or character to become unusual, alarming, or disturbing.
### Da Vinci Vocabulary:

<table>
<thead>
<tr>
<th>Abacus:</th>
<th>A device for making arithmetic calculations, consisting of a frame set with rods on which balls or beads are moved, <em>Architecture</em>. A slab forming the top of the capital of a column.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Altarpiece:</td>
<td>A painted or carved screen behind or above the <em>altar</em> or communion table in Christian churches; reredos.</td>
</tr>
<tr>
<td>Alloy:</td>
<td>A substance composed of two or more metals, or of a metal or metals with a nonmetal, intimately mixed, as by fusion or electrodeposition. A less costly metal mixed with a more valuable one. To mix (metals or metal with nonmetal) so as to form an alloy. To reduce in value by an admixture of a less costly metal.</td>
</tr>
<tr>
<td>Anatomy:</td>
<td>The science dealing with the structure of animals and plants. The structure of an animal or plant, or of any of its parts. Dissection of all or part of an animal or plant inorder to study its structure. A plant or animal that has been or will be dissected, or a model of such a dissected organism. A skeleton.</td>
</tr>
<tr>
<td>Annunciation:</td>
<td>The announcement by the angel Gabriel to the Virgin Mary of her conception of Christ. A representation of this in art. The church festival on March 25 in memory of this. An act or instance of announcing; proclamation: <em>the annunciation of a new foreign policy</em>.</td>
</tr>
<tr>
<td>Apprenticeship:</td>
<td>A person who works for another in order to learn a trade: <em>an apprentice to a plumber</em>. A person legally bound through indenture to a master craftsman in order to learn a trade. A learner; novice; tyro. To bind to or place with an employer, master craftsmen, or the like, for instruction in a trade.</td>
</tr>
<tr>
<td>Bottega:</td>
<td>The studio of a master artist, in which lesser artists, apprentices, or students learn by participating in the work.</td>
</tr>
<tr>
<td>Cast:</td>
<td>To receive form in a mold. Technique used in sculpture.</td>
</tr>
<tr>
<td>Chiaroscuro:</td>
<td>The distribution of light and shade in a picture. <em>Painting</em>. The use of deep variations in and subtegradations of light and shade, especially to enhance the delineation of character and or general dramatic effect: <em>Rembrandt is a master of chiaroscuro</em>. A sketch in light and shade.</td>
</tr>
<tr>
<td>City-state:</td>
<td>A sovereign state consisting of an autonomous city with its dependencies.</td>
</tr>
<tr>
<td>Commission:</td>
<td>The act of committing or entrusting a person, group, etc., with supervisory power or authority. An authoritative order, charge, or direction. Authority granted for a particular action or function. A document granting such authority.</td>
</tr>
<tr>
<td>Composition:</td>
<td>The act of combining parts or elements to form a whole. The resulting state or product. Manner of being composed; structure: <em>This painting has an orderly composition</em>.</td>
</tr>
<tr>
<td>Classic:</td>
<td>Of the first or highest quality, class, or rank: <em>a classic piece of work</em>. Serving as a standard, model, or guide: <em>the classic method of teaching arithmetic</em>. Of or relating to Greek and Roman antiquity, especially with reference to literature and art. Modeled upon or imitating the style or thought of ancient Greece and Rome: <em>The 17th and 18th centuries were obsessed with classic ideals</em>.</td>
</tr>
<tr>
<td>Classical:</td>
<td>Of, relating to, or characteristic of Greek and Roman antiquity. Conforming to ancient Greek and Roman models in literature or art, or to later systems modeled upon them. <em>Architecture</em>. Noting or pertaining to the architecture of ancient Greece and Rome, especially the religious and public architecture, characterized by the employment of orders. Noting or pertaining to architectural details or motifs adapted from ancient Greek or Roman models. Simple, reposeful, well-proportioned, or symmetrical in a manner suggesting the architecture of ancient Greece and Rome. Pertainings to or designating the style of fine arts, especially painting and sculpture, developed in Greece during the 5th and 4th centuries B.C., chiefly characterized by balanced composition, the separation of figures from an architectural background, and the naturalistic rendering of anatomical details, spatial movement, and distribution of weight in an archaic Hellenistic romantic style. Designating, following, or influenced by the art or culture of ancient Greece or Rome: <em>classical architecture</em>.</td>
</tr>
<tr>
<td>Existing Content</td>
<td>New Content</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Fresco:</td>
<td>Also called buonfresco, true fresco. The art or technique of painting on a moist, plaster surface with colors ground up in water or a limewater mixture. Compare fresco secco. A picture or design so painted. To paint in fresco.</td>
</tr>
<tr>
<td>Gothic Buildings:</td>
<td>Gothic architecture is a style of architecture that flourished during the high and late medieval period. It evolved from Romanesque architecture and was succeeded by Renaissance architecture. Its characteristics include the pointed arch, the ribbed vault and the flying buttress. Gothic architecture is most familiar as the architecture of many of the great cathedrals, abbeys and churches of Europe. It is also the architecture of many castles, palaces, town halls, guild halls, universities and to a less prominent extent, private dwellings.</td>
</tr>
<tr>
<td>Guild:</td>
<td>An organization of persons with related interests, goals, etc., especially one formed for mutual aid or protection. Any of various medieval associations, as of merchants or artisans, organized to maintain standards and to protect the interests of its members, and that sometimes constituted a local governing body.</td>
</tr>
<tr>
<td>Lute:</td>
<td>A stringed musical instrument having a long, fretted neck and a hollow, typically pear-shaped body with a vaulted back.</td>
</tr>
<tr>
<td>Masque:</td>
<td>A form of aristocratic entertainment in England in the 16th and 17th centuries, originally consisting of pantomime and dancing but later including dialogue and song, presented inelaborate productions given by amateur and professional actors. A dramatic composition for such entertainment. A masquerade; masked ball; revel.</td>
</tr>
<tr>
<td>Medium:</td>
<td>In drawing, &quot;media&quot; refers to both the material that is manually applied and to the base onto which it is applied. In painting, &quot;media&quot; refers to both the type of paint used and the base (or ground) to which it is applied. A paint's medium refers to what carries a paint's pigments (colors), and is also called a &quot;vehicle&quot;, &quot;base&quot; or binder. A painter can mix a medium with solvents, pigments, and other substances in order to make paint, and control consistency. There are many more artistic media.</td>
</tr>
<tr>
<td>Monastery:</td>
<td>A house or place of residence occupied by a community of persons, especially monks, living in seclusion under religious vows. The community of persons living in such a place.</td>
</tr>
<tr>
<td>Oil paint:</td>
<td>Oil color. A commercial paint in which a drying oil is the vehicle.</td>
</tr>
<tr>
<td>Patron:</td>
<td>A person who is a customer, client, or paying guest, especially a regular one, of a store, hotel, or the like. A person who supports with money, gifts, efforts, or endorsement an artist, writer, museum, cause, charity, institution, special event, or the like: a patron of the arts; patrons of the annual Democratic dance.</td>
</tr>
<tr>
<td>Perspective:</td>
<td>A technique of depicting volumes and spatial relationships on a flat surface. Compare aerial perspective, linear perspective. A picture employing this technique, especially one in which it is prominent: an architect's perspective of a house.</td>
</tr>
<tr>
<td>Pigment:</td>
<td>A dry insoluble substance, usually pulverized, which when suspended in a liquid vehicle becomes a paint, ink, etc. A coloring matter or substance.</td>
</tr>
<tr>
<td>Pope:</td>
<td>The bishop of Rome as head of the Roman Catholic Church. A person considered as having or assuming authority or a position similar to that of the Roman Catholic pope.</td>
</tr>
<tr>
<td>Portrait:</td>
<td>A likeness of a person, especially of the face, as a painting, drawing, or photograph: a gallery of family portraits.</td>
</tr>
<tr>
<td>Proportion:</td>
<td>Comparative relation between things or magnitudes as to size, quantity, number, etc.; ratio. Proper relation between things or parts: to have tastes way out of proportion to one's financial means. Relative size or extent.</td>
</tr>
<tr>
<td>Regent:</td>
<td>A person who exercises the ruling power in a kingdom during the minority, absence, or disability of the sovereign. A ruler or governor.</td>
</tr>
<tr>
<td>Renaissance:</td>
<td>The activity, spirit, or time of the great revival of art, literature, and learning in Europe beginning in the 14th century and extending to the 17th century, marking the transition from the medieval to the modern world. The forms and treatments in art used during this period.</td>
</tr>
</tbody>
</table>
Declarative Knowledge: (Students will Know/Understand)

**Sculpture:**
The art of carving, modeling, welding, or otherwise producing figuative or abstract works of art in three dimensions, as in relief, intaglio, or in the round.

**Self-portrait:**
A portrait of oneself done by oneself.

**Sfumato:**
The subtle and minute gradation of tone and color used to blur or veil the contours of a form in painting.

**Tempera:**
A technique of painting in which an emulsion consisting of water and pure egg yolk or a mixture of egg and oil is used as a binder or medium, characterized by its lean film-forming properties and rapid drying rate.

**Three-dimensional:**
Having, or seeming to have, the dimension of depth as well as width and height.

**Two-dimensional:**
Having the dimensions of height and width only.

**Vanishing Point:**
A point of disappearance, cessation, or extinction: His patience had reached the vanishing point.

**Villa:**
A country residence or estate.

Any imposing or pretentious residence, especially one in the country or suburbs maintained as a retreat by a wealthy person.

Dali Museum
Salvador Dalí
pareidolia
paranoiac critical method
facial proportion
facial recognition
grotesques
caricature
surrealist poetry
Haiku poetry

**Scale:**
Size of an object or scene which keeps a consistent relationship, ratio, to the original dimensions.
For example: ¼ inch = 1 foot 0 inch would create an accurate but much smaller drawing of the original design.

**Students will know/understand:**
Students will know/understand:

"Exquisite Corpse Poetry and Drawing"
Students will know/understand: the process of creating exquisite corpse poetry and drawing.
Students will know/understand: how to express their feelings into words and lines.
Students will know/understand: how to work with a group to create one final poem and drawing.

"iPad Da Vinci Grotesques"
Students will know/understand: how to take a self-portrait with an iPad.
Students will know/understand: how to distort their image with the use of an app.
Students will know/understand: how to transfer their digital image into a sketch preparing for their finished artwork.

"Pareidolia Drawing"
Students will know/understand: surrealism poetry to learn about multiple meanings derived from a single image.

"Surreal Supper at the (Family’s Last Name)"
Students will know/understand: the one point perspective used in da Vinci's *Last Supper*.
Students will know/understand: facial proportion, caricature, grotesques and pareidolia.
Students will know/understand: how to personalize their artwork through figure drawing, speech bubbles and design.

"Write Like Leonardo"
Students will know/understand: that Leonardo was a keen observer of nature, and how his keen observation was essential to his drawing and painting.
Students will know/understand: that writing vivid descriptions requires careful observation.
Students will know/understand: information on Leonardo’s notebooks and details about Leonardo’s portrait *Ginevra de’ Benci*.

"Any A Villa:
Villa: In Vanishing Point:
Salvador Dalí Museum
Pareidolia Drawing"
Procedural Knowledge: (Students/Group will be able to do)

**“Surreal Supper at the (Family’s Last Name)”**
Students will be able to: recreate da Vinci’s perspective lines in their sketchbook and transfer to a larger format.
Students will be able to: use facial proportion, caricature, grotesques or pareidolia to create the figures at the table of their “Surreal Supper.”
Students will be able to: personalize their artistic style using multiple techniques and media.

**“Write Like Leonardo”**
Students will be able to: describe the content and style of Leonardo’s journals.
Students will be able to: write vivid descriptions through careful word choice and arrangement of details.
Students will be able to: revise to improve writing.

**“Pareidolia Drawing”**
Students will be able to: locate, record and describe faces, objects, etc. in natural forms i.e. rocks, trees, clouds.
Students will be able to: draw a caricature or grotesque using their observations and knowledge of facial proportion.
Students will be able to: write a poem describing an image that contains more than one meaning or idea.

**“iPad Da Vinci Grotesques”**
Students will be able to: make a quality self-portrait on an iPad.
Students will be able to: distort their portrait with the use of an app to appear as a caricature or grotesque.
Students will be able to: recreate their distorted image with multiple drawing techniques.

**“Exquisite Corpse Poetry and Drawing”**
Students will be able to: create their portion of an exquisite poem and drawing.
Students will be able to: express themselves in a unique and personal way through creative writing and drawing.
Students will be able to: work with a group to create and present a quality poem and drawing.

**NGSS: 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/](http://tools.fcit.usf.edu/sss/)

<table>
<thead>
<tr>
<th>VA.68.C.1</th>
<th>Big Idea: CRITICAL THINKING AND REFLECTION</th>
<th>Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</th>
</tr>
</thead>
<tbody>
<tr>
<td>VA.68.C.1.1</td>
<td>Benchmark: 1. Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VA.68.S.1</th>
<th>Big Idea: SKILLS, TECHNIQUES, AND PROCESSES</th>
<th>Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</th>
</tr>
</thead>
<tbody>
<tr>
<td>VA.68.S.1.3</td>
<td>Benchmark: 3. Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VA.68.S.2</th>
<th>Big Idea: SKILLS, TECHNIQUES, AND PROCESSES</th>
<th>Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</th>
</tr>
</thead>
<tbody>
<tr>
<td>VA.68.S.2.3</td>
<td>Benchmark: 3. Use visual-thinking and problem-solving skills in a sketchbook or journal to identify, practice, develop ideas, and resolve challenges in the creative process.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LA.8.3.2.2</th>
<th>Establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant.</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA.8.3.3.1</td>
<td>Evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation.</td>
</tr>
<tr>
<td>LA.8.3.3.3</td>
<td>Creating precision and interest by elaborating ideas through supporting details (e.g., facts, statistics, expert opinions, anecdotes), a variety of sentence structures, creative language devices, and modifying word choices using resources and reference materials (e.g., dictionary, thesaurus).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VA.68.H.3</th>
<th>Big Idea: HISTORICAL AND GLOBAL CONNECTIONS</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>VA.68.H.3.1</td>
<td>Benchmark: 1. Discuss how knowledge and skills learned through the art-making and analysis processes are used to solve problems in non-art contexts.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VA.68.O.2</th>
<th>Big Idea: ORGANIZATIONAL STRUCTURE</th>
<th>Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.</th>
</tr>
</thead>
<tbody>
<tr>
<td>VA.68.O.2.3</td>
<td>Benchmark: 3. Create a work of personal art using various media to solve an open-ended artistic problem.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VA.68.H.1</th>
<th>Big Idea: HISTORICAL AND GLOBAL CONNECTIONS</th>
<th>Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</th>
</tr>
</thead>
<tbody>
<tr>
<td>VA.68.H.1.4</td>
<td>Benchmark: 4. Explain the significance of personal artwork, noting the connections between the creative...</td>
<td></td>
</tr>
</tbody>
</table>
process, the artist, and the artist's own history.

**Pareidolia Drawing**

| VA.68.C.1 | Big Idea: CRITICAL THINKING AND REFLECTION  
| Enduring Understanding 1: | Cognition and reflection are required to appreciate, interpret, and create with artistic intent.  
| Benchmark: 2. Use visual evidence and prior knowledge to reflect on multiple interpretations of works of art. |
| --- | --- |
| VA.68.C.1.2 | VA.68.C.1.2 |
| VA.68.S.1 | 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: 1. Manipulate content, media, techniques, and processes to achieve communication with artistic intent. |
| VA.68.S.1.1 | VA.68.S.1.1 |
| VA.68.H.3 | Big Idea: HISTORICAL AND GLOBAL CONNECTIONS  
| 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.  
| Benchmark: 3. Create imaginative works to include background knowledge or information from other subjects. |
| VA.68.H.3.3 | VA.68.H.3.3 |
| VA.68.F.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.  
| Benchmark: 4. Follow directions and complete art tasks in a timely manner to show development of 21st-century skills. |
| VA.68.F.1.4 | VA.68.F.1.4 |
| VA.68.F.3 | Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE  
| 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.  
| Benchmark: 4. Follow directions and complete art tasks in a timely manner to show development of 21st-century skills. |
| VA.68.F.3.4 | VA.68.F.3.4 |
| VA.68.S.1 | 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: 2. Use media, technology, and other resources to derive ideas for personal art making. |
| VA.68.S.1.2 | VA.68.S.1.2 |
| VA.68.C.1 | Big Idea: CRITICAL THINKING AND REFLECTION  
| Enduring Understanding 1: | Cognition and reflection are required to appreciate, interpret, and create with artistic intent.  
| Benchmark: 1. Apply a range of interests and contextual connections to influence the art-making and self-reflection processes. |
| VA.68.C.1.1 | VA.68.C.1.1 |
| VA.68.S.2 | Big Idea: SKILLS, TECHNIQUES, AND PROCESSES  
| Enduring Understanding 2: | Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.  
| Benchmark: 2. Create artwork requiring sequentially ordered procedures and specified media to achieve intended results. |
| VA.68.S.2.2 | VA.68.S.2.2 |
| VA.68.O.1 | 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.  
| Benchmark: 4. Create artworks that demonstrate skilled use of media to convey personal vision. |
| VA.68.O.1.4 | VA.68.O.1.4 |

**Suggested Materials:**

**Surreal Supper at the (Family’s Last Name)**

1. Bare Books spiral bound report books with paintable hard covers, 9 x 12 in.
2. Pencils and colored pencils.
3. Erasers.
4. Assorted markers.
5. Crayons and oil pastels.
6. Rulers and yardsticks.
7. Watercolor, tempera and acrylic paint.
8. Assorted brushes.
10. Magazine s and other assorted pictures for collage.
11. Glue sticks and bottles.

**Write Like Leonardo**

1. Handout with artworks by Leonardo and passages from his journals adapted for middle school readers and a model paragraph from me. The handout is on the last two pages of this lesson plan. I have included a description of a computer keyboard on a third page that you can substitute for the description of the angel wing shell. **Note:** The final quote paired
with Dalí’s *Slave Market with the Disappearing Bust of Voltaire* is a freebie. Quick lesson plan: Have the students photograph clouds, a wall, the ground, etc., and draw images on them. Paranoiac-critical fun!

2. Notebook paper and unlined paper for final drafts.

3. Similar objects that can easily be concealed. For this exercise I use similar seashells: similarly colored scallops, or whelks and conchs of differing species such as lightning whelks and West Indian fighting conchs. Similar forks, or rocks/pebbles, vegetables or any other object could be used. They have to be the same object with slight variations from each other.

4. When I do this in class I face the desks in different directions (some face the wall) and ask students to put their heads down and hide their objects with their arms during the writing. In a small group at a table something concealing the object may be difficult, so you may need Manila folders, small bags or small boxes to hide the objects.

5. Thesauruses

6. Empty picture frames

7. Digital camera (optional)

8. Leonardo hat (optional)

**“Pareidolia Drawing”**

1. White sulphite or vellum drawing paper: 18 in. x 24 in., 12 in. x 18 in., 9 in. x 12 in.

2. Pencils, colored pencils, watercolor pencils, erasers, conté crayons, watercolor paints, brushes

3. Large clipboards for drawing

4. Classroom tables, stools, chairs

5. Water and water containers

6. Power-point on Dalí and da Vinci

7. MacBook, Elmo document camera, projector

8. Artwork reproductions

**“iPad Da Vinci Grotesques”**

1. Enough iPads for each small group of 2 to 4 students.

2. App installed able to distort an image in multiple ways.

3. Drop Box account for collecting the final images.

4. Color printer and printer paper.

5. Sketchbooks.


7. Document camera and projector to share the completed work.

**“Exquisite Corpse Poetry and Drawing”**

1. Paper and pencils.

2. Selection of Dalí reproductions.

3. Easel (reproductions) or document camera (drawings) to display artwork to the entire group when finished.

---

**Daily Schedule of Activities and Procedures:**

**“Surreal Supper at the (Family’s Last Name)”**

**Session 1:**
- One point perspective sketch in the student sketchbook/journals.
- Vanishing point located slightly above the center of the paper.

**Session 2:**
- Pareidolia and paranoiac critical method sketching from nature in the sketchbooks.
- Caricature, grotesque and blind contour sketching in the classroom to prepare for the figure drawings.
- Transfer of perspective sketch onto large 24 x 36 in. paper.
- Use yard sticks or other straight edge.
- Add a large table with a table cloth.
- Write like Da Vinci handout and exercise.

**Session 3:**
- Creative Brain Storming:
  - You are the focal point, waist up behind the table.
  - How do you want to portray yourself?
  - Facial expressions?
  - Fork or spoon in your hands?
  - Who is at your supper table, parents, siblings, friends, pets?
  - What food is at your supper table?
  - Optional: Text bubbles above the figures. They can be humorous. “Pass the biscuits!”
- Begin drawing the figures positioned behind the table.

**Session 4:**
- Complete drawing details on your figures.
- Add a background with paint, colored pencils markers and collage.
- Exquisite corpse drawing and poetry creation in small groups.

**Session 5:**
- Display and have each student describe the meaning behind their “Surreal Supper” artwork.
**“Write Like Leonardo”**

### Session 1:
- **(Note: These are the steps in the process. How much you can fit into each session depends on the length of each session.)**
- **After a getting-to-know-you exercise, ask the students what they know about Leonardo da Vinci.**
- **If no one mentions the journals, give them some background.**
- **(http://www.bl.uk/onlinegallery/features/leonardo/ttp.html)**
- **Tell them we are going to write like Leonardo, and to do that we have to look at his writing as a model.**

### Session 2:
- **Pass out the handouts (a copy is at the end of this lesson plan).**
- **Ask for a volunteer to read the first passage.**
- **Give each reader a “Leonardo hat” to wear while reading.**
- **I am using a chef’s hat we dyed lavender (it was supposed to be blue) but any hat will work.**
- **Discuss how each quote or set of quotes relates to the Leonardo work on the page.**
- **For the set of quotes paired with the painting of Ginevra di Benci (http://www.nga.gov/content/ngaweb/Collection/highlights/highlight50724.html) discuss how the painting is an example of the quotes.**
- **The arrow and the second detail show Leonardo’s fingerprint (https://www.nga.gov/kids/ginevra.htm).**
- **For the quotes about painting folded drapery, after one reading drape cloth over and object and have a student point out the folds during the second reading.**

### Session 3:
- **Have the students read the description in the box on the back of the handout.**
- **Ask students what they think it describes, then show them or reveal the identity of the object.**
- **The description is of an angel wing shell, but if you do not have easy access to an angel wing, I have included a description of a computer keyboard on page three of the handout.**
- **Of course, you can also write your own.**

### Session 4:
- **Have your similar objects (see # 3 under “Suggested Materials”) in a bag.**
- **Give one object to each student, making sure that you and they keep it concealed from the other students.**
- **This is where the bags, boxes or manila folders may be needed (see #4, above; students stand the folder on their desks so they form a screen).**
- **I always include many different types of objects in the bag so the sounds will lead the students to think they are each getting different objects instead of variations on the same object.**
- **Before I distribute the objects I hold up one object from the bag, such as a pen or staple remover, to strengthen this assumption.**

### Session 5:
- **Using the descriptions on the handout as models, students should precisely describe their objects on paper.**
- **They may not name the object or describe how it is used.**
- **They must focus on the visual details of the object.**
- **Have the students fold their papers with the writing on the inside.**
- **Collect the papers and redistribute them.**

### Session 6:
- **Rapidly put the objects they described on the table and tell them to open the paper, read the description on the paper and, using the description, find the object.**
- **There is usually a groan/aha moment of enlightenment at this point when they see that the objects are similar.**
- **Allow them time to find the object (or give up), then have volunteers read descriptions aloud and let the authors see if the read has found their object.**
- **(During this section I tap into my inner Firesign Theatre and act like a cheesy game show emcee [It’s time to—Find! Your! Object!]) If there are any, applaud the winners.**
- **Then discuss: why did I have you do this?**
- **Usually they will realize that I am training them to observe precisely, just like Leonardo did in his journals.**
- **If not, I will help them get there.**

### Session 7:
- **Give each student a frame, or a piece of copy paper with a rectangular hole cut out of the middle so it creates a frame.**
- **Divide the group in two.**
- **Send one group to the grotto/front of the museum and the other to the Avant Garden on the water side of the museum.**
- **They are to find something that fits in the frame—a piece of ground, the rocks, a flower or plant, the bottom of the fountain, etc.—and describes it precisely.**
- **When they have done this they return.**
- **Choose one person from each of the two groups and pair them.**
- **Each student reads the other’s description of the framed area and guesses what is being described.**
- **They then act as writing coaches to help their partner revise the paper and make the description more precise and effective.**
- **Make sure they have the thesauri to help them revise.**
- **Collect the papers so you can go over them and offer suggestions.**

### Session 8:
- **Students neatly write their descriptions on a piece of unlined paper with the subject of their description at the bottom so it can easily be concealed.**
- **Cover the description with a Post-it note or piece of paper.**
• Mount the paper with the description on the wall.
• Other students and parents read the descriptions, then lift the paper to see what is being described.
• Alternate: photograph the subject of the description and mount the pictures under the descriptions.

### “Pareidolia Drawing”

**Session 1:**
- Explain and demonstrate the concepts of facial recognition, including pareidolia and the paranoiac critical method.

**Session 2:**
- Lecture and show the Dalí & da Vinci power point.

**Session 3:**
- Take the students to the Avant Garden to locate, record and describe faces, objects, etc. in natural forms i.e. rocks, trees, clouds.

**Session 4:**
- Demonstrate facial proportion while students record and practice with a partner.

**Session 5:**
- Explain facial proportion and exaggeration through grotesques and caricature. Students draw a caricature or grotesque using their observations and knowledge of facial proportion.

**Session 6:**
- Introduce the surrealist poetry segment to learn about multiple meanings derived from a single image. Students write a poem describing an image that contains more than one meaning or idea.

**Session 7:**
- Students use any media to create a final piece of artwork combining media to demonstrate their new understanding in a unique and personal style. Each piece should include at least one image and one poem.

**Session 8:**
- Optional: Provide frames for the final student artwork. Images uploaded to the Dalí website.

### “iPad Da Vinci Grotesques”

**Session 1:**
- Review the information previously taught on facial proportion, caricature and grotesques.

**Session 2:**
- Demonstrate the use of an iPad as a tool to produce a distorted image from a self-portrait digital photograph.

**Session 3:**
- Pass out the iPads to each pair of students. Students take pictures of themselves and their partner until they are satisfied with their image.

**Session 4:**
- Students use the app installed on the iPad to distort their image until they are satisfied and then upload the image to the teacher’s Drop Box account. Teacher prints out one image per student.

**Session 5:**
- Students recreate the printed image in their sketchbooks for future reference in their Surreal Supper artwork.

### “Exquisite Corpse Poetry and Drawing”

**Session 1:**
- Divide the group of students into small groups of 3 or more.

**Session 2:**
- Each group will select one Dalí painting to use for inspiration.

**Session 3:**
- Fold a piece of paper as many times as there are students in the group.

**Session 4:**
- One student looks at the artwork and writes a single line of poetry reflecting their feeling about the painting.
- When they are finished, they pass the paper to the next student to write their line.
- Continue until all students have recorded one line of poetry.

**Session 5:**
- Display the selected artwork and each student will read their line of poetry in the order that they were written.

**Session 6:**
- Continue until every small group of students have read their “Surreal Poem.”

### Instructional Delivery:

#### “Surreal Supper at the (Family’s Last Name)”

**Explicit Instruction:**
- Show illustrations of da Vinci’s Last Supper, including superimposed perspective and golden ratio lines.

**Modeling (Demonstration):**
- Demonstrate drawing pareidolia from nature in the Avant Garden and perspective lines in a sketchbook.

**Guided Practice:**
- Assist students to transfer their perspective line on to a 24 x 36 in. piece of paper.

**Independent student Work:**
- Students complete a Surreal Supper setting with a table, interior or exterior background and figures representing their family, friends, pets, etc. Students will choose which media they will use to complete their artwork.

**Reflection (Closure):**
- Each student will present and explain their drawing to the entire group.

**Assessment (Evidence of Learning):**
- Presenting their completed artwork and quality of the work using the Summative Assessment Scoring Scale.
"Write Like Leonardo"

Explicit Instruction:
- Discussing Leonardo, his notebooks, and Ginevra di Benci; giving instructions for describing the hidden object and the area in the frame.

Modeling (Demonstration):
- Using Leonardo’s descriptions and angel wing/typewriter keyboard description as models.

Guided Practice:
- Student and teacher coaching of framed area description.

Independent Student Work:
- Describing the hidden object and the framed area.

Reflection (Closure):
- Discussing why they described the hidden object and why the objects are similar.

Assessment (Evidence of Learning):
- Effective choice and description of details; successful description of the framed area.

"Pareidolia Drawing"

Explicit Instruction:
- Lecture and show the power-point.

Modeling (Demonstration):
- Demonstrate drawing and writing using the document camera.

Guided Practice:
- Students draw in the Avant Garden and in the Education Classroom with direction.

Independent Student Work:
- Students produce their final drawing and poem.

Reflection (Closure):
- Share student work and read poetry. Constructive criticism, questions, comments.

Assessment (Evidence of Learning):
- Sharing their work with the group and quality of the work using the Summative Assessment Scoring Scale.

"iPad Da Vinci Grotesques"

Explicit Instruction:
- Review previous lessons pertaining to grotesques.

Modeling (Demonstration):
- Demonstrate use of the iPads to record and distort an image.

Guided Practice:
- Assist students who are having difficulty.

Independent Student Work:
- Students work with a partner or in small groups to create their image and upload it to the Drop Box account. Images are printed by the teacher and then used to create a drawing in the student sketchbooks.

Reflection (Closure):
- Share student printed and drawn images using the document camera. Constructive criticism, questions, comments.

Assessment (Evidence of Learning):
- Presenting their work to the group and quality of the work using the Summative Assessment Scoring Scale.

"Exquisite Corpse Poetry and Drawing"

Explicit Instruction:
- Read surrealist poetry to the students and describe the process they will be using to complete their poems.
- Show examples of Exquisite Corpse drawings and describe the process to make them.

Modeling (Demonstration):
- Improvise a few lines of poetry inspired by one of Dalí’s paintings.
- Sketch one or two sections of the composite drawing on a folded piece of paper.

Guided Practice:
- Divide the group into smaller groups and help each group practice the process.
- Help each group fold their paper in the required number of spaces and determine the order of drawing.

Independent Student Work:
- Each student writes and records their line of poetry on the folded piece of paper.
- Each student draws their portion of the drawing on the folded piece of paper.

Reflection (Closure):
- Each group displays their selected painting and reads their poem aloud, each student reading the line that they contributed.
- Each group uses the document camera to show their work and individually explain their portion of the drawing.

Assessment (Evidence of Learning):
- Presenting their poetry to the group and quality of the work using the Summative Assessment Scoring Scale.
- Presenting their drawing while explaining their portion and quality of the work using the Summative Assessment Scoring Scale.

Formative Assessments:

1. Observation of student engagement.
2. Monitoring student progress and “Teachable Moments.”
3. Discussion participation and responses.
Summative Assessments: (Scoring Scales/Rubrics)

“Surreal Supper at the (Family’s Last Name)”

<table>
<thead>
<tr>
<th>LEARNING GOAL(S)</th>
<th>4</th>
<th>COMPLEX Personal Application</th>
<th>3</th>
<th>TARGET Success for all Students</th>
<th>2</th>
<th>SIMPLER Limited Success</th>
<th>1</th>
<th>PARTIAL Minimal Success</th>
<th>0</th>
<th>NO SUCCESS Unsatisfactory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will:</td>
<td></td>
<td>recreate da Vinci’s perspective lines in their sketchbook and transfer to a larger format.</td>
<td></td>
<td>Students will: accurately recreate da Vinci’s perspective lines in their sketchbook and transfer to a larger format.</td>
<td></td>
<td>Students will: partially recreate da Vinci’s perspective lines in their sketchbook and transfer to a larger format.</td>
<td></td>
<td>Students will: partially recreate da Vinci’s perspective lines in their sketchbook and poorly transfer to a larger format.</td>
<td></td>
<td>Students unable to recreate da Vinci’s perspective lines.</td>
</tr>
<tr>
<td>Students will:</td>
<td></td>
<td>use facial proportion, caricature, grotesques or pareidolia to create the figures at the table of their “Surreal Supper.”</td>
<td></td>
<td>Students will: use facial proportion, caricature, grotesques and pareidolia to create the figures at the table of their “Surreal Supper.”</td>
<td></td>
<td>Students will: use some facial proportion, caricature, grotesques or pareidolia to create the figures at the table of their “Surreal Supper.”</td>
<td></td>
<td>Students will: use little facial proportion, caricature, grotesques or pareidolia to create the figures at the table of their “Surreal Supper.”</td>
<td></td>
<td>Students unable to use facial proportion, caricature, grotesques or pareidolia.</td>
</tr>
<tr>
<td>Students will:</td>
<td></td>
<td>personalize their artistic style using multiple techniques and media.</td>
<td></td>
<td>Students will: personalize their artistic style creatively using multiple techniques and media in unique ways.</td>
<td></td>
<td>Students will: partially personalize their artistic style using multiple techniques and media.</td>
<td></td>
<td>Students will: partially personalize their artistic style using some techniques and media.</td>
<td></td>
<td>Students did not personalize their artistic style.</td>
</tr>
</tbody>
</table>

“Write Like Leonardo”

<table>
<thead>
<tr>
<th>LEARNING GOAL(S)</th>
<th>4</th>
<th>COMPLEX Personal Application</th>
<th>3</th>
<th>TARGET Success for all Students</th>
<th>2</th>
<th>SIMPLER Limited Success</th>
<th>1</th>
<th>PARTIAL Minimal Success</th>
<th>0</th>
<th>NO SUCCESS Unsatisfactory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will:</td>
<td></td>
<td>describe the content and style of Leonardo’s journals.</td>
<td></td>
<td>Students will: accurately describe the content and style of Leonardo’s journals in great detail.</td>
<td></td>
<td>Students will: describe some of the content and style of Leonardo’s journals.</td>
<td></td>
<td>Students will: describe little of the content or style of Leonardo’s journals.</td>
<td></td>
<td>Students did not describe any content or style.</td>
</tr>
<tr>
<td>Students will:</td>
<td></td>
<td>write vivid descriptions through careful word choice and arrangement of details.</td>
<td></td>
<td>Students will: write unique and vivid descriptions through careful word choice and arrangement of details in sequential and meaningful ways.</td>
<td></td>
<td>Students will: write descriptions through careful word choice and arrangement of details.</td>
<td></td>
<td>Students will: write descriptions through poor word choice and disorganized arrangement of details.</td>
<td></td>
<td>Students unable to write descriptions.</td>
</tr>
<tr>
<td>Students will:</td>
<td></td>
<td>revise to improve writing.</td>
<td></td>
<td>Students will: revise as often as necessary to improve writing to a quality level.</td>
<td></td>
<td>Students will: partially revise to improve writing.</td>
<td></td>
<td>Students will: seldom revise to improve writing.</td>
<td></td>
<td>Students never revise writing.</td>
</tr>
</tbody>
</table>
**“Pareidolia Drawing”**

<table>
<thead>
<tr>
<th>LEARNING GOAL(S)</th>
<th>4 COMPLEX</th>
<th>3 TARGET</th>
<th>2 SIMPLER</th>
<th>1 PARTIAL</th>
<th>0 NO SUCCESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application</td>
<td>Personal</td>
<td>Success for all Students</td>
<td>Limited Success</td>
<td>Minimal Success</td>
<td>Unsatisfactory</td>
</tr>
</tbody>
</table>

**Students will:**
- locate, record and describe faces, objects, etc. in natural forms i.e. rocks, trees, clouds.
- make a quality self-portrait on an iPad.
- distort their portrait with the use of an app to appear as a caricature or grotesque.
- recreate their distorted image with multiple drawing techniques.

**LEARNING GOAL(S) | 4 COMPLEX | 3 TARGET | 2 SIMPLER | 1 PARTIAL | 0 NO SUCCESS |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Application</td>
<td>Personal</td>
<td>Success for all Students</td>
<td>Limited Success</td>
<td>Minimal Success</td>
<td>Unsatisfactory</td>
</tr>
</tbody>
</table>

**Students will:**
- draw a caricature or grotesque using their observations and knowledge of facial proportion.
- write a poem describing an image that contains more than one meaning or idea.
- produce a drawing that contains an image that poorly describes an idea.
- describe at least one face, object, etc. in natural forms i.e. rocks, trees, clouds.

**“iPad Da Vinci Grotesques”**

<table>
<thead>
<tr>
<th>LEARNING GOAL(S)</th>
<th>4 COMPLEX</th>
<th>3 TARGET</th>
<th>2 SIMPLER</th>
<th>1 PARTIAL</th>
<th>0 NO SUCCESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application</td>
<td>Personal</td>
<td>Success for all Students</td>
<td>Limited Success</td>
<td>Minimal Success</td>
<td>Unsatisfactory</td>
</tr>
</tbody>
</table>

**Students will:**
- make a quality self-portrait on an iPad.
- make multiple quality self-portraits on an iPad.
- distort their portrait with the use of an app to appear as a caricature or grotesque.
- recreate their distorted image with multiple excellent drawing techniques.

**LEARNING GOAL(S) | 4 COMPLEX | 3 TARGET | 2 SIMPLER | 1 PARTIAL | 0 NO SUCCESS |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Application</td>
<td>Personal</td>
<td>Success for all Students</td>
<td>Limited Success</td>
<td>Minimal Success</td>
<td>Unsatisfactory</td>
</tr>
</tbody>
</table>

**Students will:**
- distort their portrait with the use of an app to appear as a caricature or grotesque.
- recreate their distorted image with multiple drawing techniques.
- partially recreate their distorted image with limited drawing techniques.
- slightly distort their portrait with the use of an app to appear as a poor quality caricature or grotesque.

**Students not able to locate images in nature.**

**Students unable to make a self-portrait.**

**Students unable to distort their portrait.**

**Students unable to recreate their image.**
**LEARNING GOAL(S)**

<table>
<thead>
<tr>
<th>4</th>
<th>COMPLEX Personal Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>TARGET Success for all Students</td>
</tr>
<tr>
<td>2</td>
<td>SIMPLER Limited Success</td>
</tr>
<tr>
<td>1</td>
<td>PARTIAL Minimal Success</td>
</tr>
<tr>
<td>0</td>
<td>NO SUCCESS Unsatisfactory</td>
</tr>
</tbody>
</table>

**Students will:**
- create their portion of an exquisite poem and drawing.
- express themselves in a unique and personal way through creative writing and drawing.
- work with a group to create and present a quality poem and drawing.

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

**FINE ART SCALE (RUBRIC)**

<table>
<thead>
<tr>
<th>4</th>
<th>COMPLEX Personal Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>TARGET Success for all Students</td>
</tr>
<tr>
<td>2</td>
<td>SIMPLER Limited Success</td>
</tr>
<tr>
<td>1</td>
<td>PARTIAL Minimal Success</td>
</tr>
<tr>
<td>0</td>
<td>NO SUCCESS Unsatisfactory</td>
</tr>
</tbody>
</table>

**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:**

**Bloom’s Taxonomy:**

**Critical Thinking:**

**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)

**Elements of Art:**
- Line, Shape, Color, Value, Form, Texture, Space

**Principles of Design:**
- Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity

**Feldman’s Model of Art Criticism (1981):**
1. Description (What do you see in this work?)
2. Analysis (How is the work organized?)
3. Interpretation (What is the work about?)
4. Judgment (Is the work successful? Why?)

**Anderson’s Model of Art Criticism (1988):**
1. Reaction (What is it?)
2. Description (What does the work show? How, why, where was it made?)
3. Interpretation (What is the work about? How do we know?)
4. 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)