

# ALBERTA DISTANCE LEARNING CENTRE

## Art 10 FNA1400

### Assignment Booklet 11

#### Lesson 11: Surrealism and Mixed Media

#### Student's Questions and Comments

#### FOR STUDENT USE ONLY

(If label is missing or incorrect)

File Number:

\_\_\_\_\_

#### FOR ADLC USE ONLY

Assigned to

\_\_\_\_\_

Marked by

\_\_\_\_\_

Mark: \_\_\_\_\_ %

Date Received:

\_\_\_\_\_

#### Summary

	Total Possible Marks	Your Marks
Lesson 11		
<b>TOTAL</b>		

Please use the correct preprinted label for this course and Assignment Booklet.

Name	_____
Address	_____
City/Town	_____
Province	_____
Postal Code	_____

Apply Assignment Label Here

#### Teacher's Comments

\_\_\_\_\_  
Teacher's Signature

## CANADIAN CATALOGUING IN PUBLICATION DATA

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Art 10

Assignment Booklet Package

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Alberta Distance Learning Centre

4601 - 63 Avenue

Barrhead, Alberta Canada T7N 1P4

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# Art 10

## Lesson 11



*Student Example – by Nina S*

## Surrealism and Mixed Media



## Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
  - Are all assignments complete?
  - Have you edited your work to ensure accuracy of information and details?
  - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
  - Did you complete the Assignment Booklet cover and attach the correct label?

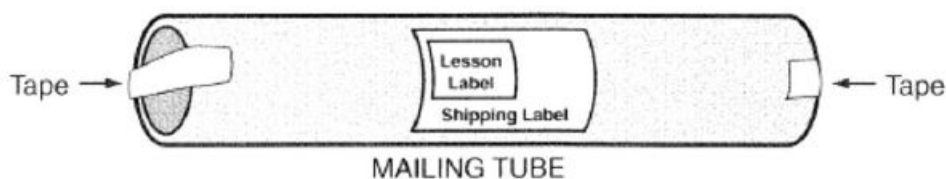
### Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

### Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



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### Submitting to an ADLC Office

If you reside near an ADLC office (Barrhead, Edmonton, Calgary, or Lethbridge), you may drop your submissions directly at the office.

### Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

## Submitting Electronically

**Upload your assignment to your marker's dropbox for grading.**

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

# Art 10

## Assignment Booklet 11

### Assessment

**Successful completion of this course requires you to do the following:**

1. **Complete all sections in each Assignment Booklet to the best of your ability.**  
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

### Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

### Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

## **Our Pledge to Students**

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, Skype, or in person at an Alberta Distance Learning Centre office.

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4601 - 63 Avenue  
Barrhead, Alberta T7N 1P4  
Phone 780-674-5333  
Toll-free 1-866-774-5333  
Fax 1-866-674-6977

### **Edmonton**

300 HSBC Building  
10055 - 106 Street NW  
Edmonton, Alberta T5J 2Y2  
Phone 780-452-4655  
Toll-free 1-866-774-5333, ext. 6100  
Fax 780-427-3850

### **Calgary**

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Calgary, Alberta T2H 0P3  
Phone 403-290-0977  
Toll-free 1-866-774-5333, ext. 6200  
Fax 403-290-0978

### **Lethbridge**

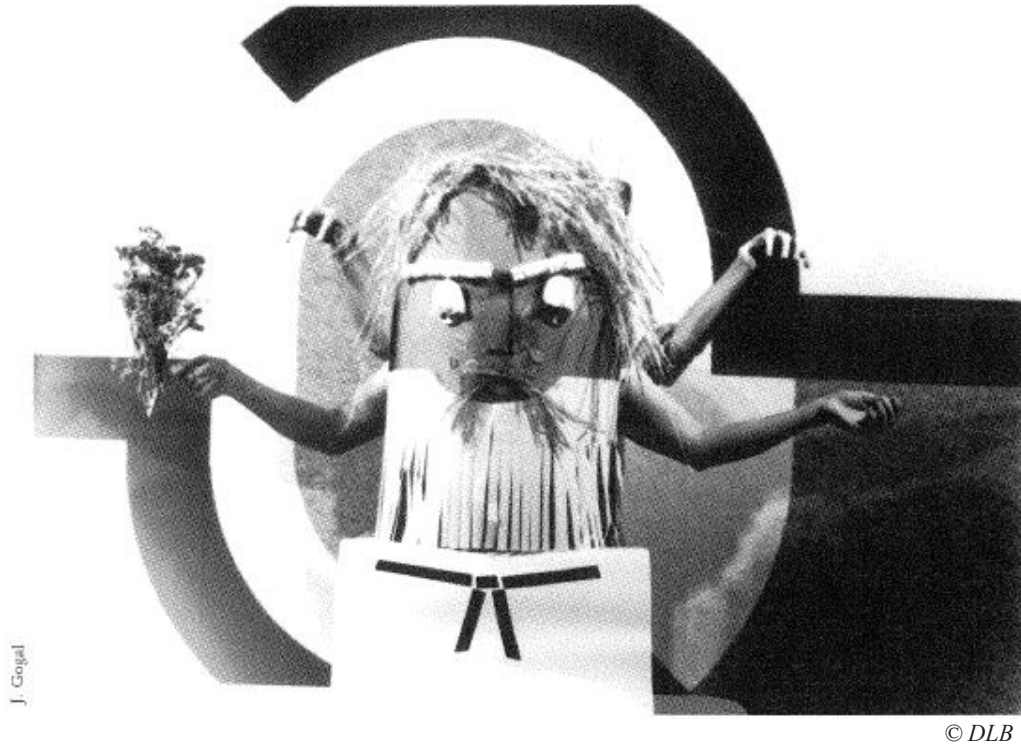
Professional Building  
712 - 4th Avenue South  
Lethbridge, Alberta T1J 0N8  
Phone 403-327-2160  
Toll-free 1-866-774-5333, ext. 6300  
Fax 403-327-2710



## Surrealism and Mixed Media



*Student Example – by Nina S.*



Sigmund Freud, 1856 -1939, a physician and psychologist, called dreams “the royal road to the unconscious”. He spent much time researching the feelings and emotions of the part of the mind we call the unconscious. Dreams were an important part of his studies. He categorized common symbols people often remembered in their dreams and attached particular themes to them. For instance, dreaming of a train often evokes feelings of separation.

Because a person may dream four to six times every night whether one is aware of it or not, the unconscious has ample opportunity to express itself. The unconscious is capable of suppressing past experiences, feelings, and thoughts that the conscious mind might find distressing or embarrassing. Freud believed these feelings needed an outlet and would surface when we slept. According to Freud, certain symbols and images appear on the television screen of our minds and could be analyzed and dealt with later.





© DLB

Interpretation of dreams goes back far into history. No ancient Greek or Oriental leader began a military campaign without having his dreams interpreted to see if good luck or bad luck would prevail. Alexander the Great had a dream that he believed proved he would conquer the city of Tyre. (It happened as he had dreamt it.) The Iroquois had dream rites in which members of the tribe guessed each other's dreams by asking series of riddles. Scores were kept, like a game, and the one who guessed the dream had to make a protective charm for the dreamer.

The Northwest Canadian Plains people sought solitude and often fasted until a vision was seen. These visions were usually human or animal images that would promise assistance during times of distress.



The Bible has several instances of dream interpretations. Chapter 40 of Genesis tells about Joseph, who had a coat of many colours. He was sold into slavery by his jealous brothers when he was only seventeen years old. Later, in prison, he interpreted dreams. Verse 9 deals with the dream of Pharaoh's chief butler in which three branches of a grapevine appear. Joseph interpreted the dream to mean the butler would be reinstated into Pharaoh's court within three days. The chapter further relates the dream of the chief baker and his unfortunate end. Eventually, Joseph became a high-ranking official in Pharaoh's court in Egypt because of his ability to interpret dreams.

## Dada

*Dada* is a French word meaning “hobby-horse”. Dadists were a group of artists who were anti-art. Their work seemed to defy reason and had cynicism, satire, absurdity, and humour as its basis. Dadist philosophers criticized war and arms. Existing works of art were targets for ridicule. The Mona Lisa, for example, would be pictured by the Dadists with the addition of a beard, a moustache, and even glasses. The Dadists used found objects, collages, and typography in their creations. The Dadist movement had a short life span from 1916 to 1922.

## Surrealism

The *Surrealists* were a group of artists in the 1920s who became interested in the fields of psychology and analysis. Surrealists used the Dada movement as a launching board. They painted images that meshed dreams, fantasies, and reality.

**Dreams + Reality = Surrealism**

## Frottage and Grattage

Surrealists used unlikely scale, space, and time to create distortions and absurdities that added to the dream-like mood of their works. Unusual media were used by this group. Frottage and grattage are two examples. *Frottage* involves making rubbings from textured surfaces; *grattage* is the scraping or scratching of a canvas surface.

## Decalcomania

Another effect that the Surrealists used was *decalcomania*, the art of one piece of paper being coated with liquid paint and then pressed against another piece of paper or stretched canvas and then removed. The result is a strange configuration of shapes and designs often alien in nature. By using free association, as did German artist Max Ernst, new images were produced. Some of Ernst’s paintings feature odd-looking vegetation-like settings with unusual creatures.

## Automatic Drawing

Still another technique used by the Surrealists is *automatic drawing* in which the hand is allowed to wander across the page while the artist is in a trance-like state. The images created are spontaneous. (You can achieve a meditation-like state by closing your eyes and eliminating all outside distractions.)





Salvador Dalí, 1904-1989. "The Persistence of Memory", 1931 © ADLC

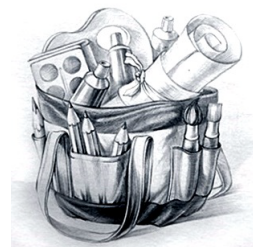
Look closely at the image above. Why do you suppose Dalí painted limp watches draped over objects? On the left of the painting are ants clustered on a closed watch. Is not the table a strange place for a branch to be? What is the shape derived from in the middle of the painting?

You might not find absolute answers to any of these questions. You must realize that Dalí was fascinated by contrasts of like and unlike things, by things that had life opposed to those that did not. He blended motifs. From his unusual disturbing childhood, Dalí gathered ideas and used these to his advantage in his art. Because he was a superb craftsman, he could record his images with airbrush accuracy.

## Art 10 – Lesson 11 – Assignment Section

### Goals and Objectives

- Compose a surrealist composition.
- Apply unusual scale, space, or time as well as dreamlike images to enhance the effect of surrealism.
- Apply mixed media elements to achieve unusual effects.



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### Assignment I: Surrealistic Composition – 80%

Compose a *surrealistic composition* according to the following criteria:

- As a basis of inspiration, use one of your own *dreams and/or fantasies*.
- Use a *full sheet of white paper*.
- Use *unusual scale, space, or time and dreamlike images* to create a feeling of surreal.
- Paint or glue shapes so that the bare (white) paper is covered.
- Your creation should be a *mixed media* composition using some of the ideas listed below:
  - Decalcomania (See page 5 of the lesson.)
  - Your own drawings and magazine cut-outs
  - Old original photographs (or photocopies of them)
  - Unusual stickers
  - X-rays
  - A photocopy of an object

**Note:** Using any two of the above ideas will produce a mixed media composition.

### Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 11.

### Sketch Activity 11 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 11.
- **Note:** On the back of your compositions, indicate your *name, course name, assignment booklet number, assignment number, and file number*. Be sure to include the appropriately labelled *Assignment Booklet*.

## Reminder

Visit the Art 10 link from the Department of Art & Design Studies website at <http://artdesignstudies.weebly.com/art-10.html>. On the website, scroll past the Mr. Picassohead submissions to view Art 10 visual exemplars submitted from fellow Art 10 students for each Art 10 lesson. These may inspire and/or assist you in Art 10.



Art 10 – Visual Exemplars

## Student Visual Exemplars



"The Tree is Angry" – by Katherine Long



"Stop the Flood" – by Kaylene Pope



"Still-Life" – by Mandie Jachita

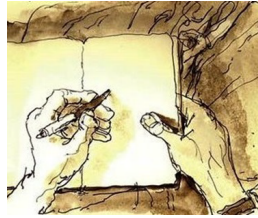


Artist Statement

An Artist Statement (see chart below) must be completed for each Assignment Booklet (worth 5 marks). It is to serve as a self-evaluation and reflection of your artwork. In addition to the title of your artwork, this statement should include a *brief description of each artwork*, the process you used to create your artwork, including techniques and media used, as well as any challenges and successes you encountered.

Lesson 11 – Artist Statement	
Assignment I	
Title of Artwork	
Media You Used	
<b>Description of Process</b> <ul style="list-style-type: none"><li>• Include techniques employed.</li><li>• Describe the challenges and successes you experienced.</li><li>• Did you take a risk by trying something new?</li><li>• What would you do differently if you would create the same composition again?</li></ul>	

## Lesson 11 Sketch Activity



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Divide this page into two sections. In the *left* section, write your most recent **happy** moment and sketch related imagery. In the *right* section, write your most recent **sad** moment and sketch related imagery.

### Lesson 11 Assessment Rubric (This will be completed by your marker.)

Evaluation Criteria	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
<b>Visual Effect</b> (general quality)	Organization of art elements, content, and craft is not addressed in the work; there is <b>no effect</b> on the viewer.	Organization of art elements, content, and craft is incompletely addressed in the work; there is <b>little effect</b> on the viewer.	Organization of art elements, content, and craft is addressed in the work; the work <b>holds the viewer's attention</b> .	Organization of art elements, content, and craft create a cohesive work; the work has <b>lasting effect</b> on the viewer.	Organization of art elements, content, and craft create a striking and memorable work. It has the <b>power to "wow"</b> the viewer.	/10
<b>Interpretation of Criteria</b> (completeness and effort)	Project shows <b>no evidence of meeting criteria or displaying original thoughts and/or ideas</b> .	Project <b>requirements are fulfilled</b> , but it does not show any evidence of unusual thought or interpretation.	Project shows <b>adequate interpretation</b> of the assignment, but it lacks a finished look.	Project shows <b>clear understanding</b> of the assignment. With more effort, the project might have been outstanding.	Project shows <b>inventive interpretation</b> of assignment and was continued until as complete as possible. Effort was far beyond requirement.	/10
<b>Visual Voice</b> (conveys story, idea, emotion, mood, point of view, tone)	The work <b>articulates ideas unsuccessfully</b> .	The work has vague articulation of ideas. Content <b>imitates</b> existing examples or thoughts.	The work attempts articulation of ideas. Content <b>mirrors</b> existing examples or thoughts.	The work shows expressive articulation of ideas. Content <b>stimulates thought</b> .	The work has clarity and expressive articulation of ideas. Content is <b>distinct and stimulates new thought</b> .	/10
Evaluation Criteria	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
<b>Composition and Design</b> (organization and structure)	The work shows only the <b>minimum</b> , or the work <b>was never completed</b> .	The work shows <b>little evidence of understanding</b> the elements and principles of art and inadequate evidence of planning.	The work is <b>adequate</b> , yet it lacks conscious planning and evidence of planning.	The work shows <b>awareness</b> of elements and principles of design, using one or two elements and uses space adequately.	The work shows and <b>utilizes</b> knowledge of elements and principles of design, combining several elements and using space effectively.	/5
<b>Technique</b> (craft and conventions)	Use of the medium underscores ideas unclearly; it is <b>poorly executed and/or incomplete</b> .	Use of the medium shows <b>little evidence</b> of how to enhance ideas; student has difficulty manipulating qualities of the medium.	Medium is used <b>adequately</b> to underscore ideas; student is <b>developing</b> an understanding of specific qualities of medium.	Medium is used <b>effectively</b> , to underscore ideas; student demonstrates <b>some understanding</b> and application of specific qualities of medium.	Medium is used <b>inventively</b> to underscore ideas; student demonstrates <b>clear understanding</b> and application of specific qualities of medium.	/5
<b>Assignment I Additional Comments</b>						/40

Completion of Artist Statement		/5
Sketch Activity 11		/5
Lesson 11 Total Score		/50 %



