

Lesson 2: A Journey of the Fluid Line

(Walter Anderson's Style)

Mississippi Visual and Performing Arts Framework Content Strands

Key:

Creating and Performing (CP)

Critical Analysis (CA)

History/Culture (HC)

Aesthetics (A)

Connections (C)

Time Frame: Three 50-minute sessions

Lesson Overview:

Walter Anderson's drawings have a personal style and were influenced by many factors and ideas. This lesson focuses on the use of "fluid line" inherent in many of his drawings. The focus is on the natural flow of the lines and how they reveal movement, mass, and character of the subject. Also included, is an examination of the seven motifs in nature identified by Adolph Best-Maugard and how these motifs are an essential part of most of Anderson's work.

National Standards:

Standard #1: Understanding and applying media, techniques, and processes.

Standard #2: Using knowledge of structures and functions.

Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.

Standard #4: Understanding the visual arts in relation to history and cultures.

Mississippi Visual Arts Framework, Visual Arts High School Level I, Competencies and Objectives:

- 1. Apply proficient skills and craftsmanship in selecting and using various media, techniques, and processes to create original expressive works of art. (CP, CA)**
 - b. Know how the selection of media, technique, or process communicates the overall idea in original works and works of others.
- 2. Understand how to select and use the elements of art and principles of design applied through various media, techniques, and processes related to the communication of meaning. (CP, A)**
 - c. Use appropriate visual art vocabulary related to technique and media as works of art are created.
- 4. Utilize perceptual skills and apply visual arts vocabulary to make informed judgments while creating and studying works of art. (CA, CP)**

- a. Effectively use visual arts vocabulary when critiquing their own works or those of others through the processes of speaking or writing.

5. Understand that a wide range of critical analysis theories exist and provide valid methods for studying works of art. (CA, CP)

- a. Examine their own work or that of others to determine the intentions of the artist.
- b. Identify different ways the visual arts provide unique modes for expressing ideas, actions, and emotions.

Intelligences Addressed: Interpersonal, bodily/kinesthetic, visual/spatial, verbal/linguistic

Essential Question: How does an artist create a personal style that is unique and based on his/her own experiences and perceptions?

Strategies:

Hands-on activity
Teacher-directed discussion
Brainstorming/discussion
Writing

Art Concepts:

Line can communicate a unique form in nature and art.
Line reveals form and movement.
Lines can communicate a personal style.

Previous Art Concepts: Repetition, pattern, motif, harmony

Instructional Objectives:

1. To discover observation and drawing from life reveals a line that is essential to communicating a unique form in nature and art.
The learner will...
 - Examine a variety of drawings created by Walter Anderson and discover that the source of his observation and inspiration lies within nature.
 - Draw several contour drawings from observation.
 - Discuss how contour line flows through and around each drawing, revealing the subject and flow of movement.
 - Look at the Paleolithic cave drawings and notice how the artists were reacting to nature with a sensitive contour line revealing form and flow of movement.
2. To understand that a drawing can develop from the design of line exploration and develop into a unique composition and style inspired by nature and the art of many cultures.
The learner will...
 - Examine and compare a variety of Anderson's drawings to determine their character and style.

Identify and analyze the seven motifs of design Anderson used.
Examine and identify the seven motifs as they were used throughout history in many cultures.
Search and discover those motifs as they were used in Anderson's drawings.
Organize and construct several decorative patterns using the seven motifs.
Examine and analyze how the Neolithic pottery designs were abstractions from nature and real life.
Abstract and construct three designs from one contour drawing.
Create a complete pen and ink drawing composition integrating real life observation and line motifs in the style of Walter Anderson.

Vocabulary:

Abstraction - The distortion of form (elements of art) in a work of art.

Contour line - The sensitively drawn line that follows the outside and inside edge of an object to reveal form.

Design (composition) - The arrangement of elements in a work of art.

Media - The material and tools used to create a work of art.

Motif - The essential part of a design used in a pattern that is repeated over and over.

Movement - The pulling of the viewer's eye through a composition by repetition or directional pull.

Neolithic - New Stone Age, 10,000-3,000 B.C., when man began to make pottery.

Paleolithic - Old Stone Age, 40,000-10,000 B.C., when man began to make art. The cave paintings of France and Spain were from this period.

Pattern - A repetition of the lines, shapes, colors, shapes, and textures in an artwork.

Style - The characteristics that remain constant in a body of work whether from one artist or a group of artists.

Subject matter - The object, person, or thing from real life depicted in an artwork.

Materials/Resources:

Samples of the drawings of Walter Anderson
Other examples of Walter Anderson's work
Activity # 6 and #7

Anderson, W. (1984). *A Symphony of Animals*. Jackson: University Press of Mississippi.

Best-Maugard, A. (1926). *A Method for Creative Design*. New York: Dover Publications, Inc.

Hambridge, J. (1926). *The Elements of Dynamic Symmetry*. New York: Dover Publications, Inc.

Nicolaides, K. (1941). *The Natural Way to Draw: A Working Plan for Art Study*. Boston: Houghton Mifflin Company.

Sugg. R.S., Editor (1985). *The Horn Island Logs of Walter Inglis Anderson*. Jackson: University Press of Mississippi.

Supplies:

Ebony pencils

Drawing paper

Mounted animals, plants, objects from nature

Drawing boards

Preparation:

Collect animal and plant artifacts as well as other objects from nature for classroom study. If possible, make arrangements for a field trip to a local science museum or nature trail. Copy the handouts included in this lesson. Prepare background material from suggested material listed in Resources.

Session One

Instructional Plan:

Motivation:

The teacher will . . .

1. Introduce the lesson by reviewing the life and work of Walter Anderson and his love and reverence for nature.
2. Show transparency #4 showing 2 drawings created by Walter Anderson.
3. Discuss the commonality of subject matter in Anderson's drawings. Line reveals the subject matter and mass of the form. Anderson studied forms from nature and drew from his own experiences. He "translated life into art."
4. Demonstrate the technique of contour drawing. Start with blind contour to strengthen eye/hand coordination.
5. Demonstrate modified contour drawing from nature.

Activity:

The student will . . .

1. Select a subject from nature for contour drawing. Tape the paper to the table or drawing board and create a blind contour drawing of the subject for 10-15 minutes. Continue practice, different subject matter, until the technique is perfected.

2. Begin a modified contour drawing of selected subject matter from nature. This is an extensive study that should take 20-30 minutes. Fully explore the form, making sure to address the intricate inside contours as well as the outside edges. If time permits, make several contour drawings of the same subject from different angles or from different subject matter from nature.

Assessment:

Teacher observation of contour drawing techniques

Checklist of objectives

Session Two

Instructional Plan:

Motivation:

The teacher will . . .

1. Show students examples of prehistoric cave drawings from the Paleolithic Period (Lascaux Caves of Southern France). Have students respond to the following questions in their journals:
 - What subject matter do you see?
 - Are the artists familiar with their subjects?
 - How do you know this from observing this reproduction?
2. Discuss the journal responses. Continue the discussion about why the drawings were created and who created them. Discuss the impact these drawings had on Walter Anderson when he visited the caves in southern France.
3. Display drawings by Walter Anderson over the course of his life. Compare the drawings, looking for similarities in style and technique, and list them on the board.
4. Draw examples of the seven motifs of design (Best-Maugard, 1926) and discuss.
5. Distribute Activity Sheet #6 on the seven motifs. Show overhead transparency #21 on a marker board or large sheet of white paper. Let students go to the board and trace examples of the seven motifs found in the works shown. Turn off the overhead to reveal the motifs drawn on the marker board.
6. Repeat the above activity using Transparency # 22 of Walter Anderson's work. Discuss his use of motif in his works.
7. Hand-out Activity Sheet #7. Discuss distortion of form and abstraction in Neolithic pottery. Demonstrate activity in which an animal face is drawn and each drawing is more abstracted. The last drawing should be a complete abstraction with none of the original subject matter apparent. Some of the seven motifs should be evident in the last abstraction.

Activity:

The student will . . .

1. Create eight patterns in the spaces provided on Activity Sheet #6. Space motifs equal distances apart with no overlapping lines. Use the criteria listed on the handout.

2. After watching the demonstration, complete Activity Sheet #7 completing the four stages of abstraction in the boxes provided.

Assessment:

Teacher observation
Class critique

Session Three

Instructional Plan:

Motivation:

The teacher will . . .

1. Display several Walter Anderson drawings from Oldfields and Horn Island.
2. Discuss how each has a unique perspective of the artists view of life and nature. Review the possibilities of realism and abstraction in one picture.
3. Discuss line character: flow, repetition, motif, rhythm, movement, and harmony.
4. Review the psychological interpretations of line discussed in previous lessons (Best-Maugard, 1926).
5. Using previous contour drawings, demonstrate adding the seven motifs and abstracted forms to create stylistic flow and rhythmic harmony in the style of Walter Anderson.
6. Demonstrate using pattern to fill empty space and to add movement and flow.

Activity:

The student will . . .

1. Apply the ideas learned from their designs and abstractions in session two and the contour drawings in session one to create a composition.
2. Go over pencil lines with marker to give the lines boldness and contrast as Anderson did in his work. The design should fill the space and have balance, flow of movement, repetition, and rhythm. It should include the seven motifs of design and have a focal point.
3. Write a journal entry about the completed work. This could be in the form of a Haiku or Cinquain poem or a prose-writing piece that gives some insight into the work.

Assessment:

Checklist
Journal writing
Class discussion
Critique

Adaptations: Students with special needs may draw simple objects from nature, such as sea shells, turtle shells, or flowers.

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