

Lesson 7: A Journey Through Space

(The sculpture of Walter Anderson)

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: Four 50-minute sessions

Lesson Overview:

In this lesson, students will develop a personal understanding of the characteristic style of Walter Anderson's sculpture. They will compare Anderson's work to that of other sculptors from various times and cultures. Students will design and construct their own clay sculpture that focuses on movement of the line mass which leads the viewers eye in a directional pull dividing the positive form and the negative space - much like the work of Anderson.

National Standards:

Standard 1: Understand and apply media, techniques, and processes.

Standard 2: Use knowledge of structures and functions.

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

Standard 5: Reflect upon and assess the characteristics and merits of their work and the work of others.

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)**
 - a. Create works of art that communicate original ideas using a variety of media, techniques, and processes.
 - d. Practice safety and conservation in the use of tools, materials, and equipment in the creation of works of art.

- 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 art vocabulary related to technique and media as works of art are created.
 - d. Utilize the elements of art and principles of design to create works of art that communicate ideas.

3. **Understand how media, techniques, and processes create effects that evoke a range of responses. (CP, CA)**
 - d. Recognize ways that works of art may be interpreted differently by artist and viewer.
 - e. Analyze intent in own works of art in relation to form, function and purpose.
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 and writing.
 - b. Use appropriate visual art vocabulary related to technique and media as works of art are created.
 - c. Utilize the visual and organizational components of art and design while creating works of art.
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.
7. **Know universal themes, concepts, forms, and functions that recur in works of art and design across cultures, times, and places. (HC)**
 - b. Identify different ways artists have conveyed common themes of issues across historical periods.

Intelligences Address: Bodily/kinesthetic, visual/spatial, verbal/linguistic, naturalist

Essential Question: How does Walter Anderson's sculpture compare to the sculptures of ancient primitive artists and to the sculpture of modern 20th Century artists?

Strategies:

Hands-on activity
 Teacher directed instructions
 Brainstorming/discussion

Art Concept: The linear flow of a mass can reveal directional pull and result in movement of the viewer's eye.

Previous Art Concepts: Sculpture in the round, balance, positive and negative space

Instructional Objectives:

1. To understand that Walter Anderson, like other three dimensional artists, had his own characteristic style and was concerned with design of a sculpture

the learner will . . .

Identify and analyze the sculpture of Walter Anderson and discover his characteristic style of linear flow of mass to pull a viewer's eye in a graceful movement.

Compare and contrast the Anderson sculptures to those from other artists and cultures, and times such as, Egyptian, Greek, Renaissance, Baroque, and Modern. Critique the subject matter, purposes, and meanings of Anderson's sculptures and the influence on size and media.

1. To become aware of the purpose and technique of Walter Anderson's sculpture

the learner will . . .

Research and create a timeline identifying the sculptures Anderson created during the four distinct periods of his life (student, Ocean Springs, Oldfields, Horn Island.)

Formulate a list of what subject matter and media, and technique Anderson used for sculpture and relate them to the four periods of his life.

Summarize the purpose of Anderson's sculpture in a journal entry and be prepared to discuss with the class.

2. To create a clay sculpture in the style of Walter Anderson

The learner will . . .

Observe the subtractive sculpture technique of carving by removing negative space from positive space.

Sketch a design for a small widget sculpture using Anderson's style.

Sketch linear views on all sides of a block of clay, then carve the image from the block using the subtractive method.

Finish the sculpture using the colors and decorative patterns similar to those of Anderson.

Vocabulary:

Subtractive method - Removing or subtracting portions of the sculpting medium (marble, wood, clay, etc.) to create an image or form

Three-dimensional - An object that can be measured by height, width, and depth.

Materials/Resources:

Clay, 1 lb. per student

Paper clips or other carving tools

Pencils

Tempera paint or ceramic glaze

Examples of pottery from different times, places, and cultures

Anderson, Walter (1996). *A Symphony of Animals*. Jackson: University press of Mississippi.

<http://www.walterandersonmuseum.org>
<http://www.walteringlisanderson.com>

Preparation:

Divide clay into 1 lb. blocks and place in zip-lock bags to keep it moist. Gather examples of clay sculptures from various times, places, and cultures as well as examples of Walter Anderson's clay sculptures.

Session One

Instructional Plan:

Motivation:

The teacher will . . .

1. Display Transparencies # 17 and 18 of two different sculptures of horses, "Chesty Horse," c. 1935, and "Sitting Horse Lamp Base," c. 1935. Direct students to respond to the two sculptures by writing in their journals.
2. Write several questions on the board to elicit student responses, such as, "List four ways these sculptures are alike and four ways they are different."
3. Lead the students in a comparison discussion about the two sculptures. Look at transparencies or slides of two other sculptures by Anderson with people as the subject matter. Discuss simplification of form, line movement, etc.
4. Display several posters or other samples of sculptures from other times, places, and cultures and compare them to Anderson's sculptures.
5. Guide the students through a discussion of one of the sculptures through the criticism method of description, analysis, interpretation, and judgment.

Activity:

The student will . . .

1. Complete a journal entry comparing two of Anderson's sculptures.
2. Interpret the mood, feeling, or meaning of the sculptures.
3. Compare the sculptures using a list of adjectives provided by the teacher.
4. Compare sculptures from different times, places, and cultures to those of Anderson using the list of adjectives.
5. Write a critical analysis of one of Anderson's sculptures.

Assessment:

Journal entries

Class discussion

Session Two

Instructional Plan:

Motivation:

The teacher will . . .

1. Lead students in a discovery group activity: Hand out packets of sculpture reproductions with examples of 6-8 of Anderson's sculptures. Have students create a timeline based on the information available on the prints. Divide the timeline into the four major periods of Anderson's life (student, Ocean Springs, Oldfields, Horn Island.)
2. Demonstrate how to create a generic time line using time progression, subject matter, technique, media, and purpose.

Activity:

The student will . . .

1. Work in groups to create a timeline of Walter Anderson's sculptures.
2. Record subject matter, technique, media, and purpose on the timeline.
3. Report findings in either oral or written form.
4. Write a journal entry reflecting on Anderson's purpose for creating sculpture.
5. Participate in a class discussion on Anderson's sculptures.

Assessment:

Journal entries

Class discussion

Session Three

Instructional Plan:

Motivation:

The teacher will . . .

1. Display several everyday objects around the room and allow students to engage in a tactile discovery of each object by studying the negative space, positive form, and textures.
2. Discuss clay preparation techniques, if necessary.
3. Demonstrate how to transfer a sketch to the block of clay.
4. Demonstrate the subtractive sculpture technique using various carving tools.
5. Show how to repair mistakes by reapplying clay and using the score and slip technique for additions.
6. Demonstrate how to smooth and finish the surface of the clay.
7. Show how to add various textural effects.

Activity:

The student will . . .

1. Create a design for a sculpture showing at least two different views.

2. Form the clay block into a similar form as the sketch i.e., cube, rectangular solid. Transfer the sketch to the clay block.
3. Carve the sculpture using the subtractive process. Keep extra clay in the zip-lock bag to keep it moist.
4. Smooth and refine the sculpture and add any textural details. Put the sculpture in a safe place to dry.

Assessment:

Checklist of design and construction criteria

Session Four

Instructional Plan:

Motivation:

The teacher will . . .

1. Show color Transparencies # 17-20 of several of Walter Anderson's sculptures.
2. Discuss Anderson's use of transparent and opaque glazing.
3. Demonstrate application of glaze or tempera paint.

Activity:

The student will . . .

1. Participate in a discussion of Anderson's use of color, pattern, and texture in his sculptures.
2. Observe the demonstration of application of color.
3. Select a color plan for the sculpture and apply glaze or tempera to the bisque fired sculpture. Leave the underside of the base unpainted or wax coat to resist the glaze. (Note: Do not fire if applying tempera paint.)
4. Complete a journal entry responding to the following:
 - What particular mood or feeling does the sculpture convey?
 - Does the sculpture convey your original intent?
 - If possible, what would you change to make this a better sculpture?

Assessment:

Critique sheet

Journal entry

Extensions:

Students can create sculptures based on a story or time period in history. Model magic, modeling clay, or other clay products may be used if a kiln is not available for firing.

Adaptations:

1. The additive process of sculpting (shaping the form of the clay) may be more effective for special needs students.
2. Gifted students may research and write a comparison of Anderson's sculpture to the classical sculptures of ancient Greece and Rome.

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