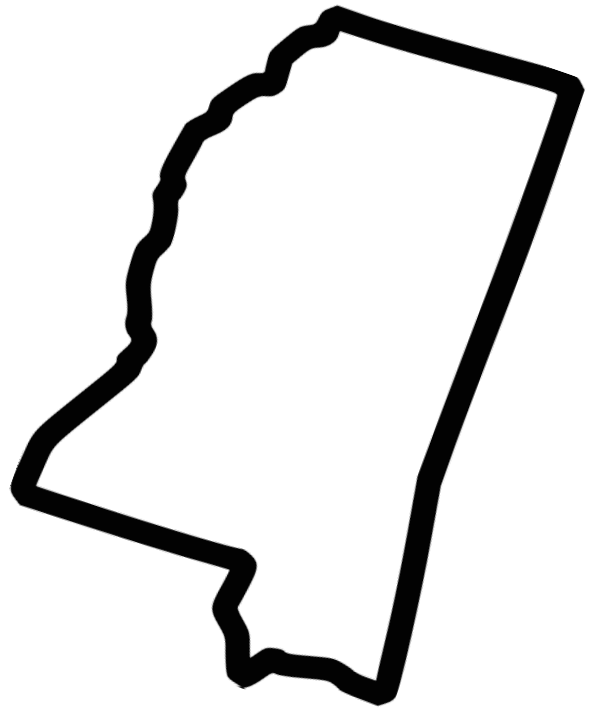




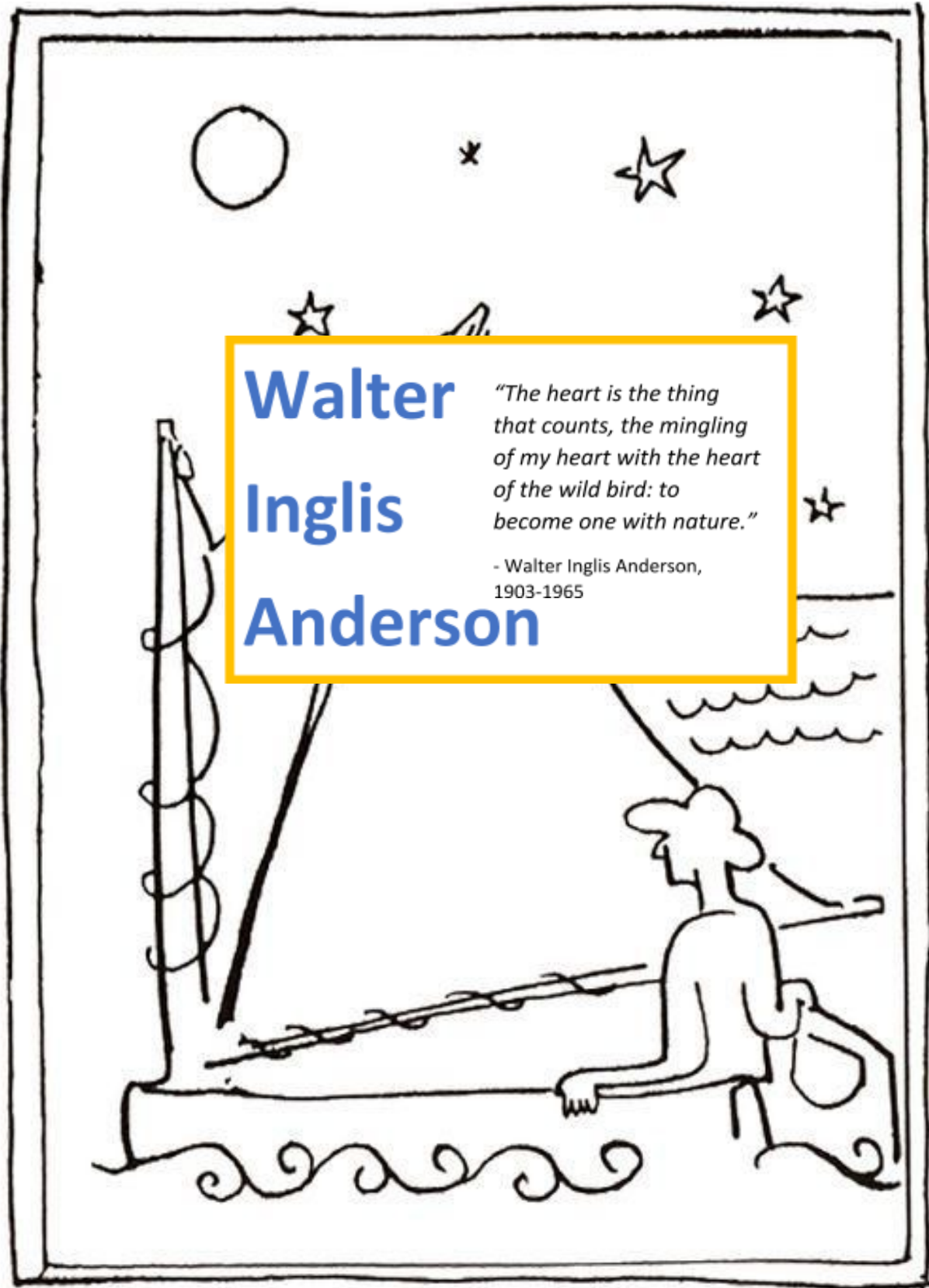
# MISSISSIPPI TO THE MAX!

A part of Meridian Public School District's  
"Any Given Child" project with the  
John F. Kennedy Center for Performing Arts

Grant Funding by  
The Mississippi Humanities Council



Walter Anderson, B. B. King, Jim Henson, and Elvis Presley have made sizable contributions to Mississippi's rich arts heritage. They are the featured artists in "Mississippi to the Max", an arts-integrated, multi-disciplinary learning curriculum for Fourth Grade students.



**Walter  
Inglis  
Anderson**

*"The heart is the thing  
that counts, the mingling  
of my heart with the heart  
of the wild bird: to  
become one with nature."*

- Walter Inglis Anderson,  
1903-1965

*Calendar - April 21st*

This image courtesy of the Family of Walter Anderson

Copyright © 1998, The Estate of Walter Inglis Anderson

# Walter Inglis Anderson at a Glance...

*"All that I see is new and strange."* – Walter Inglis Anderson

- Walter Inglis Anderson was born in New Orleans, Louisiana in 1903 and passed away in 1965 at the age of 62.
- The Anderson family moved to **Ocean Springs, MS** when Walter was a teenager.
- Walter's artistic talent was encouraged by his mother. He attended the Parsons School for Art and Design in New York City and the Pennsylvania Academy of Fine Arts.
- Cave paintings and stained-glass windows Walter visited while traveling in France and Spain influenced his art. Adolpho Best-Maugade's "Seven Design Motifs" (**Lines of Design**) heavily influenced his drawing and **block prints**.
- In 1933, he married Agnes (Sissy) Grinstead and they moved into a small cottage on his parents' family compound. They had four children – Mary, William Lief, and John.
- Walter designed and decorated pottery for the family business, **Shearwater Pottery**.
- Best known for his **linoleum block prints, murals, watercolors, and pottery**, Anderson was also an **author, illustrator, sculptor, and designer of clothing and furniture**.
- Walter was paid one dollar for painting murals on the walls of the Ocean Springs Community Center about the seasons and historic groups of people who had inhabited the area. It took him one year to complete the project, which many people did not like and wanted to paint over. The murals are worth millions of dollars today.
- Using his bicycle, Walter traveled great distances to Arkansas, Texas, Florida, and New York to pursue special interests he had in nature as well as art.
- Walter struggled after his father's death and from money problems, He spent much of the last 20 years of his life as a recluse, visiting **Horn Island** to observe, draw, and paint the island's plants and animals – to **"realize" or become one with nature**.



- It took Walter twelve hours to row his small wooden boat to Horn Island. He used the boat as a shelter from the sun and rain. Often, he would row far enough away from the island to escape gnats, mosquitoes, and biting flies while he slept.
- During a hurricane, Walter tied himself to a tree on the island to experience nature's fury.
- Anderson's work has been exhibited in the National Gallery of Art in Washington, D.C.
- An 8 ½"x11" (printer paper size) watercolor by Walter Anderson of a tree was appraised for \$15,000 in 2008 on the PBS "Antiques Roadshow" program.
- The Walter Anderson Museum in Ocean Springs, MS has rotating exhibits of his artwork.

# “Realizing” Walter Inglis Anderson

Visual Arts Lesson Plan with Subject Area Integration for 4<sup>th</sup> Grade



*“I’m an artist. It comes over me like a physical craving, like hunger.”*

<p><b>Subject areas and arts discipline:</b></p> <p>Visual Arts Language Arts Math Social Studies Science</p>	<p><b>Lesson Overview/Goal:</b> After learning about Walter Anderson’s life and artwork, students will create a block print depicting an animal and borders utilizing Anderson’s seven “lines of Designs”. *See page 2 of the “Multi-disciplinary Ideas” pages for other subject area options for the block print.</p>
<p><b>TARGETED STANDARDS:</b></p> <p>Visual Arts: Re8.1.4 - Interpret intent and meaning in art</p> <p>Social Studies:H.4.4.1 - Identify Mississippians known for their artwork, music, architecture and literature.</p> <p>Visual Arts: Cn11.1.4 – Relate Artistic ideas and works with societal, cultural, and historical context to deepen understanding</p> <p><i>(continued)</i></p>	<p><b><u>Procedures:</u></b></p> <p>TLW take the Walter Anderson Pretest.</p> <p>TTW either read The Secret World of Walter Anderson or show the video “Walter Anderson”, <a href="https://www.youtube.com/watch?v=pxmehXLO8Ag">https://www.youtube.com/watch?v=pxmehXLO8Ag</a> which features a reading of the book and images of the illustrations, as well as sound effects.</p> <p>TLW share observations related to the story and Anderson’s quest to “realize” nature.</p> <p>TTW show a slide show with examples from the various types of Anderson’s art, including block prints, murals, clothing and furniture design, illustrations, and watercolors, as well as his work as an author (see Resource List for PowerPoint – script is included)</p> <p><b>Points of discussion in the PowerPoint:</b></p> <p>Ocean Springs Community Center murals - The Biloxi Indians and their everyday activities, the arrival of the French explorers and their impact on the area</p>

**TARGETED STANDARDS:**

*(continued)*

Math – 4.G.1 -3 Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry

SS – G.4.3 – Recognize maps, graphs, and other representations of Mississippi (cardinal and intermediate directions)

Science – E.4.9C Students will demonstrate an understanding of how natural processes and human activities affect the features of Earth’s landforms and oceans ((affects of hurricanes and water movement on islands, shore line).

LA- RL,4.1 – Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

*(continued)*

**Points of Discussion in the PowerPoint, continued**

What was happening at the time that made Walter Anderson concerned with providing affordable clothing and artwork for the public (economic depression)?

Examples of symmetry and lines of symmetry found in Anderson’s pottery and block prints and how he used symmetry to create visual balance.

Features found in a map, including a compass rose, found in Anderson’s “Map of Biloxi”.

Walter Anderson’s Horn Island retreat as a barrier island and the role of barrier islands in protecting the coast, as well as movement of the islands as a natural process.

Consideration of Anderson as a prolific journal writer, his “logs”, and the purpose of his illustrations.

**TARGETED STANDARDS:**  
(continued)

VA: Cr2.1.4 Organize and develop artistic ideas and work (explore and invent art-making techniques and approaches)

Music: MU: Re8.1.4 Interpret intent and meaning in artistic work

**Block Printing Experience:**

TTW set expectations and goals for the block printing activity.

TTW review the Lines of Design (see chart in following pages), eliciting the meaning of "motif".

TTW model how to incorporate the Lines of Design into a simple animal drawing, background, and borders (to placed at the top and bottom of the design). \* Never cross lines when using one or more of the Lines of Design to create a border. The lines should be drawn parallel and equidistant apart.

TTW demonstrate how to draw the image on paper and transfer it to the Styrofoam block.

TTW demonstrate how to use found "tools" to press the image into the Styrofoam \*Note: Depressed areas will print as white and raised areas will be black. Letters, numbers, and words must first be drawn in reverse so that they will print correctly.

TTW briefly discuss the classical music Anderson played while working with students and play Beethoven's "Emperor" (see Resource List) while students work.

TLW select an animal and research images of the animal (Science books are good for this). The drawing should include "Lines of Design" (see following pages), as well as the border at the top and bottom of their work. The drawing should be simple but include areas of white as well as texture.

TTW demonstrate the printing process (see the "Tips for Successful Block Printing" page).

TLW prepare their block, using appropriate tools.

TLW use block printing ink and a brayer (roller) to prepare their Styrofoam block and complete the process by pressing a sheet of paper on the inked surface of the block. (Prints should be signed in pencil directly under the print on the right side).

**Extensions:**

Students may...

Create their own "log" book with entries and illustrations about imaginary encounters.

design a piece of clothing decorated with patterns made from the "Lines of Design".

create a symmetrical compass rose embellished with decorations made from the "Lines of Design", then add the cardinal and intermediate directions

# Tips for Successful Block Printing

- First and foremost, try printing a block yourself before working with students!
- Demonstrate the process for the students, including “do’s and don’ts” about creating their image on the Styrofoam block and the printing process.
- Designate one table for printing and cover it with paper.
- These supplies should be available at the table:

Paint shirts or large plastic garbage bags with arm and neck holes cut out

Paper towels or wet wipes

Printer paper to place Styrofoam blocks on for inking

A trash can for disposing of used printer paper and paper towels

Printing ink and, if the ink is in a jar, popsicle sticks dispensing ink

Styrofoam plates to put the ink for printing

Brayers (rollers to smooth ink and apply it to Styrofoam printing blocks)

Paper to print on

Wooden spoons for applying pressure to transfer ink from block to paper

**IMPORTANT: To maintain control of the printing quality, it is important for the teacher to directly supervise the printing table. Student helpers can be trained to assist and prove invaluable for helping with the printing process, keeping the work area clean, reminding student to sign their print with pencil, and helping to move wet prints to an area to dry. It is better to limit the number of students printing – 2 or three students at one time is about right.**

- Inspect all printing blocks prior to printing and have students correct areas where the design is not deep enough in the Styrofoam block (it will get filled with ink if too shallow).
- **Super important:** Students will need to be supervised to insure they put only the amount of ink needed on the Styrofoam plate, smooth it out into a **THIN** layer, and have applied “enough” ink to the block, but not “too much”.
- The printing process must be done **QUICKLY** before the ink dries on the Styrofoam block!!! Hint: A spray bottle of water can be used to lightly “mist” the plate of ink.
- **Also important:** Encourage students to apply pressure to ALL areas of the paper placed on top of the block so it the printing ink will transfer well. Discourage attempts to replace the print on the block to apply more pressure. The design will not align properly.

Congratulate students on their success! Imperfections are common in block printing with students, but the resulting print will be an exciting new experience and source of pride!

Name \_\_\_\_\_ Date \_\_\_\_\_


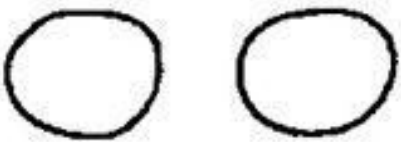
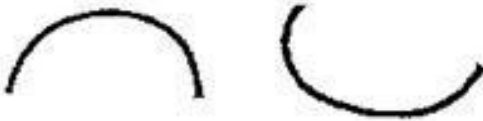




# Walter Anderson Pretest/Posttest

1. Walter Anderson was a famous Mississippi  
( ) artist      ( ) guitar player      ( ) sports star
2. What town did he live in?  
( ) Biloxi, MS    ( ) Ocean Springs, MS    ( ) Gulfport, MS
3. How do barrier islands help the Mississippi coast? \_\_\_\_\_  
\_\_\_\_\_
4. Walter Anderson often wrote about his travels in his journals. He called his journals \_\_\_\_\_.
5. What did Walter Anderson mean when he said he wanted to “realize” nature? \_\_\_\_\_  
\_\_\_\_\_
6. Spiral, circle, straight, wavy, zig-zag, s-curve, and half circle are  
( ) special watercolor brushes  
( ) lines and symbols used on a map  
( ) Lines of Design
7. What did Walter’s wife find when she opened the locked room in his cottage? \_\_\_\_\_  
\_\_\_\_\_
8. Walter helped his brothers with the family \_\_\_\_\_ business.
9. A compass rose shows the \_\_\_\_\_ on a map.
10. What should people know about Walter Anderson? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



Walter Anderson's  
**LINES OF DESIGN**

*After Adolpho Best-Maugard's "Seven Motifs of Design"*

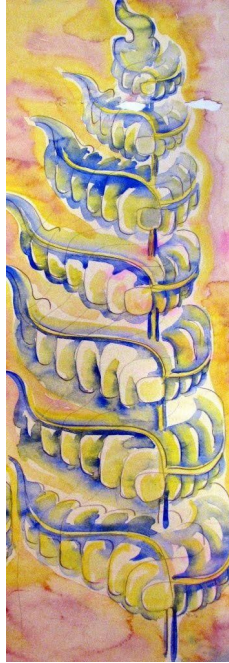
Spiral		Growth
Circle		Sun
Half-Circle		Clouds, Rain
S-Curve		Beauty
Wave		Water
Zig=Zag		Earth
Straight		Horizon

# Multi-disciplinary Integration Ideas

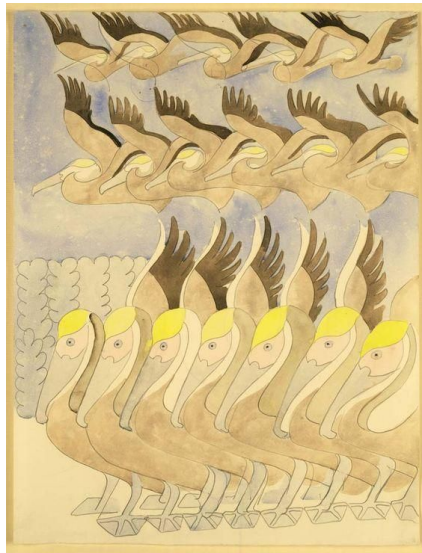
Artwork by Walter Anderson can be integrated into Art and Science to deepen student understanding of movement and energy.

*Visual Arts: VA: Re9.1.4 Apply criteria to evaluate artistic work (the Elements and Principles of Design, such as line, movement, pattern, and rhythm).*

*Science: E.4.9C.2 - Develop and use models of natural processes to explain the effect of the movement of water on the ocean shore zone, including beaches, barrier islands, estuaries, and inlets (e.g. marshes, bays, lagoons, fjord, or sound).*



Sy



Many of Anderson's works, especially his "calendar prints" can be used by students to study symmetrical/asymmetrical art and to locate lines of symmetry. The web site for Realizations gift shop in Ocean Springs has calendar prints and more of Anderson's art.

<https://walterandersonart.com/collections/calendar-prints>

*Visual Arts: VA: Re9.1.4 Apply criteria to evaluate artistic work.*

*Math: 4.G.3 – Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.*



Students can create alphabet blocks to represent different famous Mississippians, state resources, or the ten geographical regions of the state. For writing integration, see Sax Arts' lesson plan for "Stories on a String". [file:///C:/Users/nbarn/Downloads/Sax\\_lesson\\_plan162.pdf](file:///C:/Users/nbarn/Downloads/Sax_lesson_plan162.pdf)

Given part of an unfamiliar story by the teacher, students can each create a print to represent their assigned story segment. After reading the entire story, they can work together to put the prints in sequence. Prints can be displayed in order on a string, much like a clothesline. Students can also write a summary of their segment and attach it to the bottom of the print.

*Social Studies: H.4.4 Identify Mississippians known for their artwork, music, architecture, and literature.*

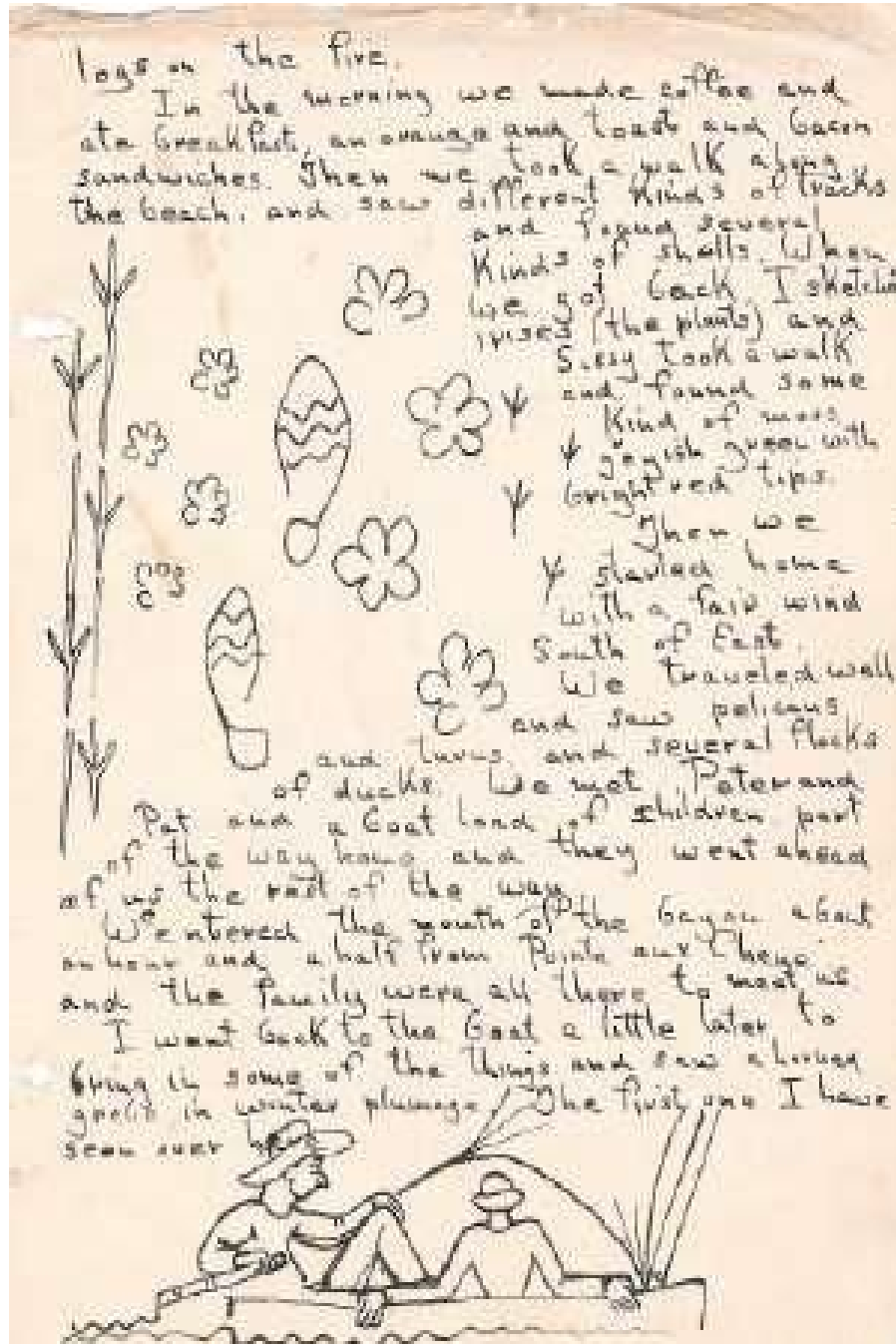
*Social Studies: G.4.1 Compare and contrast the ten geographical regions of Mississippi in terms of soil, landforms, etc.*

*Language Arts: W.3a – Orient the reader by establishing a situation and introducing a narrator and/or characters; **organize an event sequence that unfolds naturally.***



Examples of Anderson's Horn Island Logs with illustrations can motivate students to participate in illustrated journal writing and to focus on specific writing skills.

*Language Arts: W.4.3 – Write narratives to develop real or imagined experiences or event using effective technique, descriptive details, and clear event sequences.*



Anderson created several maps of his local area. They can be used for map study skills, including the design of a compass rose.

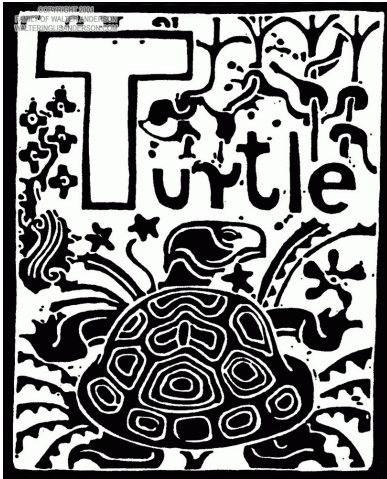
*Social Studies: SS – G.4.3 – Recognize maps, graphs, and other representations of Mississippi (cardinal and intermediate directions)*



There are many pictures online of Anderson's historical murals in the Ocean Springs Community Center. Paintings that depict the everyday activities of the Biloxi Indians as well as the arrival of the French explorers tie in well with 4<sup>th</sup> Grade Social Studies standards.

*Social Studies: H.4.6 Compare and contrast between the different Mississippi Native American cultures (how they lived, traditions, etc.)*

*Social Studies: Distinguish reasons for European exploration and settlements in Mississippi and the impact of European explorers on Trade, health, and land expansion in Mississippi.*



# Walter Anderson Resource List

## IMAGES, EXAMPLES OF WALTER ANDERSON’S ART, FIELD TRIP EXPERIENCES:

### **The Walter Anderson Museum of Art – Ocean Springs, Mississippi**

The Walter Anderson Museum of Art website, [www.walterandersonmuseum.org](http://www.walterandersonmuseum.org), provides biographic information about Walter Anderson, images of his work, and lesson plans. This museum features rotating exhibits of Walter Anderson’s work. Permanent displays include pottery, furniture, the boat Anderson used to row to Horn Island, and the hat he used to shield him from the sun, carry found objects and animals, and tuck art supplies into the band. The Ocean Springs Community Center adjoins the museum and visitors can view the beautiful murals Anderson painted on the walls. The “secret room” that was once in Walter Anderson’s cottage was relocated to the museum. Spectacular murals in this room show the progression from morning to evening on the coast.

Hours of operation are 10:00 a.m. to 5:00 p.m. Monday through Saturday. Group rates for field trips (with or without a student art activity) and guidelines for group tours are available on their website: <https://www.walterandersonmuseum.org/group-tours/>

Phone: (228) 872-3164

### **The Meridian Museum of Art**

Located next to City Hall, the museum has an original watercolor painting and a pottery plate (with a radial symmetry design) by Walter Anderson in their permanent collection. These works can be viewed upon request. The Museum is open Tuesday through Saturday, 11 a.m. - 4 p.m. with free admission. A free art activity for a class of students during a field trip can be arranged by request. Contact information:

Web site: <http://www.meridianmuseum.org/index.html>

Phone – (601)693-1501

Email – [meridianmuseum@bellsouth.net](mailto:meridianmuseum@bellsouth.net)

### **Pinterest**

On the Pinterest website, [www.pinterest.com](http://www.pinterest.com), you will find a treasure trove of images of Anderson’s work, many of which are not produced by using online search engines. In the Search box on Pinterest, try various searches, such as “Walter Anderson pottery”, “Walter Anderson watercolors”, and “Walter Anderson block prints”. Also, a Pinterest search for “Walter Anderson Seven Motifs of Design” will yield many images of Anderson’s art that work well for letting students locate the Lines of Design within the images.

## **VIDEOS/POWERPOINTS:**

**Walter Anderson** – <https://www.youtube.com/watch?v=pxmehXLO8Ag>

A student favorite! The retelling of the award-winning book for children, The Secret World of Walter Anderson, with illustrations from the book and photographs as well as sound effects (5 minutes and 20 seconds). This video has been approved for viewing in MPSD.

**Walter Anderson PowerPoint** – The PowerPoint used in the beginning of the “Realizing” Walter Anderson lesson shows examples of the various types of work created by Walter Anderson and can be used to support many subject area standards.

**Adolpho Best-Maugard’s Method in the Art of Walter Anderson**

by Montgomery Public Schools - <https://slideplayer.com/slide/12435462/>

A short PowerPoint which gives clear examples of Walter Anderson’s use of the “Seven Lines of Design” in his artwork. Scroll down on the web page to find the script for the presentation.

## **MUSIC AND MUSIC CONNECTIONS:**

**Beethoven - 5th Piano Concerto 'Emperor' (Zimerman, Bernstein, Wiener Philharmoniker)**

<https://www.youtube.com/watch?v=hDXWK3W477w>

Walter Anderson loved to listen and dance to the music of Bach, Mozart, Beethoven, Brahms, and Tchaikovsky as he worked through the night in his wife’s family home in Gautier, Mississippi. He was particularly fond of the lively 5<sup>th</sup> Piano Concerto “Emperor” by Beethoven. This 41-minute recording of “Emperor” showcases beautiful melodies interspersed with repetitions of energetic segments, which surely inspired Anderson to work and dance. Playing parts of the recording could help students understand how Anderson worked, or the entire recording could be used throughout the year as background music to accompany student production of art, writing, or a movement experience.

**“Tales of the Islander” - Caroline Herring**

<https://www.youtube.com/watch?v=-RMxPB7h-w>

In this video, Caroline Herring plays the guitar and sings her original song about Walter Anderson (4 minutes 42 seconds). Beautiful images of art by Walter Anderson are used as illustration. This video has been approved for viewing in MPSD.



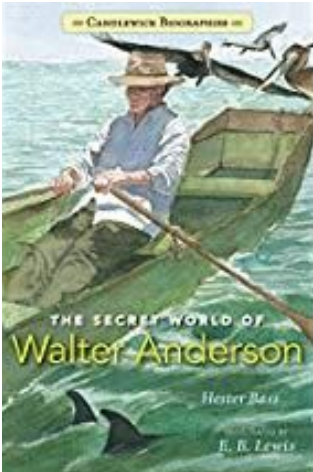
## “Walter Anderson, Visual Music” by John Anderson –

<https://www.youtube.com/watch?v=-vxyk-tZtX0>

Students just need to watch to the 2:33 minute marker on this video to understand how Walter Anderson creates rhythm and movement (visual music) in his artwork through repetition and pattern. The man describing the artwork is John Anderson, one of Walter Anderson’s four children. Skip the rest of the video – a little too advanced. The “Lines for Movement” and “Lines for Pattern” segments of the book, Walter Anderson for Children (see below) have images of art by Walter Anderson and text that further explain the rhythm and pattern found in Anderson’s work.

## **BOOKS FOR STUDENTS AND TEACHERS:**

### ***The Secret World of Walter Anderson***



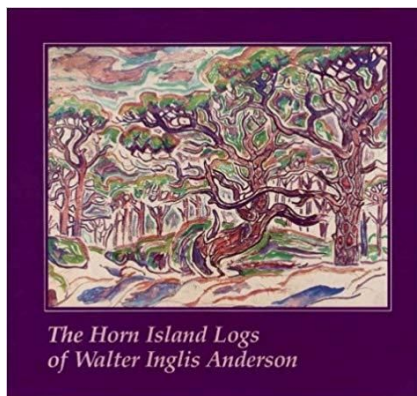
by Hester Bass, illustrated by E. B. Lewis

Enter the fascinating world of reclusive nature-lover Walter Anderson — perhaps the most famous American artist you’ve never heard of.

Awards: Orbis Pictus Award for Outstanding Nonfiction for Children

ISBN-10/isbn-13: 0763635839 / 9780763635831

### ***The Horn Island Logs of Walter Inglis Anderson***

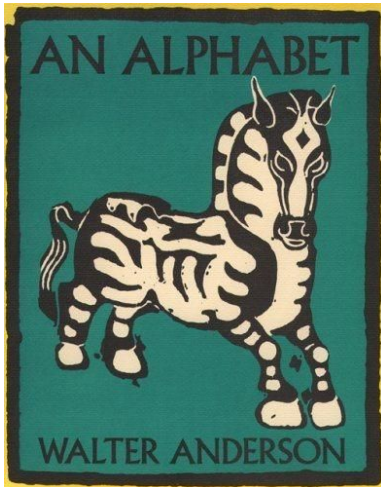


Edited by Redding S. Suggs, Jr.

Anderson’s Horn Island Logs record his extraordinary experiences on a barrier Island off the Mississippi Gulf coast for over a period of 20 years. Anderson frequently wrote and illustrated journal entries during his travels, which he referred to as his “logs”. Examples of these logs would work well as an introduction to journal writing for students.

183 pages, ISBN 0-87805

## ***An Alphabet***

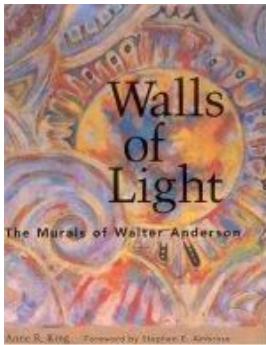


By Walter Anderson

Anderson's block print alphabet pictures from apple to zebra, in a new edition suitable for hand coloring.

64 pp., ISBN 978-0-87805-573-9

## ***Walls of Light: The Murals of Walter Anderson***



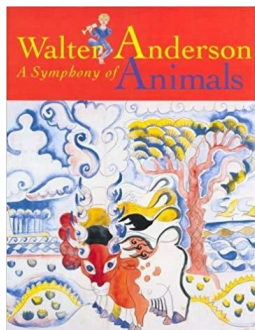
By Anne R. King; Photographs by John Lawrence;

Foreword by Stephen E. Ambrose

A celebration of Walter Anderson as muralist.

112 pp., 85 four-color photographs, 20 b&w illustrations, ISBN 978-1-57806-128-0

## ***A Symphony of Animals***

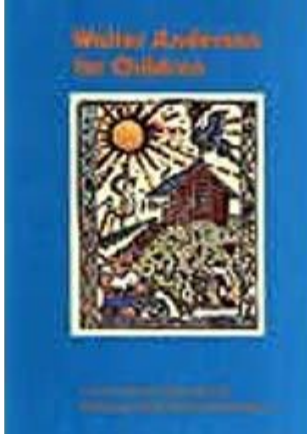


By Walter Anderson Introduction by Mary Anderson Pickard

A marvelous bestiary in art portraying Anderson's creative vision of the animal world.

144 pp., 175 full-color illustrations, ISBN 978-0-87805-909-6

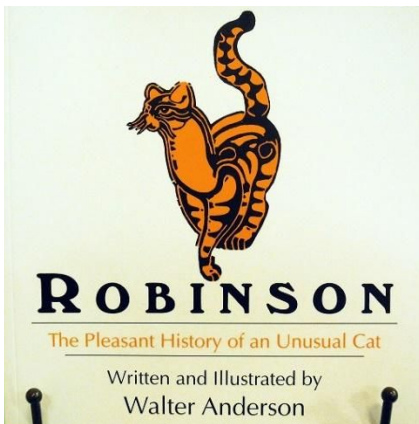
## ***Walter Anderson for Children***



Illustrations from the collection of the Walter Anderson Estate (author)

A discussion and workbook of techniques and media used by Walter Anderson with full color reproductions. Recommended for ages 8 and up. Publisher: Mississippi Department of Archives and History, Jackson, Miss.; [40] p. 88 ill. (53 color), primarily from crayon drawings, watercolors, block prints and ceramics by Mississippi artist Walter Anderson, selected from Anderson's estate. Introduction by the artist's daughter Mary Anderson Pickard. Available through the Walter Anderson Museum of Art gift shop.

## ***Robinson: The Pleasant History of an Unusual Cat***



Written and Illustrated by Walter Anderson

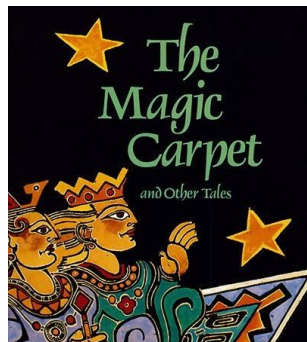
A magical story of a stray cat's transformation into a prodigy who performs at Carnegie Hall; includes block prints by the author.

## ***Birds*** by Walter Anderson

A collection of paintings and designs of birds done in watercolor, ink, pencil, clay and wood.

ISBN 10: 0878054596      ISBN 13: 9780878054596

## ***The Magic Carpet and Other Tales***

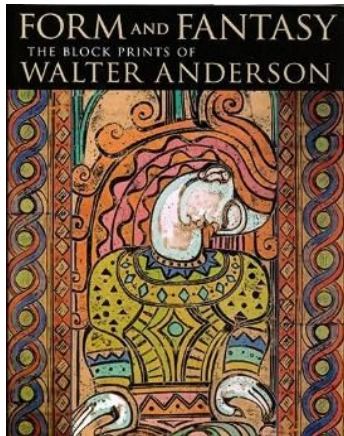


Retold by Ellen Douglas; Illustrations by Walter Anderson

For all readers a spectacular book combining the arts of Walter Anderson's illustration and classic fairy tale narrative.

186 pages, 24 full-color illustrations, ISBN 978-0-87805-327-8

### ***Form and Fantasy: The Block Prints of Walter Anderson***

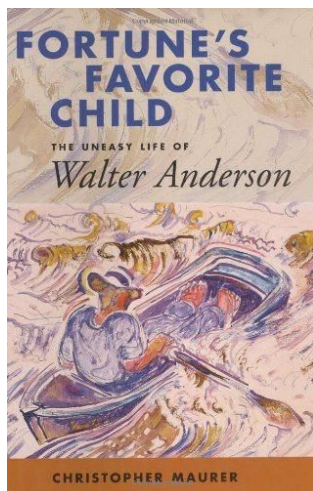


Edited by Mary Anderson Pickard and Patricia Pinson

A celebration of the phenomenal prints of a virtuoso artist.

224 pp., 60 color illustrations, 200 b&w illustrations, chronology, ISBN 978-1-934110-25-6

### ***Fortune's Favorite Child: The Uneasy Life of Walter Anderson***



By Christopher Maurer

A centennial biography of one of the American South's most prolific and idiosyncratic artists.

400 pp., 20 color illustrations, 75 line drawings, 30 b&w photographs, index, ISBN 978-1-57806-539-4

### ***Approaching the Magic Hour: Memories of Walter Anderson***

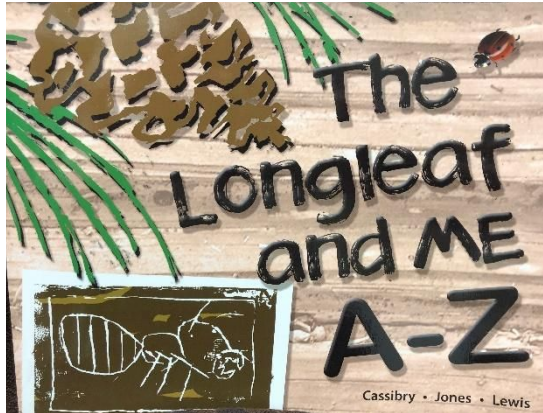


By Agnes Grinstead Anderson; Edited by Patti Carr Black

A widow's riveting yet poignant memoir of her marriage to a prolific creator, the extremely inspired Gulf Coast artist Walter Anderson. This book has superior background information for teachers. It is a "quick read" and a MUST READ (Walter's wife was a teacher)!

178 pp., 35 b&w photographs, ISBN 978-0-87805-803-7

## ***The Longleaf Pine and Me A-Z***



by Cassibry, Jones, and Lewis

A book about Mississippi resources with illustrations in the style of Walter Anderson. This book would be a great introduction to studying Mississippi's regional resources in Social Studies.

Hardcover ISBN 978-0-9721992-2-3

Softcover ISBN 978-0-9721992-3=0

## ***The Watershed and Me A – Z***

by Cassibry, Jones, and Lewis

This book is about the plants and animals found in Mississippi watersheds. It features student block prints after the style of Walter Anderson.

ISBN 978-0-9721992-5-4

### **LESSON PLANS:**

Mississippi Museum of Art -

[http://www.msmuseumart.org/devsite/pdf/Core\\_Sample\\_-\\_packet.pdf](http://www.msmuseumart.org/devsite/pdf/Core_Sample_-_packet.pdf)

Using the seven Lines of Design, students design symbols of a places, objects, or activities that are important to Mississippi identity

Mississippi History Through the Arts, A Bicentennial Journey (Elementary Lesson Plans)-

Mississippi Arts Commission

<https://arts.ms.gov/wp-content/uploads/2017/10/ELEMENTARY-LESSON-PLANS-2.pdf>

Lesson plans, information, and art about the Biloxi Indians and French explorers, which are represented in the murals Walter Anderson painted on the walls of the Ocean Springs Community Center. The murals can be seen by visiting the community center, which is an integral part of the Walter Anderson Museum of Art in Ocean Springs, Mississippi.

Walter Anderson Traveling Trunk – Mississippi Department of Archives and History

<http://www.mdah.ms.gov/new/learn/teachers/classroom-materials/traveling-trunks/walter-anderson-traveling-trunks/>

The *Walter Anderson (Elementary)* Traveling Trunk focuses on one of Mississippi’s most renowned artists. This trunk, incorporating numerous art activities related to design, mapmaking, and printmaking, is most appropriate for students in fourth through eighth grades.

With this trunk students will have an opportunity to:

- Find their own sources of artistic inspiration
- Recognize and explain the basic elements of a map and identify the purposes of different maps
- Design and create a print using authentic printmaking tools

A teacher’s notebook and material list are included in the trunk. This trunk is organized as a three-day unit, but teachers are encouraged to organize, revise, and adapt its contents to best fit the needs of their students.

#### Day One

In the first lesson a film, *An American Master: Walter Anderson of Mississippi*, provides an overview of Walter Anderson’s life. Students are introduced to the “seven motifs of creative design” and, with inspiration from nature and music, use the motifs to create drawings.

#### Day Two

The second lesson incorporates a magnetic compass, a map of the Gulf Islands National Seashore, and Walter Anderson’s *three islands map* to teach map reading skills. Students learn how to produce maps of their own.

#### Day Three

The brief film *Walter Anderson and Printmaking* and a projected, full-color overhead transparency of Anderson’s *Three Billy Goats Gruff* are used to introduce printmaking. Students utilize brayers, inking plates, and ink to create block prints in the style of Walter Anderson (supplies/materials included in trunk), pressing designs into Styrofoam meat trays and “pulling” prints from this surface.

#### Contents of Trunk

1. Three-ring Binder/Teacher’s Notebook and Lesson Plans
2. WA-A1 Book – Walter Anderson for Children

3. WA-IN1 DVD – An American Master: Walter Anderson of Mississippi
  4. WA-IN2 The Seven Motifs of Creative Design overhead projection
  5. WA-IN3 Book – A Method for Creative Design
  6. WA-IN4 CD – Beethoven “Emperor”
  7. WA-M1 Treasure Map overhead projection
  8. WA-M2 Anderson’s Map of Biloxi and Ocean Springs
  9. WA-M3 Anderson’s map of three islands in the Gulf of Mexico off the coast of Mississippi overhead projection
  10. WA-M4 Gulf Islands National Seashore Map
  11. WA-M5 Gulf Islands National Seashore Map overhead projection
  12. WA-M6 Compass
  13. WA-M7 Overhead projector pen
  14. WA-P1 Anderson’s The Three Billy Goats Gruff overhead projection
  15. WA-P2 Thumbelina border reduced black and white print
  16. WA-P3 Thumbelina border reduced color print
  17. WA-P4 Book – An Alphabet
  18. WA-P5 DVD – Walter Anderson and Printmaking
  19. WA-P6 Linoleum block
  20. WA-P7 Print from block
  21. WA-P8 Cutting tools (example only)
  22. WA-P9a Brayer
  23. WA-P9b Brayer
  24. WA-P10 Ink
  25. WA-P11a Inking plate
  26. WA-P11b Inking plate
  27. WA-P12 Styrofoam “block”
  28. WA-P13 Print from Styrofoam
- Trunk Weight and Dimensions

- **Weight: 25 lbs.**
- **Dimensions: 9" (h) x 23" (w) x 30" (l)**

**To learn more about the Traveling Trunk Lending Policies and Procedures, the content of specific trunks, or to book a trunk, please contact:**

**Outreach Programs Coordinator**

**Museum Division, MDAH**

**P.O. Box 571**

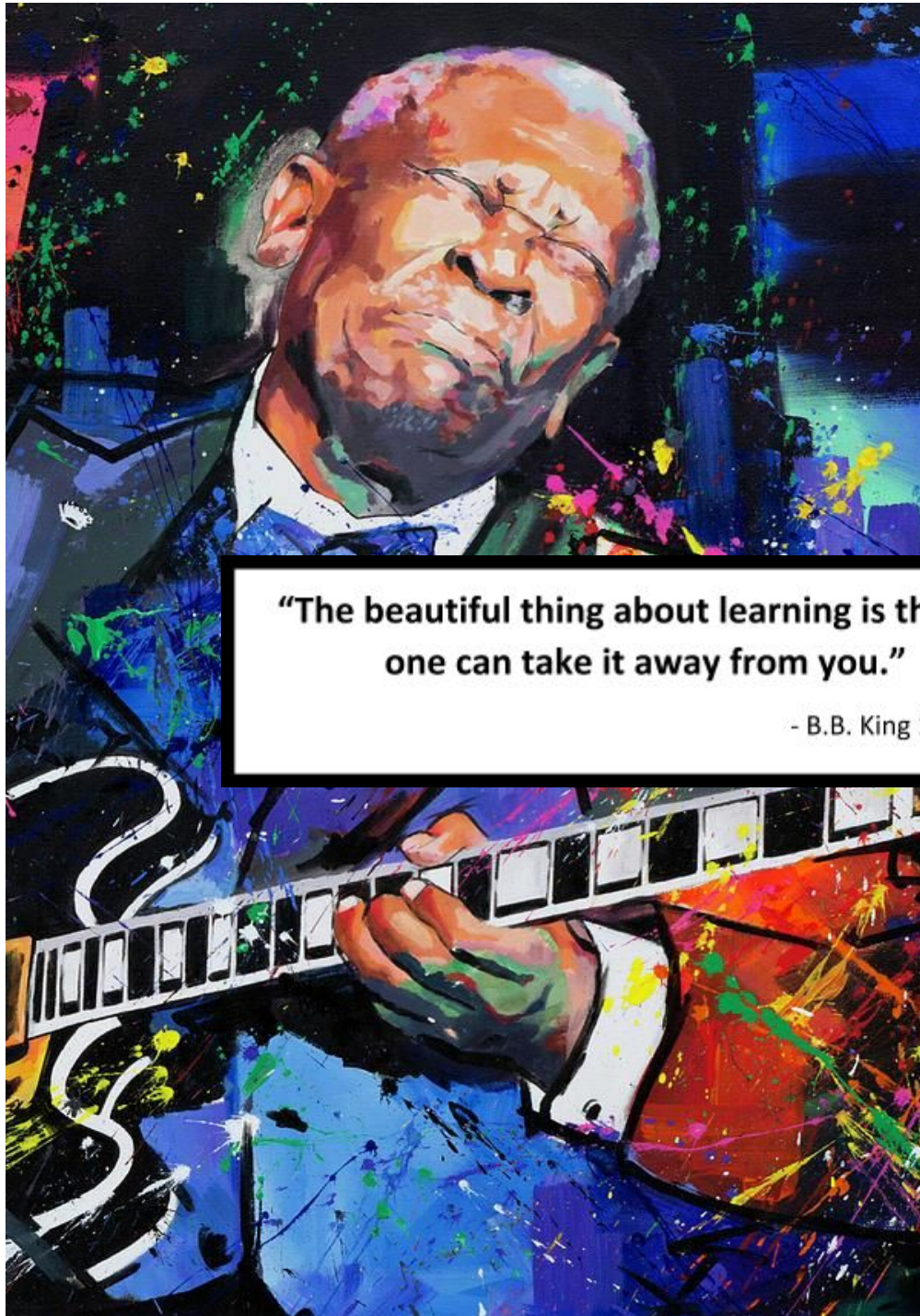
**Jackson, MS 39205-0571**

**Phone: 601-576-6997**

**[outreachprograms@mdah.ms.gov](mailto:outreachprograms@mdah.ms.gov)**



# B.B. King



**“The beautiful thing about learning is that no one can take it away from you.”**

- B.B. King 1925-2015

# B.B. King at a Glance...

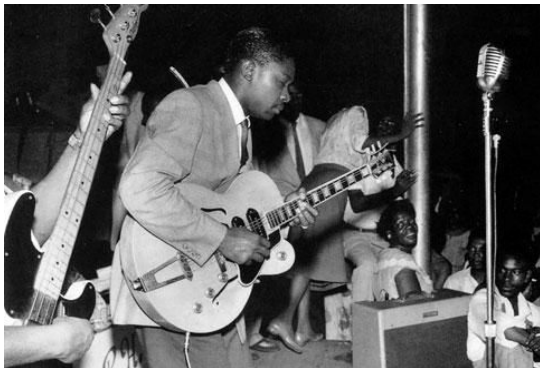
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*"The blues? It's the mother of American music. That's what it is – the source."*

- B.B. King

- Riley B. King, later known as B.B., was born in Berclair, Mississippi in 1925 and died in 2015 at the age of 89.
- B.B. King was a blues guitarist, who, by many respected artists and institutions, is seen as one of the most influential guitarists performing over the last century.
- He was known, affectionately, as the 'King of the Blues'.
- B.B. was, not only a respected **guitarist**, he was also an accomplished **songwriter** and **vocalist**.
- As a child, B.B. sang in his grandmother's church in Kilmichael.
- King picked cotton in the fields when he was young. When he was 12 he bought his first guitar, and by 1943, he had relocated to Inverness, Mississippi to get a job as a tractor driver.
- B.B. was later to perform in several local churches in Mississippi, relocating again in 1946 to Memphis.
- He performed on various radio stations, one of which was KWEM in West Memphis. B.B. became a deejay, becoming known as the Beale Street Blues Boy. B.B. stood for 'Blues Boy', a name that stuck with him the rest of his life.
- After World War II, B.B. began to record records and put together his own band called the B.B. King Review.



- During late 1949, the group played in Arkansas in a cold hall that was heated by kerosene barrels. During a dispute between two audience members, one barrel was overturned, setting the place on fire. B.B. had left his guitar in the hall and went back to retrieve it. Discovering the fight started between two men who were arguing over a woman called **Lucille**, he named his guitar after the woman to remind him that a guitar was replaceable, while he was not.
- During his career, B.B. wore out 16 guitars, making nearly fifteen thousand appearances for audiences of all races and nationalities in 57 countries.
- By 1970 he was awarded a Grammy Award for the song 'The Thrill Is Gone', which reached number 183 in Rolling Stone magazine's 500 Greatest Songs of All Time.
- B.B. produced 43 studio albums, won 15 Grammys in the blues genre, and was selected as #3 in the Rolling Stone magazine's list of the 100 best guitarists of all time. He was inducted into the Blues Hall of Fame in 1980, and into the Rock and Roll Hall of Fame in 1987.
- The B.B. King Museum is in Indianola, Mississippi.

# B.B. King, “King of the Blues”

## Music Lesson Plan with Subject Area Integration for 4<sup>th</sup> Grade

### ARTS DISCIPLINE AND OTHER SUBJECT AREAS:

Music

Language Arts

Science

Social Studies

### TARGETED STANDARDS:

Music - MU: Cn11.0.4 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

Science – P.4.6C Students will demonstrate an understanding of the properties of sound as a form of energy.

Social Studies- G.4.1 Describe the physical geography of Mississippi (ten geographical regions, natural resources)

(Standards, continued)

### LESSON OVERVIEW/Goal:

Students will learn about B.B. King’s life and accomplishments, creating a radio broadcast based on their original blues song

### PROCEDURE:

TLW take the B.B. King pretest.

TTW set expectations and goals for the lesson.

TTW use information from “B.B. King at a Glance”, “Introduction: Blues Basics” as well as short video clips “My Back Porch Guitar”, “A Moment with the King: Best Meal”, and “A moment with the King: Bird Story” as well as the book *Blues Journey* (see pages following and Resource List) to give students an overview of King’s life and accomplishments.

TLW analyze the production of sound from B.B.’s “porch guitar”

Relative to transfer of energy, source of vibration, and how the pitch and volume were probably altered (such as pressing on the wire at different locations with his hand or an object).

TLW locate Berclair, Mississippi on the map (Berclair is approximately 3 miles west of [Itta Bena](#). It is part of the Greenwood, Mississippi micropolitan area in Leflore County).

\* Wikipedia has a Mississippi map with Berclair marked in its entry for “Berclair, Mississippi”.

[https://en.wikipedia.org/wiki/Berclair,\\_Mississippi](https://en.wikipedia.org/wiki/Berclair,_Mississippi)

TLW identify which of Mississippi’s ten geographical regions Berclair is located and discuss the rich soil as a natural resource, emphasizing cotton farming.

(Also called the Delta, the Yazoo Delta lies along the Mississippi River on the western border of our state. Regular flooding from The Mississippi River and other area rivers helped to create A deep, rich soil that encouraged large-scale cotton (continued)

Standards, continued:

TLW, with a partner, create an original radio station name with call letters, original lyrics for a blues song, and a sponsor jingle to be performed for the class.

Farming during the decades following the Civil War.

TTW introduce the concept of the blues as a type of music that originated in Mississippi as a way for musicians to communicate everyday problems

TLW take turns reading the lyrics of “Why I Sing the Blues” by B.B. King (see page following) and identify the things in the lyrics that made B.B. feel blue.

TTW play the video clip of B.B. King performing “Why I sing the Blues” (See Resource List).

TLW generate situations in everyday life that would cause them to have the “blues” (small group setting) and offer them in a class discussion.

TTW discuss B.B. King’s work as a deejay on WDIA radio station and the elements of their typical radio show (Call letters used for the radio station name, role of the “deejay”, sponsor advertisements, live performance of blues music).

*B.B. King’s professional career Started as a performer on live radio in the mid-1940’s. Then known as Riley B. King, he sang with the Famous St. John’s Gospel Singers on Sunday afternoons over WGRM in Greenwood. Years later, King decided to concentrate on developing his talent as a blues singer and moved to Memphis, Tennessee. He auditioned as a disc jockey for radio station WDIA, which was becoming the first radio station in the United States designed to appeal to African Americans. He got the job by making up a “jingle” for the sponsor of his show, Pep-TiKon, a tonic medicine.*

*“Pep-Ti-Kon, sure is good. You can get it anywhere  
in your neighborhood.”*

TTW share two common patterns of creating blues lyrics.

AAB Pattern:

A “You ain’t nothin’ but a hound dog, cryin’ all the time.

A You ain’t nothin’ but a hound dog, cryin’ all the time.

Standards, continued:

Music: MU: Cr2.1.4 Organize and develop artistic ideas and work. Select and develop musical ideas for defined purposes and contexts.

Music: MU: Pr6.1.4 Convey meaning through the presentation of artistic work. Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Language Arts: W.4.4 – Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

AAAB Pattern:

- A No one knows the troubles that I've seen.
- A Oh, no one know the troubles that I've seen.
- A No one knows the troubles that I've seen, Lord, Lord.
- B And they better hurry up and go away!

TLW, with a partner, create an original radio station name with call letters, original lyrics for a blues song, and a sponsor jingle to be performed for the class.

TTW provide paper to make a radio station sign consisting of call letters, as well as crude supplies students can use to make a microphone (one for the class to use). Students may choose to create props for their sponsor jingle.

TLW take the B.B. King posttest.

Name \_\_\_\_\_ Date \_\_\_\_\_

## B.B. King Pretest/Posttest

- What type of music did B.B. King like to sing? \_\_\_\_\_
- Which one of the ten geographical regions did he pick cotton in?  
( ) Yazoo Basin (Delta) ( ) Pine Hills ( ) Flatwoods
- B.B. saved his guitar from a fire and named it \_\_\_\_\_.
- As a boy, B.B. earned money picking cotton to buy his own  
\_\_\_\_\_.
- Describe how B.B. made his "back porch guitar".  
\_\_\_\_\_  
\_\_\_\_\_
- When people sing "the blues", what do they sing about?  
\_\_\_\_\_
- King landed his first job as a deejay at a radio station by quickly making up a  
( ) jingle ( ) joke ( ) song
- What happened because of B.B. King's hard work? Choose all that apply:  
( ) He became famous ( ) He received many awards ( ) He recorded 43 song albums
- There is a museum for B.B. King in Indianola, Mississippi ( ) True ( ) False
- What's the most important thing people should know about B.B. King?  
\_\_\_\_\_

# Introduction: Blues Basics

From Mississippi Arts Commission's Blues Trails Curriculum

**"We may recognize it when we hear it, but it's actually quite difficult to come up with a concise definition of the blues. One of the reasons for this is that we can discuss blues both as: 1) a feeling or emotion and 2) a musical form. To complicate things further, we can observe that people often play the blues (the musical form) in order to get rid of the blues (the feeling).**

**The use of the word "blues" to refer to a sad or melancholy emotion apparently stems from the term "blue devils," which first appeared in the English language in the 1700s. It later became common to speak of "having the blues" to refer to a feeling of sadness.**

**Bluesman John Lee Hooker, from Lambert, Mississippi, explained that, "The blues was here when the world got here. When Adam and Eve come from the garden. The blues was in them since they got together, man and woman." Although the feeling addressed by the blues does likely go back to the beginning of humankind, the musical form of "the blues" apparently emerged around 1900.**

**It's widely thought that the music first took form in Mississippi, though it might have developed in other parts of the South; we simply don't have conclusive evidence. One of the most famous early accounts was by W. C. Handy, an African American bandleader and songwriter who recalled that he first heard the music around 1902 or 1903, played by a guitarist at the train station in Tutwiler, Mississippi.**

**Although at the time Handy worked actively as a musician in the Delta, he had never heard the blues, and recalled that it was "the weirdest music I ever heard." He later used the sounds he heard in Tutwiler in composing songs. The great sales of Handy compositions such as "Saint Louis Blues" eventually led to him being referred to as the "father of the blues" (though it's impossible to talk about a particular "founder" of the blues.)**

**The blues took off as a national craze in the 1910s, spurred by sheet music compositions such as Handy's, and since that time has been expressed in many different styles and influenced other forms of music..."**

# “Why I Sing the Blues”

## LYRICS:

By B.B. King

Everybody wants to know  
Why I sing the blues  
Yes, I say everybody wanna know  
Why I sing the blues  
Well, I've been around a long time  
I really have paid my dues

When I first got the blues  
They brought me over on a ship  
Men were standing over me  
And a lot more with a whip  
And everybody wanna know  
Why I sing the blues  
Well, I've been around a long time  
Mm, I've really paid my dues

I've laid in a ghetto flat  
Cold and numb  
I heard the rats tell the bedbugs  
To give the roaches some  
Everybody wanna know  
Why I'm singing the blues  
Yes, I've been around a long time  
People, I've paid my dues

I stood in line



*“I started to like blues, I guess, when I was about six or seven years old. There was something about it, because nobody else was playing that kind of music.”*

*B.B. King*





Down at the County Hall

I heard a man say, "We're gonna build

Some new apartments for y'all"

And everybody wanna know

Yes, they wanna know

Why I'm singing the blues

Yes, I've been around a long, long time

Yes, I've really, really paid my dues

Now I'm gonna play Lucille

My kid's gonna grow up

Gonna grow up to be a fool

'Cause they ain't got no more room

No more room for him in school

And everybody wanna know

Everybody wanna know

Why I'm singing the blues

I say I've been around a long time

Yes, I've really paid some dues

Yeah, you know the company told me

Guess you're born to lose

Everybody around me, people

It seems like everybody got the blues

But I had 'em a long time

I've really, really paid my dues

You know I ain't ashamed of it, people

*I don't care for the music when they're talking  
bad about women because I think women are  
God's greatest gift to the planet."*

*- B.B. King (Pictured with his mother)*



*"Blues is a tonic. I could play the blues and then  
not be blue anymore."*

*-B.B. King*



I just love to sing my blues

I walk through the cities, people

On my bare feet

I had a fill of catfish and chitterlings

Up and down Beale Street

You know I'm singing the blues

Yes, I really, I just have to sing my blues

I've been around a long time

People, I've really, really paid my dues

Now Father Time is catching up with me

Gone is my youth

I look in the mirror everyday

And let it tell me the truth

I'm singing the blues

Mm, I just have to sing the blues

I've been around a long time

Yes, yes, I've really paid some dues

Yeah, they told me everything

Would be better out in the country

Everything was fine

I caught me a bus uptown, baby

And every people, all the people

Got the same trouble as mine

I got the blues, uh huh

I say I've been around a long time

*"I wanted to connect my guitar to human emotions."*

*- B.B. King*



*"Red, white, black, brown, or yellow, rich or poor, we all have the blues."*

*- B.B. King*



I've really paid some dues

Blind man on the corner

Begging for a dime

The rollers [police] come and caught him

And throw him in the jail for a crime

I got the blues

Mm, I'm singing my blues

I've been around a long time

Mm, I've really paid some dues

Oh, I thought I'd go down to the welfare

To get myself some grits and stuff

But a lady stand up and she said

"You haven't been around long enough"

That's why I got the blues

Mm, the blues

I say, I've been around a long time

I've really, really paid my dues

*Sometimes I just think that there are more things to be said to make the audience understand what I'm trying to do more. When I'm singing, I don't want you to just hear the melody. I want you to relive the story, because most of the songs have pretty good storytelling.*

*- B.B. King*



*"People all over the world have problems. And as long as people have problems, the blues can never die."*

*- B.B. King*

# B.B. King Resource List

## VIDEOS:

### **“B.B. King: Why I Sing the Blues “**

<https://www.youtube.com/watch?v=UOnzDKvn7YI>

B.B. in concert in Africa, 1974, singing “Why I sing the Blues” and playing his guitar.

### **“My Back Porch Guitar”**

<https://bbkingmuseum.org/video/>

This touching two-minute video on the B.B. King Museum web site features B.B. King telling about living alone on a farm as a teenager after his grandmother’s death and his creation of a “guitar” on the back porch. His primitive guitar was made by nailing and stretching a wire on the wall and using bricks to provide tension on the wire.

### **“A Moment with the King: Best Meal”**

[https://www.youtube.com/watch?v=NOMSyfSvkyM&feature=player\\_embedded](https://www.youtube.com/watch?v=NOMSyfSvkyM&feature=player_embedded)

The poverty B.B. King grew up in becomes obvious in his story about running away from home and asking for food from a stranger during his 80-mile journey on a bicycle. Three minutes.

### **“A Moment with the King: Bird Story”**

<https://bbkingmuseum.org/video/>

In this two-minute video, B.B. King tells of his life-long regret for killing a bird with a slingshot as a boy.

## LESSON PLANS AND CURRICULUM:

**Mississippi Blues Trail Curriculum** – Mississippi Arts Commission

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

This comprehensive curriculum is based in an arts-integrated approach to learning. It is divided into six core areas: **Music, Meaning, Cotton, Transportation, Civil Rights and Media**. Three lesson plans are included for each core area, totaling 18 lessons. Ideally, a teacher will use the curriculum as a semester-long project (4 months), sharing one lesson per week. However, the curriculum is written so that lessons can be taught individually.

This curriculum was written with **4th grade Mississippi History students** in mind. The frameworks and standards listed at the beginning of each lesson (Mississippi Studies, National Standards and Common Core), are specific to the 4th grade, but teachers can easily modify lessons to be taught through the 12th grade. The [Mississippi Blues Trail website](#) is an excellent resource for the curriculum, which includes images of the front and back of all markers, expanded content, maps, original films and more. A search function allows for easy exploration of themes, such as railroads or cotton. Teachers utilizing electronic tablets or smartphones may consider [downloading the Mississippi Blues Trail app](#).

[Media samples](#), including interviews, field recordings, songs and videos, are included for each lesson in the Resources section of the Appendix (. Teachers are encouraged to utilize libraries and the Internet for supplemental media. Teachers may consider partnering with a music specialist for the Music section of the curriculum.

#### **B.B. King, King of the Blues lesson plan, Martha Hutson, Clinton, Mississippi**

This lesson plan is on the “Mississippi History Now” web site:

<http://www.mshistorynow.mdah.ms.gov/articles/26/index.php?s=lesson-plans&id=27>

In this lesson, students will explore the life and work of “the most popular and influential blues guitarist of the last three decades,” according to Robert Palmer, author of *Deep Blues*, (p. 178). The life of Riley B. “B.B.” King is, in many ways, reflective of the early hard lives of most Delta blues musicians. No study of Mississippi’s rich cultural history is complete without including the Delta blues and its practitioners, now studied, sung, and imitated around the world.

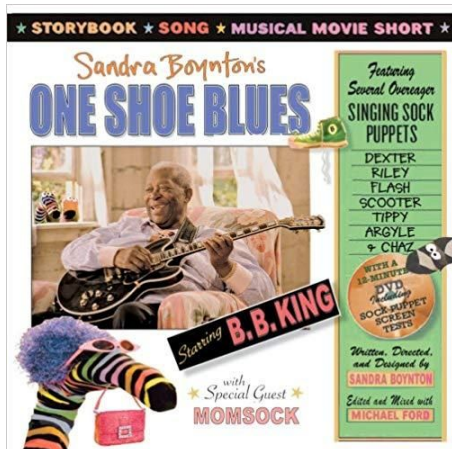
Blues Masters, Muddy Waters and B.B. King, PBS

<https://www.pbs.org/theblues/classroom/defmasters.html>

In this lesson students will study the early careers and lasting musical contributions of both artists, each of whom carried the blues on to new generations. Of particular note will be their introduction to and use of the more modern-sounding electric guitar while still preserving the integrity of the Delta blues form.

## BOOKS:

### *One Shoe Blues*



by Sandra Boynton

*One Shoe Blues* is a thoroughly captivating story and a dazzling music video. And what an unexpected yet oddly perfect team: Sandra Boynton and—wait for it—B.B. King! Boynton writes, designs, and directs (her first film ever), B.B. stars (singing, playing, and turning in a wry and brilliant comic acting performance), and exuberant Boynton sock puppets chime in.

The DVD showcases B.B. King's legendary musical talent and sublime good-natured performance. Boynton writes the companion storybook with her unmistakable cadence and humor, illustrating the book with lively and fanciful photographs from the video and beyond. DVD included.

ISBN 0761151389, 9780761151388, 49 pages

### *Blues Journey*

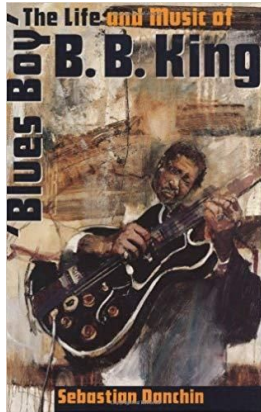


by Walter Dean Myers, illustrated by Christopher Myers

The opening verse of this latest father/son collaboration probes the very essence of a form--and a feeling; it asks the question that anyone who has sought solace in music can relate to. The pair's first composition wandered through a Harlem collage, depicting "a call, a song, the mood indigo, a language of darkness." This new duet is the blues: verbally and visually, it explores the idiom while exemplifying it. A call and response accompanies each painting. As the journey progresses, the lyrics and art look at loss through the lenses of slavery, poverty, lynching, love spurned, fear of dying and of living. An author's note provides a lucid description of the history, elements, and importance of the blues. Note – Audio books are also available. An audio sample which features narration and vocals with guitar/harmonica accompaniment can be accessed with the book description on Amazon.

ISBN 1595194290, 9781595194299

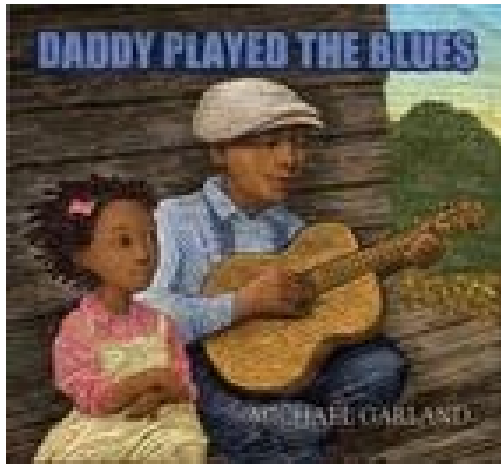
## ***Blues Boy: The Life and Music of B. B. King (American Made Music Series)***



by Sebastian Danchin

B.B. King has never let up in his fight to become the living personification of the best of the blues for the whole world. He was indeed the first to introduce blues to Japanese, Russian, and Chinese audiences. Although he was born in the days of swing and big bands, his music has blossomed and prospered even as rhythm & blues, rock'n'roll, soul, funk, and rap have taken a turn at becoming the height of music fashion.

## ***Daddy Played the Blues***

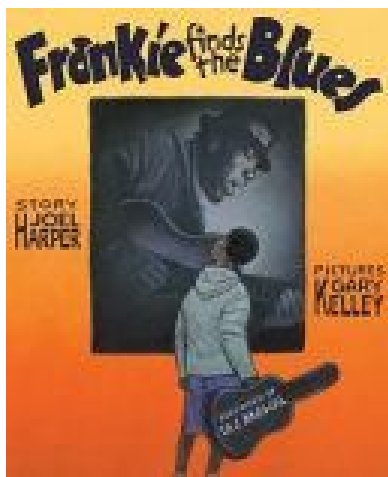


Written and illustrated by Michael Garland

Packing themselves into an old jalopy—with Daddy, Uncle Vern, and Mama in the front seat and Cassie and her two brothers in the back—they joined the Great Migration from the impoverished Deep South to Chicago, where there was work to be had in the stockyards. Across the kids' laps lay Daddy's prized possession, a six-string guitar. Daddy worked hard to put food on the table, but what he really loved was playing the blues. Juvenile fiction

ISBN 9780884485889 / 0884485889, 36 pages

## ***Frankie Finds the Blues***



By Joel Harper, illustrated by Gary Kelley

ISBN 0971425477, 9780971425477, 40 pages

When Frankie's grandmother invites him to a blues concert, he's hesitant at first, he loves hip hop! But he can't resist his beloved grandmother's invitation. Little does he know, that night ignites his passion for learning to play the blues. Along the way, an afternoon in the park opens a door for Frankie that proves to be life-changing. He not only learns to play guitar, but he also discovers the roots of the blues and its profound influence on popular music.