

**Dear Volunteers,**

**The 4<sup>th</sup> grade art enrichment lessons are tied to experiential learning of art AND music. All artwork selected is strongly influenced or is reflective of the time period's music history.**

**We have some CD's available in the 4<sup>th</sup> grade specific art bin. Please feel free to use your own music selections. The music is played in the classroom while students work on their art project.**

**Most teachers can play the music on their computer or CD player, but please check first just to be sure.**

**The Artist**

Thomas Hart Benton was a major American artist from Missouri. His paintings are famous for showing ordinary people doing common things. He drew, and painted portraits, landscapes, and scenes of people at work in farms, factories, and busy cities. His best-known works are public murals, or scenes on the inside walls of buildings. Benton's murals are lively records of life in America from pioneer times onward.

Thomas Hart Benton was born in Neosho, Missouri on April 15, 1889. His father was a successful lawyer who served as a US attorney for Missouri and was elected to US Congress in 1896. Young Thomas loved to draw. While his mother encouraged him to draw, his father did not. When the Benton's moved to Washington, DC in 1886, Tom loved the art that he saw in the capitol city. He really liked seeing the Library of Congress murals. They made him want to become a mural painter. Tom also learned how to make cartoon like figures, or caricatures, by reading cartoons in the Washington Post newspaper.

In 1904, his father was not re-elected to Congress, so the family returned to Missouri. During 1905-06 his father sent him to the Western Military Academy hoping to prepare him for a political career, but the young boy rebelled. He was more interested in arts and yearned to become an artist. Thomas grew restless in his hometown and left home in 1906. He took a job as a staff artist for a local newspaper in Joplin, Missouri. With his mother's encouragement and support he enrolled at the Art Institute of Chicago in 1907. A couple of years later he went to Paris to study at the Academie Julian. Soon he began to study on his own. He spent half of his time inside the art museum drawing important paintings and the rest of his time outside, painting what interested him. He tried different styles of painting and found out that he liked using bright colors to show real people in real places doing a variety of activities.

From about 1912 to 1935, Thomas lived and worked in New York City. He painted during the summer months at his summer home in Martha's Vineyard, Massachusetts. He went back to Missouri in 1924 to visit his father who was very sick. The visit changed his life. His interests became clearer. He took pride in his Midwestern roots and began painting ordinary Americans not often shown in art. He started making drawing trips that took him across America. He visited steel mills, coal mines, and logging camps. He floated down rivers in canoes. He watched workers picking cotton in the South. He observed everything he could about ordinary American life during the 1920s and 1930s

and recorded what he saw in sketches. He then used his sketches as the basis for his paintings and murals. Benton built small clay models, or maquettes, for each painting. Then he painted his scenes while looking at his clay models.

Thomas Hart Benton became the leader of a movement in American art called **regionalism**. The artists of the **regionalism** movement rejected **modernism** and were more drawn to a simpler and naturalistic presentation of art. He based his art on personal observation. He showed working people in all regions of America, including poor, rural areas. Benton called attention to problems that he thought all Americans should know about. His style of painting made common people into heroes. He gave them big bodies with lots of muscles and painted them using deep, rich colors. Benton also painted villains into his pictures, who were usually rich and powerful people whom Benton did not respect because they got ahead by taking advantage of others.

In September of 1935, Benton moved to Kansas City, Missouri. He lived there and worked in his studio until his death on January 19, 1975. His paintings and murals can be seen in books as well as museums and public buildings across America.

## **The Art**

### Sample Guided Questions

- This is a large mural. How do you think it is different vs. painting on canvas?
- Where do you see music played in the painting? Discuss the different instruments shown in painting. Do you recognize all of them (dulcimer played by the barefoot women on the left)?
- What is telling you that this painting is about country music? (square dancing, instruments, references of the “south.”)
- How do people interact?
- What is your favorite scene?
- What does the painting tell us about daily life? In what ways is this life different from today?

### Five Scenes

- 1) Three women with a choir director (upper left) are representative of church and choir music.
- 2) Two barefoot women playing the dulcimer (left) represent Appalachia.
- 3) Two fiddlers and dancers (center) are representative of barn dancing.
- 4) A man with a guitar (right) represents the “singing cowboy.”
- 5) The man with a banjo and a group of women on the distant riverbank (center right) represent African American music of the Deep South.

Thomas Hart Benton was eighty-four in 1973, when he came out of retirement to paint a mural for the Country Music Hall of Fame and Museum in Nashville, Tennessee. His assignment was to describe the regional sources of the musical style known as “country,” and Benton couldn’t resist the opportunity to paint one last celebration of homegrown American traditions.

*The Sources of Country Music* presents five distinct scenes to survey the music of ordinary Americans. The central subject of a barn dance, with a pair of fiddlers calling out sets to a group of square dancers, describes the dominant music of the frontier. A comparatively calm scene shows three women in their Sunday best with hymnals in their hands, suggesting the importance of church music in Protestant America. In the foreground, two barefoot mountain women sing to the sounds of a lap dulcimer, an old instrument associated with Appalachian ballads. In the opposite corner an armed cowboy, one foot on his saddle, accompanies himself with a guitar. An African American man, apparently a cotton picker in the Deep South, strums a tune on a banjo, an instrument slaves brought with them to the New World. Beyond him, on the other side of the railroad tracks, a group of black women dances on the distant riverbank. Despite the range of regional styles, instruments, and customs, the mural seems to pulsate to a single beat, as if Benton took care to ensure that all the musicians played the same note and sang their varied American songs in tune.

**Music:** Play a sample of banjo music while students work on their project

**Art Project:** Cake board guitars

**Materials:** White 10” circle cake boards, tempera paints, paint brushes, paint stirring sticks, glue, strong packing tape, beads, rubber bands

**Instructions:**

Students can paint the cake boards with their favorite colors and/or fun designs. Add strings by stretching rubber bands around the cake boards. Attach a paint stick to the back of the cake board with glue and reinforce with strong packing tape to hold stick on board. Finally, glue beads to the end as the pegs.





### The Artist

Andy Warhol is one of the most famous artists, ever. From his soup to his hair, he is an art legend. Andy Warhol (born Andrew Warhola 6 August 1928 – 22 February 1987) was part of the **pop art** movement. He was famous for exploring **popular culture** in his work, using brands like Coca Cola and Campbell's Soup (which was one of his favorite things to eat).

When he was young he showed that he was very talented at drawing and painting. He studied commercial art and when he was about 21 he went to New York and worked as an illustrator for some famous magazines like Vogue and Harpar's Bazaar. In the 1960's Warhol decided to paint daily objects that were mass produced like Coke bottles and soup cans. Warhol liked to use bright colors and **silk screening** techniques to mass-produce artworks based on photographs of celebrities, like Marilyn Monroe. The same image was used over and over again, but in different colors.

### The Art

#### Sample Guided Questions

- How does Warhol draw attention to the subject of this painting? (use of color)
- What colors do you see in this screen print? Are the colors warm? Cool? Primary? Where are the brightest colors?

Ludwig van Beethoven has been regarded as one of the most famous composers of all time. At a young age, he moved to Vienna and gained a reputation as a master pianist. His many compositions range from symphonies to piano concertos to string quarters. However, towards his late 20s, he began to lose his hearing which would result in deafness towards the end of his life. Surprisingly, many of his best loved compositions were produced at the end of his life when he was completely deaf.

There is no surprise why Warhol decided to create a portfolio of Beethoven portraits. This portrait captures the brilliance of the composer with the emphasis on the notes of his sheet music, while also keeping the features of the portrait intact. Beethoven's Sonata No.14 is captured across Beethoven's face in the form of notes. The notes are drawn gracefully as not to overshadow Beethoven.

Warhol created this series in 1987, shortly before his death. What is so unique about this series is that the subject matter is not the movie stars and grocery store items. This series

of four screenprints, which features an image of Beethoven in different color variations, remains one of the most sought after prints of Warhol's collection.

Andy Warhol's Beethoven portfolio captures a Genius admiring another. Warhol captures Ludwig Van Beethoven like no one else. He transformed the composer into a rockstar. Warhol's Beethoven prints are among of his most desirable screen prints, for music and art lovers alike.

### **Music:**

Play a sample of Beethoven's music during art project.

### **Art Project:** Andy Warhol hand pop art

**Materials:** 1 sheet of bright paper 11" x 14" for the background per student, (2) 5.5"x7" rectangles of bright paper (different colors than your background) per student, (4) 5.5"x7" rectangles of bright paper (assorted brights so that the hands cut from these papers are different than the backgrounds) stapled together per student, black tempera paint, a couple paper plates. Pencils, scissors, and glue sticks should be available in student classrooms.

**\*Important:** Make sure to cut squares and staple together for the kids beforehand.

#### 1) Pre-lesson prep:

- Cut some 11" x 14" sheets of colored paper into 5.5" x 7" sections (4 equal pieces) using the paper cutter in the AE supply area.
- You will need (4) 5.5" x 7" pieces stapled together at the top and 2 loose, unstapled 5.5" x 7" pieces per student.
- Staple the 4 pieces together at top before lesson

2) Have the students select one 11" x 14" piece of bright paper for their background and have them select two rectangles (5.5" x 7" each). These need to be different colors than their background paper.

3) Glue the (2) 5.5" x 7" rectangles down to the background so that it appears the background is divided into four sections. (see example below)

4) Hand out the stacks of four rectangles (each 5.5" x 7") of assorted colors that have already been stapled together. Have the students trace their hands onto the stack and cut through all four pieces of paper at once with their scissors to create four identical hand shapes.

- 5) Remove the staples, arrange onto the background and glue down in each colored section using a glue stick. Glue the fingers down well so they don't curl off of the page.
- 6) Pour some of the black tempera on paper plates. Once everything is glued down well, have the students come over to you where they can dip their hands into the black paint that you placed in the plates and then print onto their backgrounds over each of the hand prints. Have them wash their hands immediately.





### The Artist

Born in 1951, Mary Ann Jones is an American artist who lives in Los Angeles. She always enjoyed drawing and painting as a young girl. While she took a few art classes during her school years, she is mostly self-taught. She continues to live in Los Angeles. Her work is included in a variety of public and private collections. She is often represented in exhibitions throughout the country.

### The Art

#### Sample Guided Questions

- How does the artist show that the guitars are the objects that are most important in this artwork? (placement to the front in the layers, larger in size than the other objects, brighter colors, shapes are round compared to rectangle background)
- What colors do you see repeated?
- How can you tell that this piece of artwork relates to jazz and rhythm & blues music?

Jones uses mixed media to create her works of art. This means that more than one material is used. Jones creates **collages**. **Collage** describes the technique and the resulting work of art in which pieces of paper, photographs, fabric and other ephemera are arranged and stuck down onto a supporting surface. The name is a French word meaning “to stick”.

El Rancho Lounge is a rhythm and blues club. This art piece is a tribute to Blues, Rock n’ Roll and “the Twist.”

The guitars draw focus due to their larger size, colors, and placement in the layers of the collage. The guitars are pieced together from a variety of guitar pictures. They fill most of the **vertical** (top to bottom) space. The guitar on the left is a bright red electric guitar and the guitar on the right is a softly colored acoustic guitar. The bright red of the electric guitar reflects the intense, loud sounds that an electric guitar makes and is repeated in smaller areas of the collage. The softer wood tones of the acoustic guitar reflect the more mellow, restful sounds that an acoustic guitar makes and is also repeated in smaller areas of the collage but with less contrast. The names of important people from the rhythm and blues scene are written in white paint across the acoustic guitar.



The background is made up of layers of sheet music, paint, copies of photographs, guitar strings, and guitar string packaging. The sharp, pointed rectangles in tones of gray, black, and brown contrast with the rounded shapes of the guitars. The contrast between shapes and colors in the layers helps to create focus on the guitars stressing the importance of the jazz music that the artist is trying to represent.

**Music:**

Samples of acoustic, electric and/or folk guitar music

**Art Project:** Sheet music collage

**Materials:** Black construction paper for background, copies of sheet music from 4<sup>th</sup> grade specific bin, pre-cut squares of paper (in black, brown, red, orange, and white), string or yarn, glue, scissors, copies of small instruments from 4<sup>th</sup> grade specific bin, colored crayons, colored pencils, markers, white crayon

- 1) Pre-Lesson Prep: Cut squares of paper in black, brown, red, orange, and white. You can use the paper cutter in the AE supply area for this.
- 2) Students should cut sheet music into pieces & glue onto black construction paper for collage background (1<sup>st</sup> layer).
- 3) For the next layer (layer #2), use small square shapes of paper in black, brown, red, orange, & white. Glue on top of sheet music background. String or yarn can also be added to this layer of the collage.
- 4) For the 3<sup>rd</sup> layer, color the copies of small instruments, cut them out, and glue on top of the background.
- 5) For the last layer in your collage (layer #4), make a list of music-related words. Write some of these words on top of the background and instruments that are glued onto your page.

**The Artist**

Charles M. Russell captured the landscapes, the spirit and the culture of the old west in the late 1800's and early 1900's. Although he was born into a wealthy family that expected him to do well academically, he wanted to be a cowboy. Charles loved drawing animals and storytelling.

After failing school, at 16 years old, his family sent him west to the Montana Territory to experience the difficult life and hardships of living on the land. His parents hoped that Charles would find it difficult and move back to resume his academic work. He began work as a ranch hand, and in his free time, he continued to draw and paint. Despite some of the difficult experiences, Charles loved what he found there. He was continually inspired by the actions, habits, and colors of horses, cattle, deer, buffalo, bear, elk and other animals. Every opportunity he had, he sketched animals in different poses and incorporated the cowboys and American Indians he met into his work. He realized that the Old West was changing and was inspired to document as much as he could.

In 1897 he married his wife Nancy and they moved from the small community of Cascade, Montana to the large town of Great Falls. It is here that Charles spent a majority of his life. He continued with his art and became a local celebrity. Since Charles was rather quiet, it was his wife Nancy who is generally given credit for making Charles an internationally known artist. She set up many shows for him throughout the United States and even in London, which created many followers of his work. During his lifetime, he created over 2,500 paintings. His largest work is a 25 ft. x 12 ft. mural located on the wall in the Montana State Capitol. In 2008, one of his paintings sold at auction for \$2,030,000.

**The Art**Sample Guided Questions

- What is the story that Russell has told here?
- Are there enough details to prove that the artist knew his subject matter? What are they?
- How did the artist indicate that this adventure occurred at night? In what direction are the horses headed? (Logically, the horses would have been stolen at night. The moon is setting toward the west; therefore, the horse thieves are taking the string north at dawn, perhaps across the border to Canada)

- What gives the effect of great space in this painting? (Pale hazy landscape in the background, smaller figures in the distance and more details and brighter colors on the larger horses and American Indian in the foreground)
- What textures can be identified?
- Does the painting seem to be carefully composed? Why or why not?

The Horse Thieves, painted in 1901, is oil on canvas. It shows a situation that Russell unfortunately experienced many times in his life. During his first year working on a Montana ranch, he lost so many animals that he was fired and blacklisted which prevented him from obtaining another ranch job (working with cattle). He had many positive experiences with American Indians, and he realized that cattle ranchers were displacing American Indians and destroying their buffalo. This helped him to develop an understanding of why they stole horses. Russell actually painted American Indians more often than cowboys in his art. As more people were moving west, he realized that the landscape was rapidly changing and through his art he could capture a piece of history.

**Art Project:** Ranch scene with pastels

**Materials:** Black construction paper, pastels

### **Instructions**

- 1) Picture yourself working on a ranch in the West. What types of things would you see?
- 2) With pastels, create a scene that depicts an action that may have taken place at that time.
  - Include some animals
  - Include cowboys or American Indians or both

**The Artist**

Romare Bearden was born in Charlotte, North Carolina in 1912. He migrated with his family to Harlem in New York City in 1914. His parents were social and active people. His writer-mother hosted the leaders of the African American artistic and intellectual mainstream at their home. Their life was centered in the intellectual, artistic, and political mainstream of the Harlem Renaissance. He followed in those footsteps, as a well-educated and multi-talented individual. In college, he was very strong in math and played baseball. He loved music and played in a jazz band. He worked as a cartoonist, social worker, and then went into the Army. He always painted part time.

Although Bearden graduated from New York University with a degree in education and made his living as a New York social worker until he was in his mid-fifties, painting was his chosen profession. In 1944, he had his first solo show at a major Washington, D.C., gallery. By the late 1950s, Bearden was a well-known artist working in an abstract style that incorporated influences from the great masters in the history of art as well as his own memories of African American life in North Carolina, Harlem, and Pittsburgh (where his grandparents lived).

Between 1963 and 1964, Bearden took an artistic step that would alter the direction of his work and bring him international attention. In the early 1960s, artists, particularly painters, were reinventing collage (from the French term “to glue”), a technique that had been popular in Europe in the early twentieth century. It is a medium that encourages the freedom to improvise, and Bearden, who loved and composed jazz, incorporated the rhythms and syncopations of that musical style into his collages. Bearden may also have had in mind the tradition of African American patchwork quilt making.

Bearden’s collages were groundbreaking. He was one of the first artists to depict black popular culture from an African American point of view, and he addressed a wide range of subjects based on his rural and urban experience of black life. Moreover, he did so in a manner that broke up and rearranged mass-produced images in an almost abstract way, creating new relationships and interpretations.

**The Art**Sample Guided Questions

- What is the first thing that you see?
- What colors do you see?

- What shapes do you see?
- Can you tell what's happening in the painting even though you can't see anyone's face?
- What types of instruments do you see? What kind of music do you think they are playing?
- How does the artist show movement/people in action in this collage? (He uses different colored and sized paper to create rhythm. The placement of the figures, some sitting and some standing also add to the rhythm.)

In the image, a group of jazz musicians plays assorted instruments – drums, standup bass, guitar, saxophones, piano, and trumpet. The placement of the layers of the picture, the posture of each musician, and the angles of the instruments lead the eye toward the single trumpet player in the near background. Although every musician seems to be playing at once, the trumpeter is somewhat apart from the group. Additional emphasis is placed on the trumpeter with the bright white color of his jacket along with the drummer on the opposite side of the image with his pink jacket. The rest of band members are depicted in duller colors.

The small space of the image suggests typical places where jazz was played – perhaps a small club or even someone's apartment. This is shown through the closeness of the figures to the viewer as well as their nearness to each other rather than spaced in neat rows such as a marching band or classical orchestra. The jazz band members are clustered together.

The various parts of *Out Chorus* are cut paper images glued to a brightly colored abstract background creating a look similar to spotlights on a stage.

### **Music**

Jazz – play jazz music quietly while students work on their collages. There is a lively jazz song composed for Romare Bearden. There is also a song he wrote that may be downloaded online.

**Art Project:** Bearden jazz music instrument collage

**Materials:** Copies of jazz instrument coloring pages from art enrichment supply closet, crayons, markers, black construction paper, brightly colored construction paper. Scissors and glue sticks should be available in student classrooms.

- 1) Glue scraps of construction paper to your black construction paper background in rectangle or square shapes. You can cut or tear the pieces of paper.
- 2) Choose a jazz instrument to focus on. Color the instrument coloring page and cut it out. Alternatively, you can use the instrument as a stencil by cutting it out and tracing on construction paper then cutting. Glue these onto your background.
- 3) Cut out swirl shapes, stars, circles, dots, and squiggly shapes from construction paper. Glue these on top of the background as well. Try to show how the instrument works...try to create a feeling of the music in your collage. Use color to help show how the music makes you feel. Are there any empty spaces that your eye goes to? Can you add more details? Can the background use some color?

Layering a collage: main background layer (black construction paper), background paper details (scraps of colored paper), main subject (this should be a large jazz instrument), and finally finishing details (construction paper shapes).

