Landscape in Music and Art

Grade Level:

3-5

Integrated Subjects

Visual Arts, Music, Language Arts

Lesson Overview

This unit is designed to integrate the elements of landscape design and elements of music. Students in 3rd, 4th and 5th grade are asked to consider American landscapes as they learn how one musician, Aaron Copland, created music that is distinctly American - a musical American landscape. Teachers could certainly do one lesson from the unit and not the entire unit.

Student Learning Overview

This unit is designed to teach the elements of landscape design, along with elements of music. Students in 3rd, 4th and 5th grade are asked to consider American landscapes as they learn how one musician, Aaron Copland, created music that is distinctly American, a musical American landscape. Teachers could certainly do one lesson from the unit and not the entire unit.

Learning Sequence

Day 1: Describe landscape. Listen to Copland’s Fanfare to the Common Man. Draw melody line as a landscape in the air. Use black oil pastel, brush with black ink, black crayon, or thick pencil to make a line drawing on white paper. Look at two landscape art pieces by contemporaries of Copland. Ask: “Which of these best fits Copland’s music and why?”

Day 2: Look at landscape color. Discuss tone color of music. Listen to “Simple Gifts” from Copland’s Appalachian Spring. Identify the instruments the students hear in the selection, and imagine the colors for each. Hold up one finger for first instrument family, two for the second instrument family, eventually lifting all the fingers on a hand for full orchestra. Create a landscape with white or light colored oil pastel on black paper. Begin with a single color for a single instrument. Add layers of color as instruments come in and out. Students listen as they draw. Show another three landscape art pieces by contemporaries of Copland. Ask: “Which of these best fits this piece of music and why?”

Day 3: Landscapes are enhanced by texture, explainable in terms of thickness, thinness, complexity & simplicity. Divide the students into groups. Have each group create one of the following different sounds: © 2010 Marcia Greenwood; created for the San Francisco Symphony’s Keeping Score™ Education program and Oklahoma A+ Schools®
hum, tongue clicks, hand claps, knee pats, teeth chomps, and feet stamps. Each group performs alone. Add one group at a time until all are playing, then drop one group at a time until there is silence. Talk about textures from two new American landscapes pieces: Sketch a landscape from one sample; students add texture as they hear musical textures from Copland’s *El Salón México*, using colored pencils.

Day 4: Discuss how landscapes show balance. Students divide their paper in half vertically. They look at light & dark differences in two art pieces, and notice how these differences find balance. Music has balance. Half of the class hums while the other half claps. Half of the class is asked to perform more quietly while the other half more loudly. They try variations and strive for balance. They discuss how different instruments in an orchestra may be used to create balance. Students listen to the “Hoe-Down” from Copland’s *Rodeo* showing with two hands how the brass and percussion, and the woodwinds and strings create balance. Make a landscape that depicts the balance of Copland’s piece using non-permanent markers which can later be altered by water. Students make one side of their paper dark & the other light. Discuss dynamics and articulation, and why these musical elements are important to balance.

Day 5: Landscapes have musical or visual rhythm. Visual rhythm is made by repeated visual elements and tempo. Analyze rhythm & tempo in two art pieces. Students work together to clap each out and change the tempo. They listen to the rhythm of Copland’s *Rodeo* or *Billy the Kid*, and think about how Copland paints landscape with his musical work. Students create a landscape print demonstrating rhythm.

Day 6: Students write three observations on the back of each of their pieces. Students look for ideas for a final painting that will incorporate what they have learned. Students begin to draw a sketch for their painting, and add background color.

Day 7: Read a biography of Aaron Copland, and review Copland’s musical selections. Students take quizzes on what was presented in the lessons. Students at each table present two artists used in the unit, and what makes their art unique.

Day 8: Students complete their artwork, writing what they found valuable about comparing visual art and music.

**Assessment**

Students are able to choose landscape artwork with each element and tell why made that choice. Students discuss by pair/share, small groups or whole group choices. Students demonstrate in action their understanding of music and in visual art through their artwork, which demonstrates their new knowledge of both music and art elements. Students write on each artwork they create, and include: name of art and music which influenced them, as well as the artists studied, and element studied. Students’ final art piece demonstrates knowledge of landscape. Students’ final art piece includes writing on the back which expresses how Copland’s music applies to that piece. Students also take a recognition review of Copland’s biography.
and musical selections integrated into the lessons. Students create a recognition quiz for artists used and answer essential questions.

**Classical Music Used In This Lesson**

*Fanfare for the Common Man*, "Simple Gifts" from *Appalachian Spring*, *El Salón México*, "Hoe Down" from *Rodeo*, *Billy the Kid* by Aaron Copland

**Materials & Equipment**

CD player, CD of Copland’s music, a book about the life of Aaron Copland

*Getting to Know the World’s Greatest Composers: Aaron Copland*, by Mike Venezia

Either large prints of art work demonstrating the landscape elements, or locating them on the internet to print them for students to view, short biographical information about each visual artist

Art materials: black markers, black crayons, black paint, and black broad line sharpies with heavy white paper for first lesson; oil pastels and black paper for second lesson; colored pencils and white paper for third lesson; water-based markers, and paint set-up with white paper for fourth lesson; print objects and printing ink (or black paint) with white paper for fifth lesson; choice of materials for final lesson (painted background with Sharpie colored markers on top suggested).

**Time Required**

Seven to eight 45-minutes periods

One additional lesson is added to allow students to create a final work of art. Another could be added for students to create a piece of music using Copland’s work as their inspiration. Or teachers could do only one element relating art and music along with a recognition lesson.

**National Music Standards**

Listening to, analyzing, and describing music

Understanding relationships between music, other arts, and outside disciplines

Understanding music in relation to history and culture

**State Standards**

Oklahoma: Third grade: Standard 2: 2 Identify the connection between visual art and music. Fourth grade: Standard 2: 1 Art and music of cultures studied. Fifth grade: Standard 2: 1 Art and music of cultures studied. Understand the connection between elements of art and music. Listen carefully for influences in music and look carefully for influences in visual art. Learn to create original artwork using concept knowledge learned

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and inspiration of musical pieces. Music Standard 1: 3, 4a-h: Language of Music; Standard 2: 2: Music History and Culture; Standard 3: 3 and 6: Music Expression.

Connections to Pathways to Integration

GREEN: Music content merged with other content areas

Inclusion/English Language Learner

When working with ELL and special needs students, I would slow the lesson down, break each lesson into smaller fragments, and provide translations of major concepts. Students are supported as they work in groups. All students write or talk about what they learn to make sure all students are getting the concepts. Lots of visuals and examples are provided.

Teacher to Teacher

This lesson sequence was strengthened by students having prior knowledge of landscape art, as well as some elements of both music and art. All students had a lesson prior to this unit to help them remember how to create a landscape with single point perspective. Students in fourth and fifth grade had previous experience in relating art and music elements. Third grade students were able to respond to the lessons as well, even though they did not have this prior experience, but did have prior knowledge about the elements of art and music from the art and music teacher. Students had a landscape to look at that had no people, animals, cities or other manmade objects. This helped keep students focused on listening to the music. When they try to draw any of the above lessons, they work on drawing skills rather than on listening. Students helped lead the music parts of the lesson where stronger music ability was required. Students were given questions to guide their work at every stage of the process (essential questions and focus questions).

Portfolio Documents

Listening Quiz:

Tell at least three things you find unique and/or interesting about each piece of music. Also tell what you hear in terms of dynamics (loud and soft), articulation (slow and flowing, or fast and choppy), rhythm, and tempo (fast and slow).

Fanfare to the Common Man

“Simple Gifts” from Appalachian Spring

El Salón México

“Hoe Down” from Rodeo
Music Quiz (2 Parts):

Part One:

Getting to Know the World’s Greatest Composers: AARON COPLAND 1900-1990

Students take thumbs up/thumbs down True/False test, written by our music teacher, Lisa Cochrane.

True or False:

1. Copland felt it was necessary to live in and absorb the places about which he was writing music.
2. His first teacher was his sister, Laurine.
3. His parents owned a big department store, so he and his brothers and sisters never had to work.
4. Aaron’s father, a Russian immigrant, despised America and longed to go back to his homeland.
5. While Aaron learned about the famous Classical composers, he felt it was important to learn about modern and American composers.
6. Aaron’s composition teacher was a French woman named Nadia Boulanger.
7. Some people “booed” Copland’s Symphony for Organ and Orchestra when it was first performed.
8. Copland did not care if people found his music too hard to understand and appreciate.
9. Copland used familiar American folk songs in his ballet, Billy the Kid.
10. Aaron wrote music specifically for high school bands and orchestras.

Part Two:

Students listen to each of the four Copland pieces studied, and tell what part of the music they liked best and why, using at least three adjectives in their description.

Reflection Quiz:

Students work together on creating their visual artist recognition quiz. After they finish taking both quizzes they reflect after discussion in writing on the essential questions of the unit: What makes American Landscape art of the early 20th century special? How is Aaron Copland’s music like a landscape?

Essential questions were used to focus students on the bigger questions. Under each question students were given information to help them remember which artists they looked at, the element being considered and which piece of Aaron Copland’s music was used. The information about visual artists, piece of music and element changed with each lesson. Students wrote the artist’s names, Aaron Copland along with the music title, and the element on the back of their paper.

American Landscape

What makes American Landscape art of the early 20th century special?

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How is Aaron Copland’s music like a landscape?

Title of piece being used

Name of element being used

Student Reflections:

Students reflected on what they learned from each piece of artwork, how the music affected them, and how they wanted to use what they learned in their final piece. When I do this reflection piece in the future I will play the music as they write their reflections.

“I liked this piece because of the mixed colors. I like it because of the dark side and light side like the heavier and lighter sounds of the music. I like this because there is a path leading to the light side. I heard this in the music. I want to keep the ground. Balance. Aaron Copland’s *Rodeo*.”

“I liked this because it’s nature-like. I enjoyed making it to the music. I think it is magical. I am using the rock. Color. Aaron Copland’s ‘Simple Gifts’.”

“I like this because the trees are growing a little too big. I heard the music growing. The waterfall is falling like the music. The back looks like a mountain, solid like parts of the music. I want to use these colors. Texture. Aaron Copland’s *El Salón México*.”

“I like the abstractness of this one. I like the small traces of red mixed with the black, like the music soft and loud. I like the fact that the circles are not in line, like the popping of sound. Rhythm. Aaron Copland’s *Rodeo*.”

“My picture feels as if it were kind of foggy in the morning and I am 2 or 3 years old. It feels as if I’m flying over cities of America. My picture gives me the feeling that I am as fast as a cheetah and I felt all that as I listened to the music. I want to use the bold lines. Line. Aaron Copland’s *Fanfare to the Common Man*.“
Artists Used in Lesson:

Write two facts about each artist that would help your classmates recognize which artist you are talking about. Write two observations about the artwork of each that would help your classmates recognize the artwork.

Your group is assigned to these two artists:

Frederick Remington, The Stampede

Frederic Sackrider Remington (October 4, 1861 - December 26, 1909) was an American painter, illustrator, sculptor, and writer who specialized in depictions of the Old American West, specifically concentrating on the last quarter of the 19th century American West and images of cowboys, American Indians, and the U.S. Cavalry. (http://en.wikipedia.org/wiki/Frederic_Sackrider_Remington)

Joseph MW Turner, Snowstorm: Steamboat off a Harbour’s Mouth

Joseph Mallord William Turner RA (23 April 1775 – 19 December 1851) was an English Romantic landscape painter, watercolorists and printmaker. Turner was considered a controversial figure in his day, but is now regarded as the artist who elevated landscape painting to an eminence rivaling history painting. Although renowned for his oil paintings, Turner is also one of the greatest masters of British watercolor landscape painting. He is commonly known as "the painter of light" and his work regarded as a Romantic preface to impressionism. (http://en.wikipedia.org/wiki/Joseph_Mallord_William_Turner)
Write two facts about each artist that would help your classmates recognize which artist you are talking about. Write two observations about the artwork of each that would help your classmates recognize the artwork.

Your group is assigned to these two artists:

**Charles Burchfield, *September Wind and Rain***

Charles Ephraim Burchfield (April 9, 1893 - January 10, 1967), an American watercolor painter, was born in Ashtabula Harbor, Ohio. He is known for his visual commentaries on the effects of Industrialism on small town America as well as for his paintings of nature. His paintings are in the collections of many major museums in the USA and have been the subject of exhibitions at the Metropolitan Museum of Art, and the Museum of Modern Art as well as other prominent institutions. ([http://en.wikipedia.org/wiki/Charles_Ephraim_Burchfield](http://en.wikipedia.org/wiki/Charles_Ephraim_Burchfield))

**Stuart Davis *Summer Landscape***

Stuart Davis (December 7, 1892–June 24, 1964) was an early American modernist painter. He was well known for his Jazz-influenced, proto pop art paintings of the 1940s and 1950s, bold, brash, and colorful. ([http://en.wikipedia.org/wiki/Stuart_Davis_%28painter%29](http://en.wikipedia.org/wiki/Stuart_Davis_%28painter%29))
Write two facts about each artist that would help your classmates recognize which artist you are talking about. Write two observations about the artwork of each that would help your classmates recognize the artwork.

Your group is assigned to these two artists:

**Marsden Hartley, Landscape, New Mexico**

Marsden Hartley (January 4, 1877 - September 2, 1943) was an American Modernist painter, poet, and essayist of the early 20th century. Hartley was born in Lewiston, Maine, USA, where his English parents had settled. He began his art training at the Cleveland Institute of Art after the family moved to Cleveland, Ohio, in 1892. He was born Edmund Hartley, but chose to take on his stepmother’s maiden name, Marsden, as his first name. (http://en.wikipedia.org/wiki/Marsden_Hartley)

**Georgia O’Keeffe, Road Past the View and Black Mesa**

Georgia Totto O'Keeffe (November 15, 1887 – March 6, 1986) was an American artist. Born near Sun Prairie, Wisconsin, O'Keeffe was a major figure in American art from the 1920s. She received widespread recognition for her technical contributions, as well as for challenging the boundaries of modern American artistic style. She is chiefly known for paintings of flowers, rocks, shells, animal bones, and landscapes in which she synthesized abstraction and representation. Her paintings present crisply contoured forms that are replete with subtle tonal transitions of varying colors. She often transformed her subject matter into powerful abstract images.

O'Keeffe played a central role in bringing an American art style to Europe at a time when the majority of influence flowed in the opposite direction. This feat enhanced her art-historical importance given that she was one of few women to have gained entry to this level of professional influence. She found artistic inspiration in the rural Southwest, particularly in New Mexico, where she settled late in life. (http://en.wikipedia.org/wiki/Georgia_Totto_O%27Keeffe)
Write two facts about each artist that would help your classmates recognize which artist you are talking about. Write two observations about the artwork of each that would help your classmates recognize the artwork.

Your group is assigned to these two artists:

**Thomas Hart Benton** *Trail Riders*

**Thomas Hart Benton** (April 15, 1889 – January 19, 1975) was an American painter and muralist. Along with Grant Wood and John Steuart Curry, he was at the forefront of the Regionalist art movement. His fluid, almost sculpted paintings showed everyday scenes of life in the United States. Though his work is perhaps best associated with the Midwest, he created scores of paintings of New York - where he lived for over 20 years, Martha’s Vineyard - where he summered for much of his adult life, the American South and the American West. (http://en.wikipedia.org/wiki/Thomas_Hart_Benton_%28painter%29)

**Louis Tiffany, Autumn Landscape**

Louis Comfort Tiffany (February 18, 1848 – January 17, 1933) was an American artist and designer who worked in the decorative arts and is best known for his work in stained glass. He is the American artist most associated with the Art Nouveau and Aesthetic movements. Tiffany designed stained glass windows and lamps, glass mosaics, blown glass, ceramics, jewelry, enamels and metalwork. (http://en.wikipedia.org/wiki/Louis_Comfort_Tiffany)
Write two facts about each artist that would help your classmates recognize which artist you are talking about. Write two observations about the artwork of each that would help your classmates recognize the artwork.

Your group is assigned to these two artists:

Edward Hopper *Road in Maine*

Edward Hopper (July 22, 1882 – May 15, 1967) was a prominent American realist painter and printmaker. While most popularly known for his oil paintings, he was equally proficient as a watercolorist and printmaker in etching. In both his urban and rural scenes, his spare and finely calculated renderings reflected his personal vision of modern American life. (http://en.wikipedia.org/wiki/Edward_Hopper)

John Marin *Smallpoint, Maine*

John Marin (December 23, 1870 - October 2, 1953) born in Rutherford, New Jersey, was an early American modernist artist. He was known for his abstract landscapes and watercolors. (http://en.wikipedia.org/wiki/John_Marin)
Write two facts about each artist that would help your classmates recognize which artist you are talking about. Write two observations about the artwork of each that would help your classmates recognize the artwork.

Your group is assigned to these two artists:

**Charles Demuth** *Trees and Barn*

Charles Demuth (November 8, 1883 - October 23, 1935) was an American watercolorist who turned to oils late in his career, developing a style of painting known as Precisionism. "Search the history of American art," wrote Ken Johnson in the *New York Times*, "and you will discover few watercolors more beautiful than those of Charles Demuth. Combining exacting botanical observation and loosely Cubist abstraction, his watercolors of flowers, fruit and vegetables have a magical liveliness and an almost shocking sensuousness." (http://en.wikipedia.org/wiki/Charles_Demuth)

**Charles Sheeler**, *American Landscape*

Charles Sheeler (July 16, 1883 – May 7, 1965) is recognized as one of the founders of American modernism and one of the master photographers of the 20th century. He realized that he would not be able to make a living with Modernist painting. Instead, he took up commercial photography, focusing particularly on architectural subjects. He was a self-taught photographer, learning his trade on a five dollar Brownie. Sheeler painted using a technique that complemented his photography. He was a self-proclaimed Precisionist, a term that emphasized the linear precision he employed in his depictions. As in his photographic works, his subjects were generally material things such as machinery and structures. He was hired by the Ford Motor Co. to photograph and make paintings of their factories. (http://en.wikipedia.org/wiki/Charles_Sheeler)