

VETTER, SARAH

LESSON OBJECTIVE(S):

- Students will be able to recognize the multidisciplinary capabilities of art.
- Students will be able to create an artwork that incorporates aspects of a previous work.
- Students will develop a greater knowledge of the history of country music.

MATERIALS:

1. Thomas Hart Benton, *The Sources of Country Music*, 1975 (18A)
2. Music track by Tex Ritter and other musicians featured in painting
3. Materials for large murals (paper, pencils, crayons, markers, etc.)

PROCEDURES:

1. Use guided questioning to generate an initial class discussion about the painting and what it represents.
2. Listen to music track by Tex Ritter, the singing cowboy represented in the painting.
3. Discuss the purpose of the painting as a visual representation of country music history.
4. Have small student groups identify five different sets of musicians in the painting and what type of music those sets are playing.
5. Listen to samples of the five types of music represented in the painting.
6. Use guided questioning to discuss how Benton joined the different scenes into one composition, creating a sense of rhythm throughout the composition.
7. Use guided questioning to discuss the steam engine and its placement in the work.
8. Use creative dramatics techniques to create a tableaux of the scene in the painting, with each student representing a different figure in Benton's painting. Remaining students will serve as interviewers, asking role-playing students questions about who they are and what their role was in the birth of country music. Answers will be based on prior knowledge, anything learned in the class discussion, and individual student inferences.
9. Students will then work in groups to create large, collaborative murals based on the five musical styles represented. Each group will spend time researching their musical style and then design a large work of visual art that represents that style. It can reference Benton's painting but should be

original and explore more deeply the specific style students are representing. To accompany the murals, students need a short explanation of how their mural visually interprets their musical style and the characters represented in Benton's painting. The murals will be hung side by side in the school hallway, alongside Benton's painting.

Assessment:

- Student murals will be evaluated using the following point scale:
 - 25 points—original representation of the musical style
 - 25 points—use of the principles of design
 - 25 points—neatness and completeness
 - 25 points—written explanation