

Integrating Art and History into the Study of Aaron Copland

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INTRODUCTION

My curriculum unit will explore the history of the important American composer Aaron Copland, and use his music to assist me in my teaching of American art. In the past I taught Chinese art. Students listened to Chinese music and did brush stroke painting to express their feelings in response to the music. They enjoyed using bamboo brushes while they listened to Chinese music – a new experience for them. I believe if I explore and use the music by Aaron Copland in the same way, students will be more inspired to create art. They will also be inspired to learn about Aaron Copland. Finally, this will prompt them to learn about other American artists in the twentieth century.

I have been teaching at Jackson Middle School since 1999. My school is great. Principals, teachers and staff use their utmost efforts to work with students. Students, when they are teenagers, can and do go wrong easily. They may become involved with drugs, gangs and vandalism. They fail to show respect to adults. They may not want to read but only listen to pop music and shop for the latest teen fashions. If we, as teachers, don't care about them, they may ruin any chance they might have for a promising future. They may become a burden to our society. Students are like flowers. If we tend them carefully, they will blossom. They will go on to be leaders in our community.

I love teaching and being a teacher has been my life goal since I was a little child. After twelve years of teaching experience in Hong Kong, I immigrated to Houston with my husband, son, and daughter in 1981. I saw how good and bad the American kids are. I found that society needs teachers. Besides working hard to earn my living in a new place, I undertook self-study in English working past midnight on many occasions. In the fall of 1990, Sister Helen, at the H.C.C. Leeland Campus, allowed me to study one hour in the morning with her other young female students. This was very important to me and allowed me to improve my English. In the spring of 1991, the Fine Arts Department Chair at Texas Southern University, Dr. Trotty, accepted me to study the visual arts and education. After I completed the required courses to be certified at all levels, I got a teaching job in the Houston Independent School District at an elementary school in August 1995. Unfortunately, the next year I was dismissed by the acting principal because I was injured in an aggravated robbery by four youths. I personally suffered a great deal in this assault. However, I strengthened myself to continue my study in other areas and to work as a substitute teacher in HISD. With all my experiences in Houston, I found out what it is to be an American. Is America number one? My vision is if all people would work together as a team in this free, democratic, and diverse land, our education, medicine, technology, culture, and community would

be the best in the world. But, in my experience, people often do not work together as a team.

Today I work at Jackson Middle School, which is located close to the University of Houston. I do my best in teaching and continue to try and learn more about my subject. I joined the Houston Teachers Institute seminar program to write a curriculum unit about George Gershwin, Aaron Copland, Samuel Barber, and the American Century. It is hard to write about music when there is no way for the reader to hear the music as s/he is reading my unit and also it is hard to write about art that I cannot reproduce because of copyright law. Music and art are both universal languages. I want to use them to communicate the artists' visions, expressions, and knowledge to my students and to the readers of this Curriculum Unit. But it is very hard for me as a non-native speaker of the English language. What you might be able to write in one hour takes me ten hours. What you might write in ten hours takes me one hundred hours. Eventually I do succeed and I hope my reader will understand this unit and use it as a classroom unit.

Aaron Copland is an important part of American history, especially the history of American art in the twentieth century. Further, he was friends with many prominent American artists. I am going to explore Aaron Copland's friendships with these artists. As the students learn the history of Aaron Copland, they will also learn about American history and the American artists of the twentieth century. I plan to introduce to students such famous artists as Alexander Calder, Edward Hopper, Rivera Diego, Rufino Tamayo, Alfaro Siqueiros, and Walker Evans.

Some of Copland's most popular compositions, such as *Billy the Kid*, *Rodeo*, *Appalachian Spring*, and *Fanfare for the Common Man*, draw on the legends and landscapes associated with the American West. I plan to use these wonderful works to integrate my curriculum with music. *Rodeo* and *Billy the Kid* are works that will inspire the drawing of Rodeo Art. *Appalachian Spring*, *Fanfare for the Common Man*, and *A Lincoln Portrait* are helpful in teaching portrait drawing.

My students and I will enjoy learning about twentieth century American music, American history, and American art. This curriculum unit will help students to express themselves, enlarge their vision, and nurture their creativity.

BACKGROUND HISTORY OF AARON COPLAND

Aaron Copland was born in Brooklyn, New York, on November 14, 1900, the youngest of five children. His parents owned a small department store in Brooklyn, which they lived above like many immigrant shopkeepers. Copland began studying the piano when he was 13 and by the time he was 16 had studied music theory. He did not attend university but devised his own plan to study music and composition. In 1921, he went

to Paris to continue his study and there he first heard jazz, which influenced his later compositions.

When he was in his twenties and early thirties, the music he wrote was very complicated, and the general public could not understand or appreciate his efforts. This led to a simplification of his style. One of his first pieces in the new style was *El Salón México*, written for orchestra in 1936. He used some tunes he had heard in Mexico and connected them with his own ideas as he composed. After *El Salón México*, he wrote three ballets based on American folk tunes. In 1938, he wrote *Billy the Kid* about a legendary outlaw of the Wild West. This was followed by *Rodeo*, which captures the sounds and feel of a rodeo. Other famous works followed these and were well received compositions.

AARON COPLAND'S FAMOUS MUSICAL WORKS

The following are music notes from Gail Levin and Judith Tick's *Aaron Copland's America*.

Billy the Kid (1938) was commissioned by Lincoln Kirstein for the dancer Eugene Loring. Kirstein based the story on the life of the outlaw Billy the Kid who had, according to legend, killed a man for every year of his life, and was shot by the sheriff who was his one-time friend. The ballet includes "The Open Prairie" (which is about the settling of the west), "Street in a Frontier Town," "Mexican Dance and Finale," "Prairie Night" (which is about a card game at night that ends violently), "Gun Battle," "Celebration" (which is a dance after Billy's capture), "Billy's Death" (which occurs after he kills his jailer and escapes from the jail), and "The Open Prairie" again.

Rodeo was completed in 1942 and first staged in the same year by the Ballet Russe de Monte Carlo, with choreography by Agnes de Mille. The cowboys chase every woman they see, but pay little attention to the girl working with them on the ranch. The situation changes when the girl appears at a Saturday night ball dressed for the occasion and the famous *Hoe-down* is danced. The episodes from the orchestral suite open with "Buckaroo Holiday," followed by the tranquility of the "Corral Nocturne." The mood changes with the "Saturday Night Waltz" and the final "Hoe-down." Agnes de Mille sought to create for the transatlantic Ballet Russe de Monte Carlo "an American ballet on American theme by an American" (Levin and Tick 96). The result was a popular success for both de Mille and Copland. Copland drew upon cowboy songs he found in anthologies by the Lomaxes and others. "The tremendous splash *Rodeo* made . . . succeeded in making his music accessible to a broad public" (Levin and Tick 97).

Appalachian Spring is the third of the series of popular ballets. It was commissioned by the Coolidge Foundation for Martha Graham and first staged at the Library of Congress, Washington, D.C. in 1944. Copland explains that the ballet, which begins "Very Slowly," depicts a pioneer celebration in the spring around a newly built

farm-house in the Pennsylvania hills in the early part of the ninetieth century. The future bride and the young farmer who is to be her husband go through the emotions, joyful and apprehensive, aroused by their new domestic partnership; this is expressed by “Moderato: The Bride and her Intended,” “Fast: The Revivalist and his Flock,” and “Subito Allegro: Solo Dance of Bride.” Mature experience is represented by older neighbors, while a preacher and his followers remind the couple of the vagaries of human fate; this is expressed in the section marked, “Meno Moss.” The conclusion is comprised of two pieces: the first one is based on the Shaker song “Tis the Gift to Be Simple” – “Doppio Movimento: Variations on a Shaker Hymn;” the second one is “Moderato: Coda.” Many people associate Grant Wood’s painting with Aaron Copland’s music, because both sought to make their work reach a wider public and pondered how to create a distinctly American art (Levin and Tick 99).

Fanfare for the Common Man, scored for brass and percussion, was written in 1942 and first performed in Cincinnati under the direction of Eugene Goossens. It is one of eighteen fanfares for brass and percussion commissioned by Eugene Goossens and the Cincinnati Symphony. Copland composed music that captured the popular imagination, even beyond his own expectation (Gunzenhauser jacket cover).

Lincoln Portrait is a thirteen-minute work for narrator and full orchestra. In 1942, shortly after the U.S. entered World War Two, conductor Andre Kostelanetz commissioned Aaron Copland to compose a work to fortify and comfort people during that time of national distress (Levin and Tick 93). Copland felt overwhelmed by the assignment, but eventually came up with a work that has since become a touchstone in times of crisis, and one of the most enduring works in American music. Copland used excerpts from Lincoln speeches, combined with musical quotations from American songs, such as “Camptown Races.” Many prominent people have narrated the work, following James Earl Jones to Gregory Peck to Marian Anderson to Al Gore. Copland’s choice of Lincoln has its parallels in literature, the theater, and the visual arts (93). Since at least the 1920s, Lincoln had been seen as personifying American democracy, due to the popular image of the seated Lincoln, sculpted in 1924-1925 by Daniel Chester French for the Lincoln Memorial in the nation’s capital (93).

SOME OF AARON COPLAND’S ARTISTIC CONTEMPORARIES IN AMERICA: ALEXANDER CALDER, DANIEL CHESTER FRENCH, AND EDWARD HOPPER

Alexander Calder

Alexander Calder is a mobile creator and a great sculptor. In 1947 Copland participated as a film actor. A benefit screening was held at Burckhardt and Denby’s loft as a fundraiser for Copland and Denby’s opera, *The Second Hurricane*. Alexander Calder was present and there he met Copland.

In 1969 Calder commissioned Copland to compose *Inaugural Fanfare* for the dedication of his sculpture *La Grande Vitesse*. The dedication took place June 14, 1969, at the Vandenberg Center in Grand Rapids, Michigan. It was a large-scale public stabile sculpture. It was the first ever to be jointly commissioned and financed by federal and private funds. Copland knew and admired Sandy Calder and the spectacular sculpture. Calder described the square heads of his specially designed bolts which held his giant red metal sculpture together as reflection:

... a simple form that relates to the common man. It alluded to Copland's inaugural Fanfare. The two horns reiterate the opening theme against an improvising snare drum, and then follows a surprisingly plaintive middle section for two trumpets. Both of them also collaborated with Martha Graham and had achieved parallel status as significant figures in American culture. In Copland's old age he still maintained friendships with Calder and other distinguished visual artists. (Pollack 86, 111-114)

Daniel Chester French

Daniel Chester French's most famous work is the statue of Abraham Lincoln at the Lincoln Memorial in Washington, D.C. It is a popular image because of Lincoln's heroic role during the Civil War. In 1942, Copland composed *Lincoln Portrait* to fit the emotional needs of wartime America. With Carl Sandburg reading from the most memorable passages in his book on Lincoln, the dual performance caused an enormously popular response to *Lincoln Portrait*. The famous quotation from Lincoln, "As I would not be a slave, so I would not be a master," is a great expression of democracy.

Edward Hopper

Copland and Hopper were also friends, and there is reason to believe there was some mutual influence. Hopper's strength for art lies in his realistic scenes of ordinary city life. His style focuses on the momentary effects of light, movement, and atmosphere. He is, therefore, an impressionist artist. His use of a picture within a picture can be compared to Copland's use of cowboy songs in *Billy the Kid* (Museum of Fine Arts – Houston). Two of his most famous paintings are particularly worth noting. *House by the railroad* is a straightforward and honest presentation that was thought to be satirical. Hopper paints with painstaking care to assure full accuracy. He would sometimes have extended periods of inactivity between paintings. *Gas* records the density of air. Here the air seems to thin out as the eye moves from the bright area of the service station toward the thick woods across the road with light and breeze waning together.

AARON COPLAND AND THE FINE ARTS

A comparison between Copland's music and the visual arts offers an example of how a given thought, feeling or idea can be represented through different artistic media. After the learning of information, it is good to discuss with our students questions of art and music. Is there a relationship between these two non-language forms of expression? What happens when we listen to music? Include popular music when speaking of this. What happens when we look at art? Let us talk about all kinds of art including billboard advertisements.

Copland's *El Salón México* and Mexican Painters (Rivera, Tamayo, Siqueiros)

El Salón México

I have listened to this ballet music, *El Salón México*, which was written in 1936 by Copland. He believed there were tremendous sources in Latin America—traditions to nourish major composition. *El Salón México* based on Latin American folk tunes was very successful. It sounds more like folk music and less like Latin American music with which I am familiar. I think people really enjoy this different sound.

Copland had first heard Mexican folk music in New York during Chavez and Rufino Tamayo's stay there in the mid to late 1920s. Moreover, Tamayo's book, which is a collection of Mexican folk songs illustrated by him, gave Copland good sources in this *El Salón México*. This "Cancionero Mexicano" was published in 1931 by Frances Toor (Pollack 61).

While listening to *El Salón México*, we can visualize a picture of Mexico. Copland is in a Mexican saloon playing a piano while a cat appears to dance across its top. His audience is comprised of a man seated at the bar wearing a wide sombrero and a red serape, a cowboy dressed in boots, hat, and holster standing to his right, and the bartender sporting a handlebar moustache. This is really a picture that a young singer, Jimmy Turpin, sent Copland.

Rivera Diego

Rivera Diego was a great Mexican social muralist, who collaborated with other Mexican composers. Although Diego was an early revolutionary, he became disillusioned in the late 1920s when Trotsky was expelled from the party and exiled to Mexico. Diego followed him there and painted "May Day," sketches in watercolors of political demonstrations in Moscow. Copland depicted the same revolutionary themes as his workers' songs several years later. Because he was not a fan of Stalin, Copland supported Rivera in all ways that he could. For instance, he contributed tickets for Rivera and his wife, Frida Kahlo, to return to Mexico in 1931. Rivera's murals are famous worldwide. One, *Dream of a Sunday Afternoon*, is reproduced in a Mexican Restaurant in Houston at Gulfgate Mall.

Rufino Tamayo and Alfaro Siqueiros

These two artists also had a strong influence on Copland although the connection is less direct. Tamayo's paintings are colorful with heavy and deep textures. He was very interested in Pre-Columbian art and artifacts, and this interest comes through in his paintings. Siqueiros was more passionate and controversial. He was politically active and his strong sense of social justice (or injustice) comes through in his stormy and vivid murals.

Questions for Discussion

When listening to *El Salón México*, can you imagine a street scene and cantina with the activities of a small town in Mexico? Do you think this music captures the spirit of Mexico? Look at the murals painted by Rufino Tamayo or Alfaro Siqueiros. How does each of them produce the public and political art for a revolutionary society?

Copland's A Lincoln Portrait and Daniel Chester French's Seated Lincoln

Abraham Lincoln

Raised in a log cabin, Abraham Lincoln is a common man as most of us are. His strong personality, his respect for life, and his vision for the country are his most memorable features which artists and musicians attempt to capture. When the southern states seceded from the union, Lincoln raised an army to help save the country. The ensuing Civil War lasted four years. The Union was finally restored and slavery abolished; however, several days after the war ended, Lincoln was assassinated.

Copland's A Lincoln Portrait

In 1942, Aaron Copland composed *Lincoln Portrait*, a musical tribute to a mild-mannered yet monumental president who is seen as personifying American democracy. It is a thirteen-minute work for narrator and full orchestra commissioned just days after the bombing of Pearl Harbor in December 1942. The work quotes popular tunes and famous statements by Lincoln, such as, "As I would not be a slave, so I would not be a master. This expresses my idea of democracy."

Daniel Chester French's Seated Lincoln

Daniel Chester French, *Seated Lincoln*, (1924-25) *Bronze sculpture*, can be viewed on the *Power to Learn* website.

In 1914, the U.S. government selected artist Daniel Chester French to model the statue of Lincoln to be installed in Henry Bacon's Lincoln Memorial in Washington D.C. This commission required much study and research. French read all available biographies, interviewed those who had known the President, and carefully studied both

photographs of Lincoln and plaster casts of his hands and face. His *Seated Lincoln* shows the president as victorious as he looks over Washington with hope for the future.

Questions for Discussion

In what way is Copland's work a portrait of Lincoln? What characteristics does he give him and how does the music communicate these qualities? In the piece he abruptly juxtaposes soft, tuneful melodies with louder, more complicated passages. What is the effect of this shift, and what does it convey about the subject? Why does Copland intersperse music with quoted material: do they complement or detract from one another? Compare and contrast French and Copland's portraits. With what qualities do French and Copland imbue Lincoln? What is the emphasis or vision behind each man's work? What does sculpture better convey? What does music better convey?

Copland's, *Fanfare for the Common Man* and Calder's Art

Aaron Copland's *Fanfare for the Common Man*

American visual artists, as well as dancers and performers of that time, were also struggling to create their own unique American style. These artists changed the face of the arts in America and the way we experience works of art today. Along with this, I would like to discuss with my students some of the other important influences, people, and technological advances of the twentieth century.

Aaron Copland was interested in creating a uniquely American musical sound for the twentieth century. Although it was written in 1942, *Fanfare for the Common Man* was played at the presidential inauguration of Ronald Reagan in 1980. *Fanfare for the Common Man*, scored for brass and percussion, was first performed in Cincinnati on March 12, 1943. It is a three-minute forty-three second work, but it captures the popular imagination, even beyond Copland's own expectations. It became a famous American music style.

Alexander Calder's *Kinetic Hanging Mobiles*

Alexander Calder's kinetic mobiles work was an outstanding style in American art of the twentieth century. The first mobile was made in 1930, just nine red metal saucers of different sizes set on the ground, above which a white wood ball and a black iron ball were hung on wires. When the heavy iron ball was given a push, the lighter wooden one skipped from saucer to saucer, making different sounds when it hit different sized plates. Sometimes it bounced around for quite a while, making a little tune. When he built some wind mobiles that made surprising sounds, he was pleased. He also liked the shadows mobiles made as they moved in front of a light. Some of his later mobiles were real things that he built with abstract shapes and colors, but the movement was what he cared about most. The examples: *Lobster trap and Fish trail*, 1939, (His

remark: “When everything goes right, a mobile is a piece of poetry that dances with the joy of life and surprises); *Hanging Spider*, 1940 (His remark: “A mobile is a very modest thing”); *Gong*, 1957 (His remark: “I like the ‘whang’ they make – noise is another whole dimension”); *Big Red*, 1959 (His remark: “I love red so much that I almost want to paint everything red”).

His hanging mobiles are the most numerous, interesting, and beautiful mobiles. The hanging mobiles are Alexander Calder’s most prominent work. His mobiles are joyous, jaunty, surprising, dancing, active, colorful, and graceful.

Question for Discussion

Alexander Calder’s kinetic mobile is a musical accompaniment piece. What is the function of a mobile? How is a mobile created? How do you feel about the product? Can you create a mobile that makes you feel great or achieves your goal/dream, expression, meaning, use, and beauty? Compare Copland’s *Fanfare of the Common Man* with Calder’s kinetic mobiles. How do you feel about these works? Copland composed *Fanfare of the Common Man*. Can you name the instruments they play? What does this piece of music say to you? How does it make you feel? Can you play your instrument to suit your goal, such as Copland did in *Fanfare of the Common Man*?

Copland’s *Appalachian Spring*, Grant Wood’s *Young Corn*, and Walker Evans’ Photographs

Copland’s *Appalachian Spring*

Appalachian Spring is an important Copland work that tried to reflect the American experience. With choreography by Martha Graham, it is a ballet concerning the housewarming party of a young pioneer couple in the mountains of Pennsylvania. It was an instant success and in 1945 Copland won the Pulitzer Prize for *Appalachian Spring*. *Appalachian Spring* reflects the unique quality of a human being, an American landscape, and a feeling. The most distinctive section in the piece is the calm, flowering passage called “Simple Gifts,” which quotes a Shaker hymn.

Grant Wood’s *Young Corn*

Grant Wood, *Young Corn*, 1931, oil on masonite.

Grant Wood (1892-1942) was one of the foremost Regionalist painters. Regionalist painters painted people at work, and American legends and landscapes, preserving the atmosphere and lifestyles of the different areas of the country.

Grant Wood’s painting of 1931 captures the beautiful, rural landscape of a growing crop of corn, rolling hills and a farmhouse. It idealizes rural life in America and his

precision and style are reminiscent of American folk art. It exemplifies America as tranquil, calm and strong in an otherwise chaotic world. It depicts people at work in an American landscape. It has a tranquil, calm and strong atmosphere much like *Appalachian Spring*.

Walker Evans' Photographs

Walker Evans is one of the most influential artists of the twentieth century and the father of the documentary style of American photography. I will have several of his pictures for the students to view. I like the photographs because they are diverse and include portraits, landscapes, and documentary style incidents. From these works of art we will consider discussion questions.

Questions for Discussion

How do Copland, Wood and Evans capture American life and ideals? Listen to *Appalachian Spring*. What do we hear in the music that reminds us of spring? How does Copland depict the pioneer life? Look at *Young Corn*. How does Grant Wood's painting remind us of spring? How does Grant Wood seek to make his work reach a wider public and a distinctly American art? Look at Evans' photographs. How does Walker Evans use his camera to capture the American life and ideas?

LESSON PLANS

Lesson Plan 1: Portraits

Objective

Students will do the portraits of Abraham Lincoln, Aaron Copland, and Martha Graham.

Materials Needed

Student: drawing paper, pencil,

Teacher: diagrams and pictures about portrait drawing, Copland's musical CD *Fanfare for the Common Man*, Graham's *Appalachian Spring*,

Activity

First, I will teach tonal value by using different pressure on the pencil to draw from light to dark and dark to light. Then, I will focus on shading and shadowing: hatching, cross-hatching, and blending. The students will practice the techniques.

At the next session, I will teach the students how to draw a face in good proportion. I will make sure that the students are aware of the relationship among different parts of the face and their location, size, and position. I will show them the diagram and pictures.

At the third session, the students will view the video of Martha Graham. They will sketch the image of their own choice onto 12"x18" white drawing paper. They will draw the gestures that they perceive in the musical/dance video. Students also will use their learning to do the contour drawing and molding drawing of Martha Graham.

At the fourth session, the students will listen to and then write a reflective paper about Aaron Copland or Abraham Lincoln. Both of them were from ordinary backgrounds, but became extraordinary adults. The students also will draw the portrait of Abraham Lincoln or Aaron Copland. While the students are working, I will let the students appreciate more of Copland's music by playing excerpts from the CD, *Portraits of Freedom*, which includes *Lincoln Portrait*, *Canticle of Freedom* and *An Outdoor Overture*.

Conclusion

I will check students' sketches, and remind students to try to catch the personality of the person they draw. I will show how to shade the portrait to make it look realistic.

To catch the personality, students will watch the face expressions, listen to the music and speech, or read the message, then do the portrait drawing. The students will use pencils to color the portrait in different values, and emphasize the special character and emotional expression of the portrait they draw. The students will listen to the music, see the videotape, and do the portrait drawings. For example, the students will make a portrait of Lincoln after listening to *Lincoln Portrait* by Copland, which contains a rendition of one of his speeches and a narration of his life.

Lesson Plan 2: Rodeo Art

Objectives

The students will learn about Texas history and celebrate the hardships of our ancestors, the cowboy's life, the farmer's job, and the Indian's spirit. The students will explore the southwestern scene that is different from the Texas in which we now live.

Materials Needed

Student: drawing paper, pencil, colors – dry media and wet media

Teacher: video or pictures about rodeos, cowboys, Indians and southern scenes, Copland's musical CD

Activities

During the first class, the students will use the globe and atlas to locate Texas. Then, students will review Texas history.

On the second day, I will introduce samples of rodeo art and the purpose of doing rodeo art. Then, the students will view a video about the rodeo and listen to *Rodeo* by Aaron Copland. For homework, the students will look for images pertaining to the

rodeo. They may find an image in a reference book or web site. They will use the image as the basis for their drawing. However, they should not copy the image; they should create their own.

On the third day, the students will select a subject to draw and/or paint with traditional drawing techniques. I set up the still life or use a life model (cowboy, Indian) for students to draw. Students also can take their own picture of a model dressed as cowboy or Indian. When finishing, students will select their favorite pieces to matt for display and submit to School Art – Rodeo Art and Live Stock Show Art Contest.

Conclusion

This unit integrates social studies curriculum and technology.

Lesson Plan 3: Artists in Twentieth Century

Objectives

The students will know some of Aaron Copland's artistic contemporaries, such as Alexander Calder, Pablo Picasso, and Hopper Edward. The students will identify famous artists and their works.

Materials Needed

Students: paper, pencil.

Teacher: *Aaron Copland's America – A Cultural Perspective* by Gail Levin, and Judith Tick's *Modern Artists*.

Power to Learn – Creative Expressions website

The Heroic Century – 20th Century Art, posted by the Museum of Fine Arts – Houston.

The following twentieth-century paintings by American artists will be used to teach this lesson. These paintings are available in the teacher resource package that is published by Museum of Fine Arts in Houston, including the CD and information details; or *Visions of Modern Art Painting and Sculpture* by John Elderfield – New York: Museum of Fine Arts, 2003.

Pablo Picasso. *She-goat*. 1950.

Pablo Picasso. *Girl before a Mirror*. 1932

Salvador Dali. *The Persistence of Memory*. 1931.

Vincent Van Gogh. *The Starry Night*. 1889.

Jasper Johns. *Ventriloquist*, 1983.

Edward Hopper. *Gas*, 1940.

Henri Matisse. *Dance*, 1909.

Henri Matisse. *Back*. 1909, 1913, 1917, 1930.

Procedure

The teacher will introduce Aaron Copland and such great artistic contemporaries as painters Edward Hoper, Georgia O' Keeffe, Pablo Picasso, Diego Rivera, Grant Wood, and photographers Alfred Stieglitz, Paul Strand, and Walker Evans. The teacher will show samples of these artists' works during the introduction. After, students will select and research some of the artists they like best. Students also will research Aaron Copland. They will analyze, describe, and demonstrate their findings and create a poster board to help present their findings.

Conclusion

This unit is integrates curricula for technology, art history, art appreciation, and communication.

ANNOTATED BIBLIOGRAPHY

Works Cited

Books

Arquin, Florence. *Diego Rivera – The Shaping of an Artist (1889-1921)*. U of Oklahoma P, 1971.

This book provides pictures and information about Diego Rivera in 1889-1921 to the memory of Rivera and his artist wife, the incomparable Frida Kahlo Rivera.

Elderfield, John. *Visions of Modern Art Painting and Sculpture* New York: Museum of Fine Arts, 2003.

This book provides 352 pages, 200 color illustrations of modern Art. It is a good information of twentieth century American Art. The Exhibition of *The Heroic 20th Century* was held at The Museum of Fine Arts in Houston from March 2003 to June 2003.

Hambourg, Maria Morris, Jeff L. Rosenheim, Douglas Eklund, and Fineman. *Walker Evans*. The Metropolitan Museum of Art in New York in association with Princeton UP, 2000.

This book is the work of the distinguished American photographer, Walker Evans. The photographs he made, spanned half a century, and show the past history of rural and urban America as documentary style of American history.

Levin, Gail and Judith Tick. *Aaron Copland's America: A Cultural Perspective*. New York: Watson-Guptill, 2000.

This book examines Copland's music and career with the broad cultural context in which he thrived.

Pollack, Howard. *Aaron Copland: The Life and Work of an Uncommon Man*. U of Illinois P, 2000.

This book is a first full-length scholarly study of a best loved and accomplished composer, Aaron Copland, by Howard Pollock. It is a comprehensive, well-written, and insightful biography.

Venezia, Mike. *Alexander Calder*. New York: Children's Press, 1998.

It is a good book to introduce Alexander Calder and his artworks – mobiles.

Videos

The Frescoes of Diego Rivera. Author and Director: Michael Camerini. Narrator: Michael Moriarity. Chicago: Home Vision Arts, 1986. (35minutes).

This video shows the artistic power of a famous Mexican muralist Diego Rivera.

Martha Graham: An American Original in Performance. NJ: Kultur International Films, LTD., 1958. (93 minutes).

This music video includes *A Dancer's world* (1957), *Night Journey* (1961), *Appalachian Spring* (1958). *Appalachian Spring* shows an American folk tale of a young pioneer in the world of dance. The Dance tells the couple's wedding, the building of their home, the preacher's dire sermon and the woman's gentle blessing as the couple begins a life in the wilderness. Martha Graham has become an American legend. Breaking with tradition, she becomes a fearless explorer and a passionate artist. She exemplifies the American spirit in its purest form.

Siqueiros: Artist and Warrior Vision Art. Dir. Tajonar Hector. Chicago: Home Vision Arts, 1998. (59 minutes).

This video shows the life of Mexican muralist David Alfaro Siqueiros.

Discography

Aaron Copland: DanzónCuban, o Antal Dorati. London Symphony Orchestra; Minneapolis Symphony Orchestra. New York: Mercury Living Presence, 1961. On this disc: *Appalachian Spring* (1945 Suite), *Billy the Kid* (Complete), *El Salón México*.

Billy the Kid, Fanfare for the Common Man. New York Philharmonic.

This disc is the Royal Edition No.26 of 100. It includes: 1-8 *Appalachian Spring*; *Rodeo: Four Dance Episodes*.

Copland. Conductor: Stephen Gunzenhauser. Czechoslovak Radio Symphony Orchestra (Bratislava), 1989.

This disc includes Copland's *Fanfare for the Common Man*.

Portraits of Freedom – Music of Aaron Copland and Roy Harris. Speaker: James Earl Jones; Conductor: Gerard Schwarz, Seattle Symphony and Chorale Original Digital Recording. California: Delos International, Inc., 1993.

This disc includes Aaron Copland and Roy Harris' music about freedom. Aaron Copland's music: *Fanfare for the Common Man* (3:43), *Lincoln Portrait* (14:33), *Canticle of Freedom* (12:47), and *An Outdoor Overture* (9:21).

Education Package

Museum of Fine Arts – Houston. *The Heroic 20th Century*. Texas: Museum of Fine Arts, Houston, 2003.

This is a teacher resource that provides fifteen art works of twentieth century famous American artists in a CD along with information materials.

Web Sites

Aaron Copland for Child. 2002-2004. PearsonEducation. 15 June 2004.

<<http://www.sbgmusic.com/html/teacher/reference/composers/copland.html>>

This website provides the history and background information of Aaron Copland. It is a good piece for our children.

Creative Expressions Copland & Related links. The Power to Learn Creative Expressions Home. 2004. 18 June 2004. <http://www.powertolearn.com/themes_creativeexp/index.html>

This website provides the following information: Aaron Copland, Aaron Copland's America at the Heckscher Museum of Art, Copland Community programs and events, teacher lesson activities, films that Copland scored, lists of music by Copland and his contemporaries, and Aaron Copland's influence in the arts.

Diego Rivera: Art and Revolution. 2004. The Cleveland Museum of Art. 17 June 2004.

<<http://www.clevelandart.org/exhibit/rivera/overview.html>>

This website provides the exhibition information and Rivera's works in details.

Rufino Tamayo. The Adani Gallery contemporary and Latina American Art. 17 June 2004. <<http://www.adanigallery.com/Tamayo/main.html>>

This website provides the brief history of Rufino Tamayo and other Latin American and contemporary artists and their exhibited works

UH Library Catalog. 2002. University of Houston Libraries. 15 June 2004.

<<http://library.uh.edu/search/aCopland,+Aaron>>.

Contains 718 entries and sound records about Aaron Copland.

Supplemental Resources

Books for Teacher

Wright, John. *Lincoln & the Politics of Slavery*. U of Nevada P, 1970.

This book offers a history of Abraham Lincoln 1809-1865 and U.S.A. politics and government 1845-1861.

Books for Children

Copland, Aaron. *Copland: 1900 through 1942*. St. Martin's Press, 1999.

Autobiography of his early life.

_____. *Copland: Since 1943*. St. Martin's Press, 1989.

Autobiography of his later life.

Venezia, Mike. *Aaron Copland: Getting to Know the World's Greatest Composer*. Children's Press, 1995.
This is a fun, easy-to-read biography with plenty of photos and illustrations.

Discography

Copland, Aaron. *Appalachian Spring, Billy the Kid complete, Danzon Cubano, El Salon Mexico, Antal Dorati* London Symphony Orchestra, Minneapolis Symphony Orchestra. Mercury Living Presence, 1991
Appalachian Spring and *Billy the Kid* were recorded on June 15 & 16, 1971, in Watford Town Hall outside London. *Danzon Cubano* and *El Salon Mexico* were recorded in Northrop Auditorium, Minneapolis, on December 20, 1957.

_____. *Appalachian Spring. Short Symphony. 3 Latin American Sketches. Quiet City*. Orpheus Chamber Orchestra. Deutsche Grammophon GmbH. Hamburg, 1989.

_____. *Sonata for Violin & Piano Vitebsk Piano Quartet*. Piano: Dennis Russell Davies, Viola: Kenneth Harrison, Violin: Romuald Tecco, Cello: Lee, Duckles. Musicmasters, 1990.
This disc provides the recording at the Performing Arts Center, University of California, Santa Cruz, July 10-12, 1989. *Vitebsk, study on a Jewish Theme, for Piano Trio*.

Stephen Foster Song Book. Conductor: Robert Shaw, Robert Shaw Chorale. BMG Living Stereo Classic.
This includes *Camptown Races* by Stephen Foster (1826-1864).