

# Teacher Guide and Resources

## Topic | Music

### Questions? Contact [tours@camh.org](mailto:tours@camh.org)

CAMH's Education Team is available for synchronous meeting opportunities - we are here to work with you and create unique programs. We would love to see what your students are creating and talk to them about artists we have met and share our favorite works of art.

### Look and Respond Video Overview

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- Students will be able to use close looking to compare and contrast two artworks previously displayed at Contemporary Arts Museum Houston.
- The Look and Respond Video is designed to guide your students through examining two artist's works - Nari Ward's "Amazing Grace" from the exhibition *Nari Ward: We the People* and collages by Robert Hodge from the exhibition *Slowed and Thrown: Records of a City through Mutated Lenses*.
- The artist Nari Ward was born in St. Andrew, Jamaica and moved to New York, New York as a child.
- *Amazing Grace* (1993) is a large installation—first created in a deserted Harlem firehouse that is now the artist's studio. The work includes approximately 280 abandoned strollers, encompassed by a pathway made of flattened fire hoses. A recording of the song "Amazing Grace" accompanies the work and fills the space.
- Ward collects humble and discarded materials from his neighborhood, Harlem, and repurposes them in surprising ways.
- *Slowed and Thrown: Records of the City Through Mutated Lenses* is a two-part interdisciplinary exhibition orbiting around the legacy of the late Houston legend DJ Screw. Until his death in 2000, DJ Screw distorted songs by musical artists, creating "chopped and screwed" versions of the original by slowing tempo, reducing pitch, chopping lyrics, and layering freestyles by Houston-based rappers. Known for his signature stretched sound, he also displayed deft skill evident in his transitions, sampling choices, and beat juggling.
- The material possibilities offered by vinyl records and cassette tapes propelled DJ Screw.
- Robert Hodge is a native Houstonian multidisciplinary artist whose practice explores themes of history, commemoration, and a strong connection to music.
- Hodge layers the covers of vinyl records sometimes cutting out words. This collage method is similar to how DJs layer sounds and songs.
- Without the sound of music, Hodge creates musical artworks with choice lyrics and images of musicians from their vinyl record covers.
- Through the topic of music, students will be able to create conclusions about the artists and their work, while making connections to music in their own life.
- Students will pause the video to respond to on-screen questions.



Nari Ward. *Amazing Grace*, 1993. Baby strollers, fire hose, and audio. Private collection.

## Key Questions

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- How does the musical element of an installation change the experience of viewing the artwork? How does it make you feel?
- How have visual artists been inspired by music? What examples can you find through history?
- How can a specific place influence an artwork? What are some examples of works inspired by a city or place?
- How do you feel looking at and being around discarded objects you might find on the street? How do those objects change once they come into the museum?
- What places are defined by a specific musical genre?

## Curriculum Connections

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**Visual Art** | Choose a favorite song or musician. Inspired by either their lyrics, technique, or life—create a visual artwork.

**Music** | How have certain genres of music come to be associated with different cities or regions? Choose a region and a matching genre of music. Do some research on the history of the association. Who are their key musical figures?

**History** | Research a contemporary figure that has had a large influence in your city. This could be an artistic, political, or historical impact. Why did you choose this person? Are they well-known beyond your city? How have they made a difference? Share this information with your classmates and learn about other local figures.



Robert Hodge. *Don't Play US for weak*, 2020. Mixed media collage on reclaimed paper. Courtesy the artist and David Shelton Gallery, Houston, Texas.

## Additional CAMH Resources on the theme of Music

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*Nari Ward: We the People*

[Talk | Nari Ward](#)

[Art at Noon | David Leslie, Executive Director at the Rothko Chapel](#)

[Teacher Guide for \*Nari Ward: We the People\*](#)

[Art Guide for \*Nari Ward: We the People\*](#)

*Slowed and Thrown: Records of the City Through Mutated Lenses*

[In Conversation | Artist Robert Hodge](#)

[CAMH Interview | Big Bubb and Will Lean at Screwed Up Records and Tapes](#)

[Teacher Guide for \*Slowed and Thrown: Records of the City Through Mutated Lenses\*](#)

*Steven Evans: If I Can't Dance, It's Not My Revolution*

Exhibition Trailer: [Steven Evans: If I can't dance, it's not my revolution!](#)

[A Conversation on Music | Author and Critic Vince Aletti with Artist Steven Evans Spotify Playlist | \*If I Can't Dance, It's Not My Revolution\*](#)

[Teacher Guide for \*Steven Evans: If I can't dance, it's not my revolution!\*](#)

[Art Guide for \*Steven Evans: If I can't dance, it's not my revolution!\*](#)

*Cheryl Donagen: GRLZ + VEILS*

[Musiqa Audio Tour | Cheryl Donagen: GRLZ + VEILS](#)

[Performance | Transitory Sound and Movement Collective | Abstractions in the Key of Yellow](#)

[Teacher Guide for \*Cheryl Donagen: GRLZ + VEILS\*](#)

[Art Guide for \*Cheryl Donagen: GIRLS + VEILS\*](#)

*Jennie C. Jones: Compilation*

[Exhibition Walkthrough with Artist Jennie C. Jones and Valerie Cassel Oliver](#)

[Jason Moran: Jazz, Minimalism, and Abstraction](#)

[Performance | Maria Chavez](#)

[Performance | Teen Council Music Fest](#)

**TEKS: Music K-2nd**

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Art.K.1.A.	Art.K.4.B.	Art.1.4.A.	Art.2.3.A.
Art.K.1.B.	Art.K.4.C.	Art.1.4.B.	Art.2.3.B.
Art.K.2.A.	Art.1.1.A.	Art.1.4.C.	Art.2.3.C.
Art.K.2.B.	Art.1.1.B.	Art.2.1.B.	Art.2.3.D.
Art.K.3.A.	Art.1.2.A.	Art.2.1.A.	Art.2.4.A.
Art.K.3.B.	Art.1.2.B.	Art.2.1.B.	Art.2.4.B.
Art.K.3.C.	Art.1.2.C.	Art.2.2.A.	Art.2.4.C.
Art.K.3.D.	Art.1.3.C.	Art.2.2.B.	
Art.K.4.A.	Art.1.3.D.	Art.2.2.C.	

**TEKS: Music 3-5th**

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Art.3.1.A.	Art.3.4.C.	Art.4.4.A.	Art.5.3.B.
Art.3.1.B.	Art.3.4.D.	Art.4.4.B.	Art.5.3.D.
Art.3.2.A.	Art.4.1.A.	Art.4.4.C.	Art.5.4.B.
Art.3.2.B.	Art.4.2.A.	Art.5.1.A.	Art.5.4.C.
Art.3.2.C.	Art.4.2.B.	Art.5.1.A.	
Art.3.3.A.	Art.4.2.C.	Art.5.1.C.	
Art.3.3.D.	Art.4.3.A.	Art.5.2.A.	
Art.3.4.A.	Art.4.3.B.	Art.5.2.C.	
Art.3.4.B.	Art.4.3.D.	Art.5.3.A.	

**TEKS: Music 6th-8th**

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Art.1.1.A.	Art.1.4.C.	Art.2.4.B.	Art.3.2.C.
Art.1.1.B.	Art.1.4.D.	Art.2.4.D.	Art.3.3.B.
Art.1.1.C.	Art.2.1.A.	Art.2.4.E.	Art.3.3.C.
Art.1.1.D.	Art.2.1.B.	Art.3.1.A.	Art.3.4.A.
Art.1.2.B.	Art.2.1.C.	Art.3.1.B.	Art.3.4.B.
Art.1.2.C.	Art.2.2.B.	Art.3.1.C.	Art.3.4.C.
Art.1.3.B.	Art.2.2.C.	Art.3.1.D.	Art.3.4.D.
Art.1.4.A.	Art.2.3.B.	Art.3.2.A.	
Art.1.4.B.	Art.2.4.A.	Art.3.2.B.	

**TEKS: High School**

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Art.1.1.A.	Art.1.4.A.	Art.2.2.F.	Art.3.1.C.	Art.3.4.B.
Art.1.1.B.	Art.1.4.B.	Art.2.3.A.	Art.3.1.D.	Art.3.4.C.
Art.1.1.C.	Art.1.4.D.	Art.2.3.D.	Art.3.2.A.	Art.3.4.E.
Art.1.2.A.	Art.2.1.A.	Art.2.4.A.	Art.3.2.B.	
Art.1.2.B.	Art.2.1.C.	Art.2.4.B.	Art.3.2.C.	
Art.1.2.D.	Art.2.1.D.	Art.2.4.C.	Art.3.2.D.	
Art.1.2.F.	Art.2.2.A.	Art.2.4.E.	Art.3.3.A.	
Art.1.3.B.	Art.2.2.B.	Art.3.1.A.	Art.3.3.B.	
Art.1.3.C.	Art.2.2.D.	Art.3.1.B.	Art.3.4.A.	