

Reel, Real West
Mary Ann Gaser
Pittsburgh Gifted Center

Index:
Overview
Rationale
Objectives
Strategies
Classroom Activities
Annotated Bibliography/Resources
Appendices-Standards

Overview

Reel, Real West is a visual arts curriculum written for seventh and eighth grade gifted students who attend the Pittsburgh Gifted Center. The Pittsburgh Gifted Center provides gifted education to students in elementary and middle school who live within the School District of Pittsburgh. The students attend the Pittsburgh Gifted Center one day a week from public, private and parochial schools for enrichment.

The Pittsburgh Gifted Center offers the seventh and eighth grade students courses in fine arts, language arts, science and technology and mathematics. The seventh and eighth grade students select one course in each of four categories. Their schedule consists of four one- hour classes. The classes meet for one hour each week for a total of fifteen weeks. The curriculum, *Reel, Real West*, will be presented as one of the Fine Arts course selections.

The curriculum, *Reel, Real West*, draws on the body of knowledge I gained by attending the seminar, *Hollywood and American History: Reel History vs. Real History*. The seminar, led by Dr. Ron Lombard, “explored the impact of Hollywood and motion pictures on perspectives of American history and American culture.” I was surprised to learn how Hollywood manipulates public opinion and has manipulated public opinion from the silent pictures to today. The curriculum, *Reel, Real West*, explores the small but lasting part of this phenomenon: the impact artist and filmmakers have had on American perspectives of the West. The class will watch excerpts from the PPS series, *West of the Imagination*, and read selections from the book of the same name. They will watch the movies *High Noon* and *Fort Apache* then compare and contrast the paintings of Remington to scenes from the movies. In the course the students are challenged to evaluate how Westerns influenced present day perceptions of the West. The students will decide what is the most accurate version of the truth and

where the filmmaker has decided to take artistic license with the facts. The students will debate the questions, "Are movies journalism or art or both? What is the filmmaker's responsibility to his/her audience? Does the audience have the right to censor the artist/filmmaker?" The students will gather information to accomplish this task by watching movies, reading articles and researching artists/filmmakers who depicted the West. After gathering and debating information the students will produce and exhibit art and describe what it means to them. The art can be in the form of a video documentary, an illustration or a display board.

Rationale

Why did I choose the Western?

The seminar, *Hollywood and American History Reel History vs. Real History* led by Dr. Ronald Lombard, Chatham College intrigued me for three reasons: I am aware of the importance movies play in the lives of my twenty-something son and his friends. As a child growing up in the 50's westerns both on television and in the movies played a large role in my life; and this was the first year that the Pittsburgh Gifted Center participated in the National History Day Contest. Two teachers and I sponsored twenty students in the event.

Movies are important to my son and his friends. They are children of technology. Movies are available to them day and night, in their home, to be seen over and over again. They do enjoy watching movies over and over. When I was their age I had to make an effort to see a movie once in the theater and wait for it to come on television. Though the students I teach are much younger than my son and his friends, they too are very familiar with movies and know all the newest releases.

Westerns were popular when I was a child. I watched them all. I recently visited Gold Canyon, Arizona. Gold Canyon is in the shadow of Superstition Mountain and the Dutchman's Lost Gold Mine. Even though I had never been in Arizona, Gold Canyon felt familiar. It is down the road from Apache Junction where in the 1880's two important events happened: the Apache chief Geronimo surrendered to the U.S. Army and gold was discovered. Apache Junction is the home of Apacheland Movie Ranch (1959). Many B westerns were filmed at Apacheland along with television westerns such as Death Valley Days. I suppose that is why I felt like I had been there before. Although they aren't making movies there anymore, the ranch is open for tourists. It is in the town's best interest to keep the myths alive. There are posters advertising Frontier Days and souvenir shops. The Dutchman's gold has yet to be discovered and many still search for the mine. The Superstition Mountains have not given up their secrets. The natives tell of those who have perished in search of the Dutchman's lost gold mine.

The area is still wild with civilization approaching in the form of Walgreen's and new town house developments. I was cautioned not to walk the trails alone as "there is a cat loose" on the property. There are herds of wild pigs that travel the land and rattlesnakes that were waking up from their winter nap when I visited Gold Canyon in February. I have yet to see a film or painting that truly captures the West. The feeling of the wide-open spaces cannot be depicted. Our eyes see past the encroaching telephone lines and signs of civilization and see the vast desert.

The third reason that I was interested in the seminar was the students' participation in the National History Day Contest. The themes for the next three years are 2006 *Taking a Stand in History*, 2007 *Triumph and Tragedy in History* and 2008 *The Individual in History*. The themes are general enough that a topic from this curriculum could be developed into an entry. Adventure stories about heroes and heroines, horses, battles and wars are popular themes in adolescent artwork. They enjoy art that tells a story. They also enjoy a lively discussion and are always ready to debate an issue. As I watched the movies I could imagine their reaction to the question "What is Real and what is Reel?" The students will be challenged to back up their opinions with research and decide what is fact and what is fiction.

As I attended the seminar I began to realize that the Western is more than an action adventure but has a deep-seated place in our culture. The Western vocabulary is imbedded into our language. What does it mean when someone calls you a "cowboy?" Compliment? Insult? It depends.

It is my hope that this curriculum challenges the students to sharpen their critical thinking skills, to view filmmaking as an art form and motivates them to try their hand at making art that tells a story with a message.

Strategies

How will the course be presented to the students?

The main teaching strategy for this unit is to present two of the Western films as an artform that tells a story: an artform that is part of a continuum of art that tells the story of the West. The movies were influenced by the paintings of Remington and Russell. Remington and Russell are part of a long line of artist-explorers that documented the western movement beginning with the sketches of Lewis and Clark and continue to present day's photojournalists and filmmakers. Artists who document history have a powerful influence on the public's perception of the events they document. They also have the responsibility to get the truest version

of the event. The task is to decide whether the story told on screen is the most accurate version of the truth. The films set the mood for discussion and the creation on artwork that shows an understanding how art tells a story. The focus will be on the works of Remington, the painter Ford, the filmmaker and the movie *High Noon*, by Fred Zinneman. Remington's paintings popularized the myth of the cowboy. Ford credits Remington's painting as a source of inspiration for his movies. He makes direct comparisons between his films and Remington's paintings. Remington, it is said, thought the coming of the railroad would be the end of the Wild West. *High Noon* is built around the railroad and what is coming on the noon train.

It can be argued that there are other Westerns as good as Fred Zinnemann's Western, *High Noon*, but in my opinion, there is none better. Zinnemann has many excellent movies to his credit, *the Day of the Jackal*, *A Man for All Seasons*, *From Here to Eternity* to name only a few. *High Noon* stands alone as a powerful movie and an elegant Western.

John Ford is considered by most sources to be the father of the Western genre. He made over fifty movies in his lifetime so I had a lot to choose from, such as *The Searchers*, *The Trilogy*, *The Iron Horse*; *She Wore a Yellow Ribbon*, *Stagecoach*. I relied on the website www.TeachWithMovies.com for age appropriate choices. I have my own favorite, *the Searcher*, but www.TeachWithMovies.com does not recommend the *Searchers* as an appropriate teaching tool. The web site recommends three westerns for this age group. *High Noon*, *The Ox-Bow Incident* and *Fort Apache*. It should be noted that the movies are not politically correct by today's standards. The website is helpful because it gives an honest evaluation of the movies and points out possible problems. The website states that *Fort Apache* is enlightened for its time. As the point of this unit is to decide what is "real" and what is "reel" the students should be forewarned and challenged to pick up the blatant and subtle prejudices regarding race and attitudes towards women. There is a permissive attitude towards drinking alcohol that should be dealt with early on. The website, teachwithmovies.com includes detailed lesson plans that address the plot and character issues in each movie. A more detailed lesson plan is available for a membership fee. I recommend becoming a member of [http.www.teachwithmovies.com](http://www.teachwithmovies.com) if you intend to use movies in the classroom.

In the student activities section, I have written suggested activities for this course for fifteen sessions. This course could be team taught as an independent research course or an interdisciplinary course taught by an art, social studies and computer teacher. The projects of this unit could be considered as entries in the National History Day Contest. In that case the student projects would have to fit the guidelines of NHD, which are available on the website. The categories include Papers, Exhibits, Performances, and Documentaries. Possible themes for

independent research projects might include icons of the West such as the Stagecoach, the Colt 45, the Cowboy, The Code of the West, Marshals, the Railroad, Heroes and Outlaws, Famous Native Americans, Mysteries and Tale Tales. The class will brainstorm ideas then develop an individual or group project.

In order to write this curriculum I had to find sources. I was pleased to find a PBS series, *West of the Imagination*, that addressed the subject. The series is a six part documentary. Each part is approximately fifty minutes long. My primary text is *The West of the Imagination*. It is the companion book to the PBS series of the same name. It discusses the art of the West: painting, printing, illustration and film. The series and the companion book are packed full on anecdotal information that delight the middle schoolers. The entire series is worth seeing but due to time constraints and in an attempt to tighten up the unit I have considered showing the first video, The Romantic Horizons Part 1 because it is always a good idea to start at the beginning and then show The Wild Riders Part 4 and Play the Legend Part 5.

The classroom should capture the students' imaginations from day one. Prepare the classroom for the course by displaying movie posters of *High Noon*, *Fort Apache* and *She Wore a Yellow Ribbon* and prints by Remington, *The Fight for the Waterhole*, *The Scout*, *Stampede by Lightning*, *The Indian Trapper* and *A Dash for the Timbers*. I purchased copies of the movies; *High Noon*, *Fort Apache* and *She Wore a Yellow Ribbon*. I intend to show *High Noon* and *Fort Apache* and sections of *She Wore a Yellow Ribbon*. Due to time constraints I doubt if I will be able to show the complete movie. *She Wore a Yellow Ribbon* is on DVD. The students are welcome to take the films home and finish watching them or they may stay through lunch to see the entire film.

Classroom Activities

Activity 1

Introduction to the unit, *Reel, Real West*.

Goal: In this course, *The Reel, Real West*, your task is to watch Westerns then decide what is real, what is myth. Your final presentation will be inspired by what you have seen and what you have researched. You may work in a group or alone. You may create an individual exhibit, group exhibit, individual performance, group performance, individual documentary or group documentary. Your artwork should depict the real West or the Western myth and explain what your artwork means to you. You may wish to take clues from this year's National History Days theme, "Taking a stand in history." If you intend to participate in National History Day you may access the Contest rulebook on the website, www.nationalhistoryday.org. In order to answer the question, "What is the

difference between the Reel West and the Real West?" we will view excerpts from the PBS series, *West of the Imagination*, read passages from the book, *Mythmakers of the West, Shaping America's Imagination* and watch the movies, *High Noon*, *Fort Apache* and *She Wore a Yellow Ribbon*.

Ask the class the following questions.

What is a myth? What is the difference between a myth and a true story? Have you seen Westerns? If so, which ones have you seen? Do you have a favorite? What do you know about Westerns? What do you know about cowboys? When you think about the American West, what images come to mind? Have you visited the West or lived in the West? Did Western movies influence how you envision the West? What is the Code of the West? Is it followed today? Have the students break into groups and brainstorm a list of words used in everyday conversation that get their meaning from the American West. They might include sports teams, songs, advertisements, as well as movies.

Read the following quote from the book, *West of the Imagination*.

"This book (and the series) is about the West to the imagination---a country and saga peopled by characters who, because they have a special place in our collective national consciousness are as alive today as they were a hundred years ago. Tracing the stories and analyzing the works of the artists and photographers and other image-makers we hope to point up the elemental power of their vision, their magic, and the ways in which they contributed to what might be called "the tale of the American tribe," (p. viii introduction).

In addition, it is our aim to call attention to the fact that, though it is the iconographic bearer of history and magic of myth, the art of the American West is also a vital part of the corpus of American art. For far too long it has been ignored or accorded second-class status by an art world intent on evaluating our art by the standards of European clichés, or as a prelude to an imagined dominance by the New York school of Abstract Expressionism.

For the most part, the art of the American West is not abstract, but representational because it is conveying a great deal of information about an unknown land and a host of critical experiences. It is telling a monumental story and its creators, although as widely varying in their style as their stories, had little time for the artistic narcissism that so pervades much of the art world in the waning years of the twentieth century. Rather it has reached outward to the viewers around the world, expressing as clearly as possible the beliefs and values of American and

Native American culture as well as the epic experiences inherent in peopling a continent. (p.x introduction).

I think that with the passage of time, it will be argued that the artist-explorers that documented the American West (I include the filmmakers in this statement) had as much or more influence on the world than did their European contemporaries. European artist changed the art world. Western artists and filmmakers have influenced how the rest of the world sees Americans and how Americans see themselves.

Show excerpts from the first in the series, *West of the Imagination: The Romantic Horizon*. Provide the students with sketch book/journals to keep track of their notes and sketches.

Activity 2

Vocabulary

Explain vocabulary words to the students by showing them stills of the various shots. Ask how can the shot and editing convey or change the meaning of a film. Use a paper viewfinder on a print to change the meaning of the picture. Instruct the students to sketch a full shot, close-up, extreme close-up and long shot in their sketchbook/journals. Identify the sketches by indicating which shot they have sketched. The students are encouraged to use the right terms when discussing the films.

Vocabulary

The mechanics of filmmaking: words and definitions taken from *Living with Art* by Rita Gilbert page 242-3. She states that most of the mechanics of filmmaking were set in place by D.W. Griffith.

Shot- an unbroken sequence of movie frames when the camera is rolling

Full shot- showing the actor head to toe

Medium Shot- from the waist up

Close-up- Head and Shoulders

Extreme close-up - Part of the face

Long shot- Seen from a distance

Pan Shot - Camera moving from side to side.

Traveling Shot - Camera moving from front to back on a track

Cross-cutting - two or more scenes are alternated to advance the action of the film

Editing - assembling the film creatively after all of the scenes have been photographed.

Iris Shot - the edges of the film are blacked out to create a circle of interest.

Flashbacks - cuts to episodes that are supposed to have taken place before the main action of the film.

Epic - a film that the picture is long, crowded, and grand. The story is taken from some significant point in history.

Activity 3

The Myth of the Cowboy

Introduce Remington and Russell to the students by showing the class the video from the series, *West of the Imagination, The Wild Riders*, part 4. Remington and Russell are said to be the originators of the Myth of the Cowboy. Remington and Russell are paired and their work is studied together although their personal lives were very different. Both artists were illustrators for most of their lives and thus considered minor artists although their work was very popular. Both sculpted in bronze. Remington traveled throughout the West. Russell lived in the West and lived the life of the common workingman. Remington lived in the East and traveled throughout the West. He saw the coming of the railroad as an end of the Wild West. Civilization was at the doorstep. He wanted to preserve the West as he knew it to be and as he wanted it to be. He documented what he saw on his travels throughout the West by sketching and painting what he could. He took his sketches to his studio in New York. In his studio he created his finished works. His West was a vast, hostile space inhabited by only two kinds of people - cowboys and Indians sketches back to the studio and painted Remington's West. "Fredric Remington's West." Remington is quoted as saying, "Being able to capture the precise moment, which tells the story, lies at the heart of wild Western art."

The paintings of Remington and Russell influenced the filmmaker, John Ford. As illustrators their work was widely distributed throughout the country. John Ford and John Wayne are paired as John Wayne starred in many of John Ford's pictures. Ford relied on a group of actors. John Ford and John Wayne grew -up on different coasts. John Ford grew up in a working class family in the East, John Wayne attended USC. He grew up in southern California. Remington and Russell created the myth of the cowboy. Together they created Westerns that too much of the world is the historic Wild West. Ford was greatly influenced by the work of Remington. He credits much of his imagery in *Stagecoach* to the work of Remington. Remington's artwork was familiar to the people back East. They felt as if they knew characters in Ford's movies because they recognized the

characters Remington had painted. The cowboy was portrayed as a strong individual with few words and a distinct moral sense of right and wrong: the cowboy was right, the Indians were wrong. Ford broke away from that belief in *Fort Apache* where the shameful way Native Americans were treated is shown.

Activity 4

Watch the Movie *High Noon*

Create a Fact Sheet

This movie depicts one man against a gang. Ask the students, "What is a gang? Are there gangs today? What holds a gang together? What happens when one person goes against a gang?" The movie also speaks of courage and doubt. The hero has feet of clay. He does what he feels he has to do but his emotions are very human.

There is a secret message in this movie. The hero is taking a stand against a gang. The filmmaker is taking a stand against black listing. Ask the students, "What is black listing? Are you familiar with the term? What might have happened to Fred Zinnemann and his career if he had spoken out against the House Un-American Activities?"

Artistically ask the students, "What principles of design does Zinnemann use to hold this movie together? What principle of design is used to create tension? *High Noon* was filmed in black and white. Does the lack of color help or distract from the telling of the story?"

Show the movie (or excerpts from the movie), *High Noon*. Instruct the students to take notes in their journal/sketchbook as they watch the film. Document the scenes that appear to be Hollywood's rendition of the truth. Pay close attention to the characters that take a stand for what they believe in.

High Noon

(This lesson plan is available on [www.teachwith movies.com](http://www.teachwithmovies.com). This is only a small part of what is available for free online. I included this to give the reader an idea of the information available. For a small fee you can access a more detailed lesson plan which is excellent)

SUBJECT---U.S. /The Frontier & the West & 1885 - 1915

CHARACTER DEVELOPMENT---Marriage; Leadership; Courage;

MORAL-ETHICAL EMPHASIS --- Trustworthiness; Responsibility

Age 11+; not rated; Drama; 1952; 85 minutes; B&W

In the Western an outlaw recently released from jail is on his way back to the town he had once terrorized. His gang has reassembled, waiting for him to arrive on the noon train."

The lesson plan goes on to tell about the plot. The expanded lesson plan goes into great detail about the House Un-American Activities Committee and the McCarthyites.

Watch the movie (or excerpts from the movie) *She Wore a Yellow Ribbon*

There are obvious comparisons between Gary Cooper, the retiring lawman in *High Noon* and John Wayne the retiring cavalryman in *She Wore a Yellow Ribbon*. Gary Cooper postpones his retirement to attempt to keep the peace; John Wayne wants to make his last mission one of peace. Compare and contrast the outcomes. The students will be able to compare and contrast the cinematography of *She Wore a Yellow Ribbon* with the paintings of Remington. Scene Index, 10 Changing routes can be compared to Remington's paintings.

Activity 5

Watch the Movie John Ford's *Fort Apache*

The students will create a Fact Sheet as they watch the movie then compare and contrast scenes from the movie with prints of Remington's paintings.

(This is the lesson plan available on the internet website TeachWith Movies.com A more detailed lesson plan is available for a small fee. The detailed lesson plan gives background information that may not be familiar to the students and is helpful for the teacher.)

FORT APACHE

(Some Spanish spoken by the Apaches)

SUBJECTS - U.S./Arizona and The Frontier; The West- Courage in War;

CHARACTER DEVELOPMENT - Courage in War

MORAL-ETHICAL EMPHASIS -Trustworthiness, Respect

Age 8+; Not Rated; Drama; 1948; 127 minutes; color

An officer from the East takes command of a small fort deep in Indian Territory. Smarting from a post-Civil War demotion and assignment to an inferior post, he hopes that a battle with the Apaches will result in a promotion. The officer gets his battle but it's not what he thought it would be. This movie accurately shows camp life, entertainment, and military politics on a U.S. Army out post in the Southwest during the years after the Civil War. The Apaches are portrayed with respect. The false and dishonorable manner in which the U.S. government treated Native Americans is not glossed over. Some of the dialogue with the Apaches is in Spanish.

A possible problem with this movie is the attitude towards alcohol consumption. I was surprised at emphasis on drinking and think the students should be told what to expect before they see the film.

There is also a class system in the military that discourages enlisted men from socializing with the officers and their families. I think that should be brought up and discussed before the students see the film.

Activity 6

Studio

Your final presentation will be inspired by what you have seen and what you have researched. You may work in a group or alone. You may create an individual exhibit, group exhibit, individual performance, group performance, individual documentary or group documentary. Your artwork should depict the real West or the Western myth and explain what your artwork means to you. Here are some topics you may wish to explore and develop into a final presentation.

Illustrate a movie

After watching and discussing *High Noon* and *Fort Apache*, read the following to the students.

The heyday of Western movies early in this country also became the heyday of Western illustration. Western pulp fiction, which had made Buffalo Bill famous in the 1870's and 80's, was still going strong after the turn of the century. With dramatic titles and vivid, sometimes lurid pictures of western adventure, dime novels and adventure magazines promised like the movies, a brief moment of escape from everyday concerns. The West in fiction became a setting for bravery, chivalry, romance and excitement. Consequently, the cover art was calculated to evoke the myths of the West, never mind the real thing. (West of the Imagination, page 311).

Have examples of movie posters and book illustrations on hand to initiate class discussion. Posters are available online at www.mpagallery.com/. and at www.ALLPosters.com. Challenge the students to design a movie poster for one of the movies. The class will brainstorm possible solutions by making a list of ideas on the blackboard. Ask the students, "If the movie is in black and white should the poster be in black and white? What is emphasized in each poster? Is color important to the viewer? What does color tell you about the movie? How does the artist infer action in the poster? How does the artist create tension? Is there unity in the design?" Provide sketch/journals, drawing pencils, colored pencils, erasers, rulers and 12"x18" white drawing paper for the students posters.

The students will display their completed posters for a peer critique and evaluation. The posters will remain on display for the end of the year exhibit.

Activities 6, 7, 8 Studio

Activity 9

Timeline

Construct a giant timeline to present information of historical significance about the West. This will be an ongoing project. The students will begin collecting information and artifacts in the beginning of the semester. As they complete their assignments they can add information to the timeline.

Activity 10,11,12

Read the story of the *Lost Dutchman's Gold Mine*.

Challenge the students to:

Draw a storyboard for a possible film. Start by drawing thumbnail sketches in your sketchbook/journal. Transfer the sketches onto illustration board. Look at examples of storyboards from movies. They can be found on the Internet. The storyboard should be eight or more cells. Pay attention to the camera shot, the colors and textures of the whole movie. Decide if you want to edit the story for effect. The pictures may be scanned onto a power point presentation or drawn directly on the computer with one of the paint programs.

Materials: sketchbooks/ journals, pencils, markers, colored pencil, rulers, Illustration board, India ink and pens, computers and access the Internet.

Activity 13, 14

Prepare all work for exhibition.

This includes matting flatwork when necessary and hanging the work in the hall for the spring open house.

Materials: Construction paper, scissors, glue sticks, mat board, rulers, X-acto knives.

Activity 15

Reflection

Have a class critique where students present their work to the class and the class critiques the work by asking questions and discussing the artwork.

Ask the students to write a short statement that describes their experience in the class.

Administer post/test

Return all work to students.

Annotated Bibliography/Resources

Books

Recommended for Students

Laycock, George. *Mysteries, Monsters and Untold Secrets*. New York, Doubleday & Company Inc., 1979 As the title suggests, this book is about mysteries, monsters and untold secrets, one of which is "The Gold Nobody Can Find." It tells the tale of the world famous Lost Dutchman Mine. I have included a version of the story in the appendices.

Nelson, Rebecca. Editor *The Handy History Answer Book*. Canton, MI. Visible Ink Press, 1999. I love this book. I can pick it up and find all kinds of information. For this paper it answers the questions, "When was the first movie shown? What are considered the milestones for the motion picture industry? When was Hollywood's Golden Age? What was the Hollywood Black List"

Of Interest to Adults

Chapman, Laura. *Approaches to Art*. San Diego, CA: Harcourt Brace Jovanovich Publishers, 1978
Chapter 13 Photography, film, and television page 264 includes the vocabulary of filmmaking and many very practical suggested activities.

Gilbert, Rita . *Living with Art*. New York: McGraw-Hill, Inc., 1995.
Living with Art Chapter Nine, The Camera Arts: Photography, Film and Video contains information in Film page 241 on the Origins of Motion Pictures/Films and Filmmakers/Special Effects and Animation. This Chapter identified the vocabulary used by the filmmakers.

Goetzmann, William H. and William N. Goetzmann. *The West of the Imagination*. New York: WW. Norton and Company, 1986. In the West of the Imagination the chapters. Frederic Remington: No Teacup Tragedies, C.M Russell, The Cowboy Genius, Cowboys and Cameramen, Pictures Tell a Story, Cowboys Create History and Westerns Make History contain information relevant to the topic of this unit.

Murray, John A. *Mythmakers of the West: Shaping America's Imagination*. Hong Kong: Northland Publishing, 2001. The jacket cover states "From the explorations of Lewis and Clark to the epic westerns of John Ford to the golden age of West Coast rock'n roll, author John Murray provides readers with a unique and entertaining tribute to the legends and dreamers who shaped America's

imagination." Chapter Two "Of Films and Fables" applies to this unit. It includes an article by Eden Invaded on page 51, *John Ford and John Wayne*

Websites

<http://www.pbs.org/weta/thewest/program/episodes/index.html>,
<http://www.smithsonianeducation.org/educators/lesson-plans/landscape-painting/lesson1-...> The Smithsonian material addresses the works of the artists Catlin, Moran, Bierstadt and Homer.

I have on hand the Scholastic Art Magazine, www.scholastic.com, Georgia O'Keefe, Working with Abstraction the February 1998 set of magazines and the Art and Man magazine, Georgia O'Keefe, Creating with Space. TeachWithMovies.com I used this as a source for the movies I chose to show the class.

www.scholastic.com

Magazines

America and the Cowboy Code

Nofziger, Lyn. "Unwritten Laws, Indelible Truths." *American Cowboy* March/April 2005: 33.

Olasky, Marvin. "A Code That's Not Been Broken." *American Cowboy* March/April 2005: 32.

Owens, James P. "Rediscovering The Quintessential American Hero." *American Cowboy* March/April 2005: 34.

Classroom Magazine

"Remington the Realistic Painter." *Art & Man* February, 1985. The classroom magazine, Art & Man includes articles entitled "Remington's West" which is a brief biography of Remington. He was born in upper New York State. He attended military school, graduated from Yale and became a well-respected illustrator of Western scenes for the popular magazine, Harper's Weekly. It points out that Remington created the Wild West of his dreams in paint. It quotes one critic as saying, "Eastern people have formed their idea of what the Far West is like more from Remington's pictures than from any other source." In 1900 Remington made his last trip West. He decided that civilization had overtaken the Wild West. He died at the age of 48 from appendicitis. The magazine includes

pictures of his most famous paintings and photographs of Remington in his studio.

Films

The following films are recommended for students and adults with the following warning that they are not politically correct by today's standards.

Fort Apache. Directed by John Ford. Warner Bros. Westerns, 1949. color 127 minutes

The VHS jacket states, "The soldiers of Fort Apache may disagree with the tactics of their glory-seeking new commander but to a man, they are bound to obey-even when it means almost certain disaster.

John Wayne, Henry Fonda and many familiar supporting players from master director John Ford's "stock company" for the first film in the director's famed cavalry trilogy. (She wore a Yellow Ribbon and Rio Grande are the others.) Roughhouse camaraderie, sentimental vignettes of frontier life, massive action sequences staged in Monument Valley-all are part of Fort Apache. And so are Ford's exploration of the West's darker side. Themes of justice, heroism and honor that Ford would revisit in Westerns to come are given rein in this thought - provoking that even though it salutes a legend, gives reasons to question it."

High Noon. Directed by Fred Zinnemann, 1952 The VHS jacket states, "Gary Cooper won the Oscar for Best Actor in this classic tale of an aging lawman who stands alone to defend a town of righteous cowards in one of the greatest showdowns in the history of cinema.

The movie also marks the first starring role for a beautiful young actress who went on to become one of Hollywood's most beloved screen legends- Grace Kelly. High Noon garnered a total of four Academy Awards including Best Editing, Score and Original Song." Fred Zinnemann's interests include music and law. In his youth wanted to be a violinist. He studied law before he decided to study filmmaking in America. I think his interests are evident in this film.

She Wore a Yellow Ribbon. Directed by John Ford, 1949. The DVD case states, "A masterpiece of mood and heroics. This second film in director John Ford's renowned cavalry trilogy. (*Fort Apache* and *Rio Grade* are the others.) features one of John Wayne's most moving performances as a cavalry officer in his final week of service on the frontier. Under makeup aging him some twenty years, he inhabits the role of a wily veteran who knows the sting of war and vows to make his last mission one of peace. The ritual of outpost life, the sweep of the battle, the advance of the patrol beneath ominous skies: *She Wore a Yellow Ribbon*, an Academy Award winner for its color, cinematography, paints a memorable

portrait of the honor, duty and courage in the finest tradition of the cavalry and of Ford moviemaking." I agree with this statement. I purchased *She Wore a Yellow Ribbon* on DVD. It is easier to show segments of a movie on DVD, because I don't have time to show the entire film.

Videos

The West 'This panoramic documentary reveals the American West stripped of its Hollywood mythology, yet filled with intense drama and larger than life heroes and villains.

West of the Imagination Series

VHS, 52 min. each, 1986

Part 1: The Romantic Horizons

"Follows the path of Lewis and Clark, revealing the new lands through the eyes of artist-explorer George Catlin, Karl Bodmer, and Alfred Jacob Miller. Canvas and notebook in hand they scoured the wilderness and returned East with the first glimpses of the frontier that would soon capture the world's imagination." EMC: Abstracts Educational Media Collection resimiki@u.washington.edu

Images of Glory

It is the beginning of the end of the "wild West" the time of the Civil War, the last of the Indian Wars, the final spike in the transcontinental railroad. Thomas Moran and Albert Bierstadt paint a mythical Eden, while pioneer photographers Eadweard Muybridge and Timothy O'Sullivan whet America's appetite for Western adventure. This may be viewed for background information for the teacher.

Part 4: The Wild Riders

This episode shows us the West of Fredric Remington and Charley Russell, whose works transformed the working cowboy into the most enduring hero-figure in American folklore. Russell became a living representative of the West he portrayed. In their very different ways, he and Remington created a gallery of heroes that live on in the American imagination.

Part 5: Play the Legend "The West soon fueled an entire industry: the entertainment business. When the first Western movie was shown, the audience stood up, cheered and shouted for a re-run. Explores the West as the subject of popular culture and show business, the greatest circus act in the world, from dime novels to Buffalo Bill's Wild West Show, from the movie cowboys to that modern

embodiment of the cowboy spirit, the country singer." EMC Abstracts
Educational Media Collection risimiki@u.washington.edu

Fredric Remington: The Truth of Other Days #8334 Showcases Remington's work which popularized the myths, legends and images we now nostalgically call the "Old West".

Appendices-Standards

Academic Standards for the Art and Humanities

9.1 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

9.2 Historical and Cultural Context

9.3 Critical Response

9.4 Aesthetic Response

The standards include aesthetic understanding of the art form; criticism based on understanding of important features of the work, knowledge of the historical and cultural content within which the works were created and production, performance and exhibitions of student work. I have included the following website:

www.paea.org/resources/standards/PA_Arts_Standards.pdf

The following page was taken from the Apache Junction Telephone Directory
page 11

Legend of the Superstition Mountains

Somewhere in the Superstition Mountains there is a gold mine that has become part of Arizona history.

Long ago, gold was used for decoration by the Indians living in the areas. It had no other value to them and they naively gave it to Spaniards, who recognized it for what it was. Word spread and more and more people came looking for the gold. But to the Indians, Crooked Top Mountain was the home of their Thunder God. What we now call Weaver's Needle was the point where the soul of an Indian would ascend into the afterlife. They considered the ground sacred! The tribe's medicine man put a curse on the mountain and the gold that was in it.

In the mid 1800's the Peralta family, who had been mining gold in the Superstitions, was massacred by marauding Apaches. The Indians thought the Thunder God was angry since the Peralta's had come to the mountain just to take gold from this sacred land. Legend has it that the last expedition of 400 men sent by Don Miguel Peralta to retrieve gold, before the land was sold to the United States, was ambushed by the Apaches and only 2 boys escaped the carnage and returned to Mexico.

Over the years the curse has not only endured but seems to have taken on a life of its own. Although many people have tried to locate the mine, no one has found it. In the 1870's there was a man who claimed he had found the old mine and its rich treasures. He is perhaps the most well known of all who have succumbed to the lure of the hidden gold. Jacob Waltz is the man most associate with the treasure of Superstition Mountains. The legend now carries his name as the The Lost Dutchman Mine. On His deathbed, in his 80's, it was said that old Jacob Waltz told the location of the mine and drew a crude map...but since his death on October 25, 1891 no matter how diligently or scientifically searched, no one has found the mine. True to the curse...many have died for their efforts.

Mother Nature has cooperated in keeping the legend of the curse alive. For many a treasure seeker has died of thirst or the heat after becoming confused in maze of canyon. Others have been murdered, even by their partners or companions when lure of untold wealth is almost in their grasp. For whatever reason, an Indian curse, an incorrect map, or perhaps the mine doesn't exist, today, over 200 years later, the legend lives on.

There are many other tales and stories told about the Mountain and the unexplainable events that have happened there over the years. It has become known as a strange place indeed...Mountains of Superstitions."