

*Frederic Remington Art
Museum Lesson Plans
Grades K-6*

Lesson Plans Created By:

Brittany Cathey, Chris Clark, Terry Cox, Greg Kreitzer, Brittany Livingston, and Maggie Sullivan

Presented by the Institute for Learning Centered Education in collaboration with St. Lawrence-Lewis BOCES, St. Lawrence University, and the Frederic Remington Art Museum

Introduction

These pages contain lesson plans that utilize resources of the Frederic Remington Art Museum to motivate elementary school students to address Common Core Standards in English, math, science, social studies and, of course, art.

There are lessons designed for use exclusively in the classroom when a field trip to the museum is not an option, denoted in the Table of Contents with an asterisk printed next to their lesson title.

There are lessons designed for use when a field trip to the museum is planned. These include:

- an activity to engage students in class a day or more prior to the field trip;
- activities to focus students on standards while enjoying their time at the museum;
- a follow-up reflective activity to use in the classroom soon after the trip to the museum.

The lessons designed exclusively for classroom use when a trip to the museum is not possible are also viable for use with distance learning.

The table on Page 5 outlines what grade, subject, and lesson type will be covered in each lesson.

Table of Contents

Lesson Outlines.....	Page 5
*Recreating Remington (K-6 Sci, SS, ELA, Math).....	Page 6
<i>Recreating Remington Worksheets</i>	Page 9
Scavenger Hunt (K Math).....	Page 13
<i>Scavenger Hunt Worksheets</i>	Page 15
*St. Lawrence River (K-1 SS, ELA).....	Page 16
*Transportation (K-2 SS, ELA).....	Page 18
<i>Transportation Worksheets</i>	Page 20
*Color Wheel (K-2 ELA, Art).....	Page 22
<i>Color Wheel Worksheet</i>	Page 25
Identifying and Classifying Animals (2-3 Sci, ELA).....	Page 26
<i>Identifying and Classifying Animals Worksheet</i>	Page 28
*How do Humans Impact Their Environment? (2-4 Sci).....	Page 30
<i>How do Humans Impact...? Worksheets</i>	Page 31
*Anatomy of a Horse (3-6 Sci, ELA).....	Page 37
<i>Anatomy of a Horse Worksheets</i>	Page 38
*Assessing Remington's Art (3-6 ELA).....	Page 44
<i>Assessing Remington's Art Worksheets</i>	Page 45
*Defining and Writing About Heroism (3 ELA)	Page
47	
<i>Heroism Worksheets</i>	Page 48

*Nocturnal-Diurnal Animals (4-5 Sci, ELA).....	Page 51
<i>Nocturnal-Diurnal Worksheets</i>	Page 53
*Telegraph and Morse Code (4-6 SS, Sci, ELA).....	Page 54
<i>Telegraph and Morse Code Worksheets</i>	Page 57
*Analyzing Letters Written (4 ELA).....	Page 64
<i>Analyzing Letters Worksheets</i>	Page 65
*Cabin Building (4 Math).....	Page 71
<i>Cabin Building Worksheets</i>	Page 73
Recognizing Biomes (5 Sci, ELA).....	Page 74
<i>Recognizing Biomes Worksheets</i>	Page 75
*Yellow Journalism (5 SS, ELA).....	Page 79
<i>Yellow Journalism Worksheets</i>	Page 81
*Primary Versus Secondary Sources Through Art (5-6 ELA).....	Page
83	
<i>Primary vs. Secondary Sources Worksheets</i>	Page 86
*Lost Wax Process of Bronze Statue Casting (5-6 ELA, Sci, SS)..	Page 90
<i>Lost Wax Process Worksheets</i>	Page 91

Lesson Outlines

Lesson Name	Grade	ELA	Math	S.S.	Science	Art	Self-Contained	Distance Learning	Field Trip
Recreating the Remington	K-6	x	x	x	x	x	x	x	
Math Scavenger Hunt	K		x						x
St. Lawrence River	K-2	x		x				x	x
Transportation	K-2	x		x		x	x	x	x
Color Wheel	K-2	x				x	x	x	x
Identifying and Classifying Animals	2-3	x			x			x	x
How do Humans Impact Their Environment?	2-4				x	x	x	x	x
Anatomy of a Horse	3-6	x			x		x	x	x
Assessing Remington's Art	3-6	x					x	x	x
Defining and Writing about Heroism	3	x		x			x	x	x
Nocturnal-Diurnal Animals in Remington's Artwork	4-5	x			x	x	x		
Telegraph and Morse Code	4-6	x		x	x		x	x	x
Analyzing Letters Written to Eva Remington by Frederic Remington	4	x		x			x		
Cabin Building	4		x		x	x	x	x	x
Recognizing Biomes	5	x		x					x
Yellow Journalism	5	x		x		x	x	x	x
Primary vs. Secondary Sources	5-6			x			x	x	x
Lost Wax Process of Bronze Statue Casting	6	x		x	x		x	x	

Re-creating Remington Lesson Plan

Grade Level	K-6									
Discipline	Art, Science, Social Studies, ELA and Math									
Theme and Title	Recreating Remington									
Standards	Standards will depend on the grade level to which this lesson plan is applies.									
Inquiry Question	How can we solve grade appropriate academic problems in a creative way? How can we recreate Remington's art in a collaborative way? How can we integrate grade appropriate curriculum into Remington's art?									
Pre-Visit Activity	<p>Print out one copy of two or more paintings. Label each square numerically. Cut along the lines and disperse squares randomly among students.</p> <p>This activity can be conducted in various ways. These are a few suggestions:</p> <p>Suggestion #1: Instead of labeling the squares numerically, write an unsolved math problem on the back, as such:</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tbody> <tr> <td style="text-align: center;">$0+1=?$</td> <td style="text-align: center;">$9-7=?$</td> <td style="text-align: center;">$1 \times 3=?$</td> </tr> <tr> <td style="text-align: center;">$6-2=?$</td> <td style="text-align: center;">$10/2=?$</td> <td style="text-align: center;">$6+1=?$</td> </tr> <tr> <td style="text-align: center;">$4 \times 2=?$</td> <td style="text-align: center;">$3 \times 3=?$</td> <td style="text-align: center;">$5 \times 2=?$</td> </tr> </tbody> </table> <p>Other math equations could include dollar amounts, fractions, decimals, larger numbers, volumes, ratios, etc.</p> <p>Pass out one small square with a math problem on the back to each student</p>	$0+1=?$	$9-7=?$	$1 \times 3=?$	$6-2=?$	$10/2=?$	$6+1=?$	$4 \times 2=?$	$3 \times 3=?$	$5 \times 2=?$
$0+1=?$	$9-7=?$	$1 \times 3=?$								
$6-2=?$	$10/2=?$	$6+1=?$								
$4 \times 2=?$	$3 \times 3=?$	$5 \times 2=?$								

Draw a blank template on a board with the solutions to the math problems in the corresponding squares. Students must solve their math problem in order to find where to place their painted square on the template

Suggestion #2:

Label the painted squares numerically, with vocab words or math equations.

Cut out a blank template so that there are as many blank white squares as painted squares.

Pass out one small square with a portion of a painting on it, and one small square that is completely blank.

Students should spend around 20 minutes redrawing their little square on a larger piece of paper to the best of their abilities. Emphasize that this is not so much about creating the BEST art project. Just try to draw your assigned square.

Put a blank template on the board with the solutions to the math problems in the corresponding square, definitions of vocabulary words, etc.

Students should solve whatever problem is on the back on their original painted square in order to find where to place their recreated square on the board.

Final product is a group mosaic.

Suggestion #3:

Cut up all three paintings and hand out squares to students without numbering anything.

Students determine which pieces came from the same paintings based on the colors in each little square.

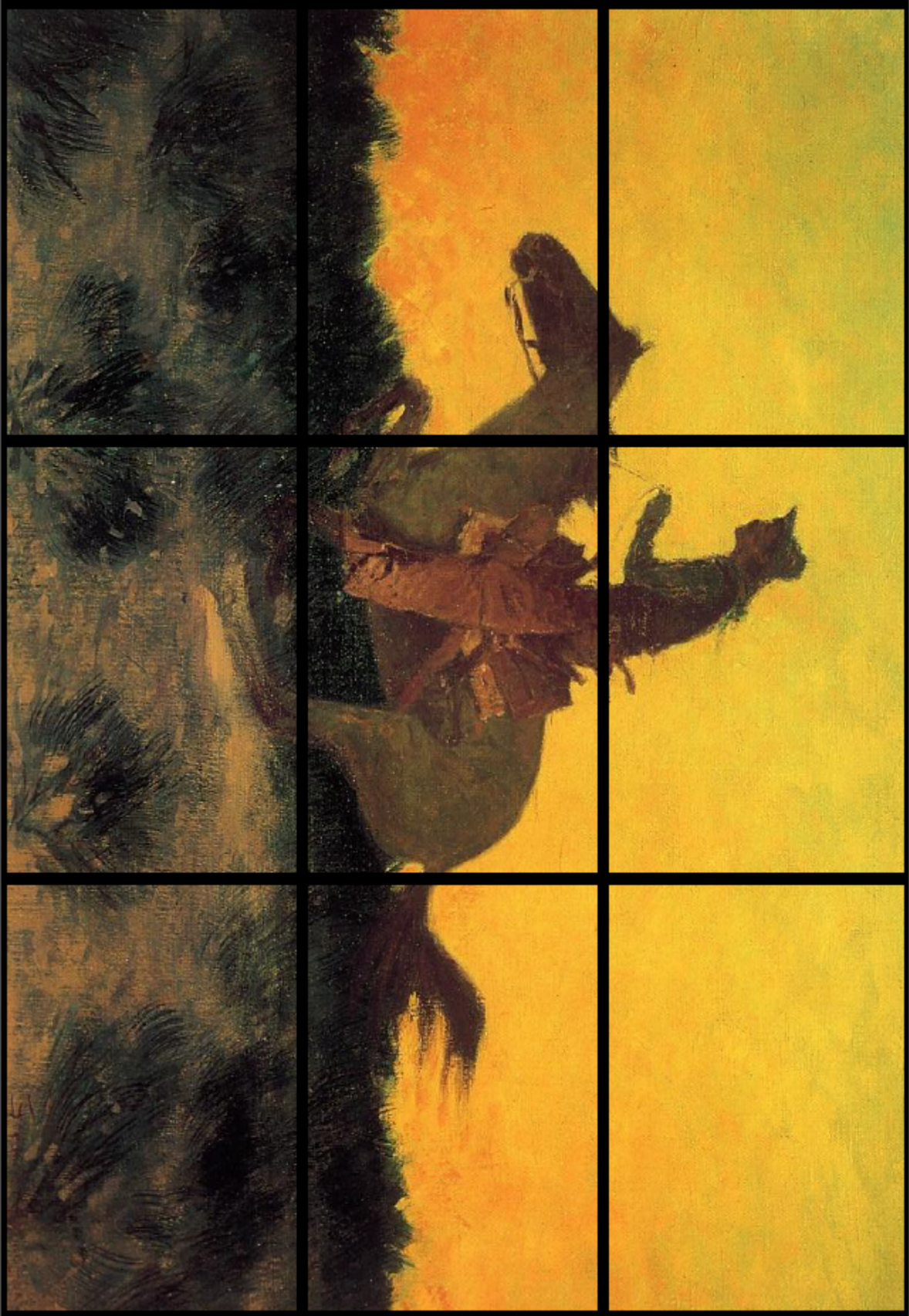
Students should attempt to place their pieces on a blank template within their groups.

Discuss the differences in colors during day vs. night time, woods vs. desert, etc..

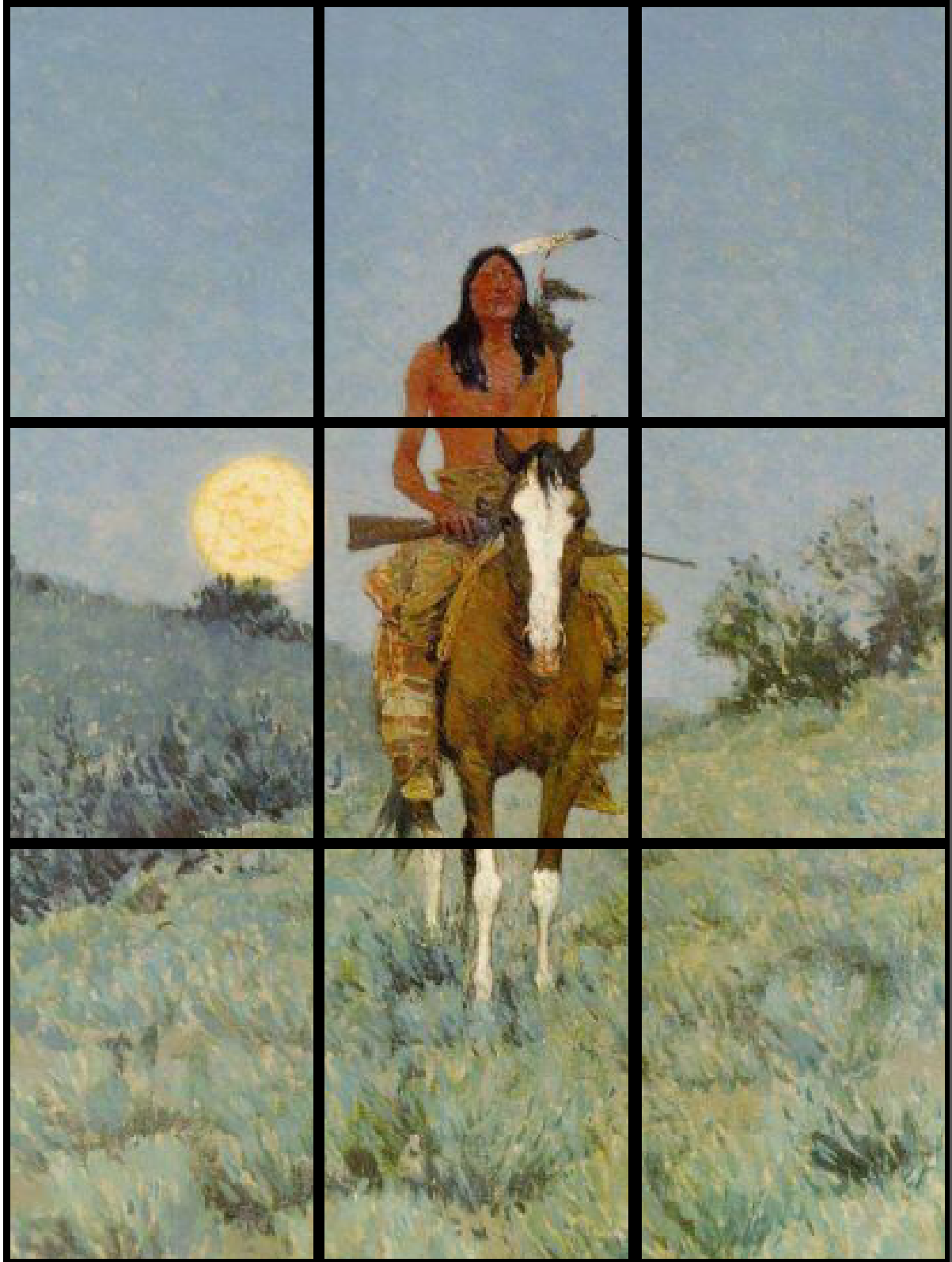
Potential Discussion Questions:

1. What color schemes do you see between the different paintings?
2. What do these color schemes say about the setting or time of day?


	<p>3. What kinds of colors do you associate with the place where you live? (this might work better as a writing prompt)</p> <p>4. What kinds of colors are associated with different regions of America? (southwest, northeast, midwest, south, etc.)</p> <p>5. What do you see in common between the different paintings? (cowboys, Native Americans, horses, trees, etc.) What does this tell you about where the paintings take place?</p> <p>6. Write a short story about what's happening in one of the paintings.</p>
Intended Grade level	K-6
What disciplines are used?	Art, Math, ELA, Science, and/or Social Studies
Resources to be utilized	<ul style="list-style-type: none"> ● Selected paintings divided up into equal squares ● Art supplies







Math Scavenger Hunt Lesson Plan

Grade Level	K
Discipline	Math and Art
Theme and Title	Scavenger Hunt
Standards	<p>Math: K.CC.B.4, K.CC.B.5, K.G.A.1, K.G.A.2</p> <p>ELA: RL.K.1, RI.K.1, RF.K.1, RF.K.2, RF.K.3, SL.K.1, SL.K.2, SL.K.3, SL.K.4, SL.K.5, SL.K.6, L.K.1, L.K.2, L.K.3, L.K.4, L.K.5, L.K.6</p>
Inquiry Question	<p>Can the students find the pictures in the Kid's Place to complete the scavenger hunt?</p> <p>Can they count the number of cowboys and horses in the painting?</p>
Pre-Visit Activity	Go to Remington website and to the Kid's Place. Show the students some pictures/ paintings there and what they can expect.
Field Trip Activity	<p>Visit Kid's Place and the Remington Museum. Give students the following working sheet and instruct them to find the items on the paper. Once they have found most of the items everything, ask students to sit in the classroom in the Kid's place. Ask specific questions such as, "Who would have worn the white hat?" or "How many tubes of paint are in the painting?" Using the picture below which is located in Kid's Place, ask the students to count the number of cowboys and horses.</p> 
Post-Trip Reflective Activity	Students should complete a craft with finger paints which colors a picture of horses.


Intended Grade level	K
What disciplines are used?	Math, Art
Resources to be utilized	<ul style="list-style-type: none">• Worksheet for scavenger hunt,• Kid's Place and Remington Museum• Finger paints and paper

Name: _____

Remington Scavenger Hunt



St. Lawrence River Lesson Plan

Grade Level	K-1
Discipline	Social Studies and ELA
Theme and Title	St. Lawrence River
Standards	<p>ELA: K: RL.K.7, SL.K.1, SL.K.6, L.K.1, K.7a</p> <p>Social Studies 1: SL.1.2, SL.1.4, L.1.1, 1.6a</p> <p>Science S.1.1, S.1.2, S.1.3</p>
Inquiry Question	What do we use the St. Lawrence River for? What grows and lives there?
Pre Visit Activity	<p>Show students picture of <i>River Drivers in the Spring Break up</i>.</p>  <p>Ask question such as: “What are they doing in the painting?, Why are they doing this? Describe what the people in the picture need the river for.”</p>
Field Trip activity	Show students the St. Lawrence Room in the Kid’s Place and let them play with the fish and other props.

	<p>Ask the students about St. Lawrence River and what we do in the St. Lawrence (fishing, boating, etc.).</p> <p>Go to Kid's Kingdom to play, eat lunch and watch the river and boats. Ask the students what kind of things live and grow in the river.</p>
Post-Trip Reflective Activity	In groups of two, have the students discuss ways in which they have interacted with the river or a body of water (fishing, swimming, traveling, etc).
What disciplines are used?	Science
Resources to be utilized	<ul style="list-style-type: none"> ● Kid's Room, ● Kid's Room fish, ● Kid's Kingdom playground, ● Copy of Remington's <i>River Divers in the Spring Break-up</i>

Self-Containment/Distance Learning: This lesson could be self contained if the teacher brought in real or pretend fishes and taught about a local body of water or an ocean instead of the St. Lawrence River.

Transportation Lesson Plan

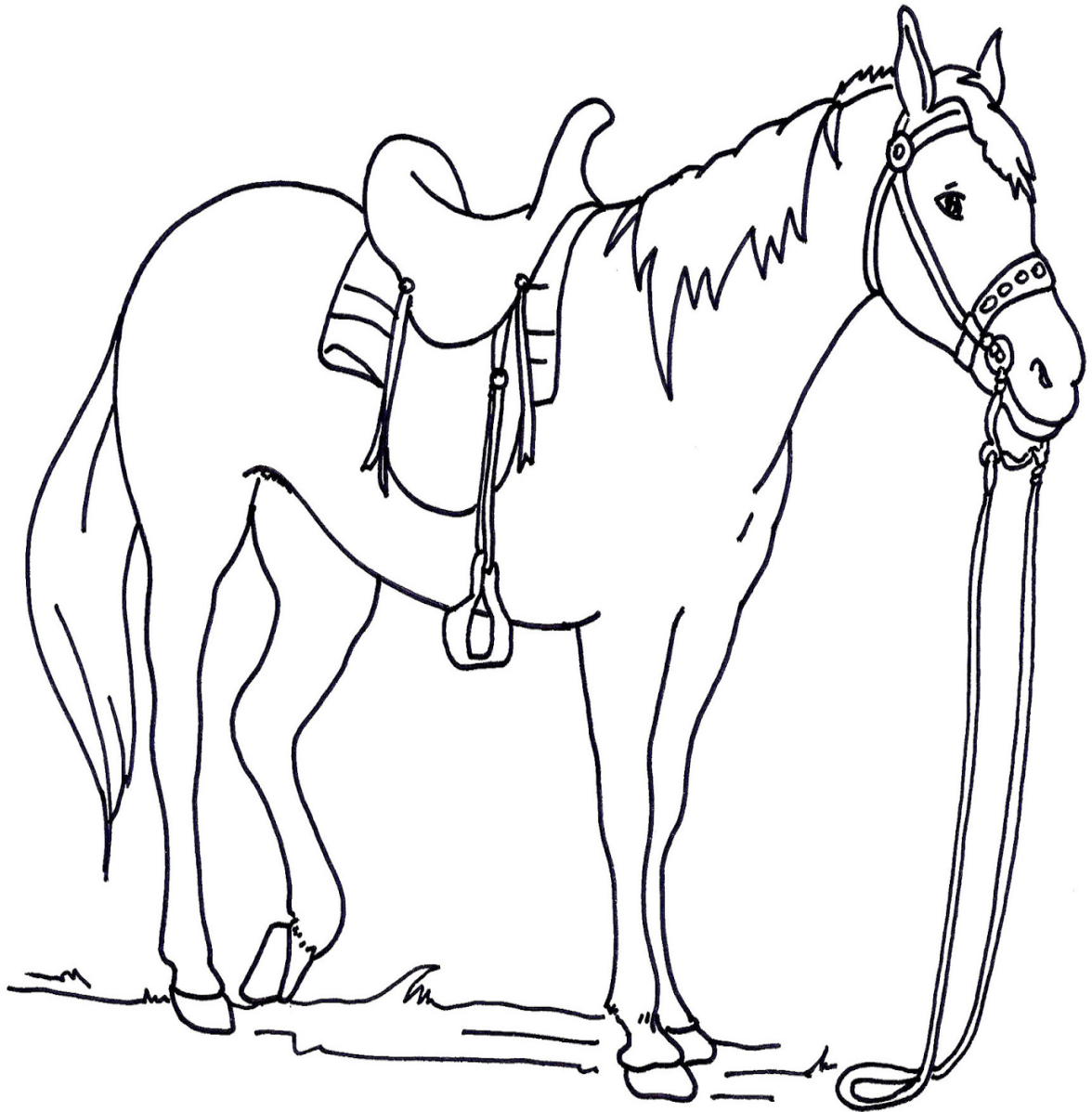
Grade Level	K-2
Discipline	Social Studies, Art and ELA
Theme and Title	How have methods of travel changed since the time of Frederic and Eva Remington?
Standards	<p>ELA: SL.K.1, SL.K.2, SL.K.3, SL.K.4, SL.K.5, SL.K.6, L.K.1, L.K.4, RL.1.2, RI.1.6, W.1.8, SL.1.1, SL.1.2, SL.1.3, SL.1.4, SL.1.5, L.1.1, L.1.5L.1.6, W.2.7, W.2.8, SL.2.1-6</p> <p>Social Studies: K.1, K.2, K.3, K.8, 1.5, 1.8, 2.1c, 2.2, 2.6, 2.7</p>
Inquiry Question	How was transportation different in the time of Frederic Remington than it is today?
Pre-Visit Activity	Discuss what method of transportation students are using to get to the museum. How would they have gotten to the museum 100 years ago?
Field Trip activity	<p>Students will look at the horse in the Kid’s Center. Ask the students what they would need to ride the horse to school. Discuss why riding on the horse without a saddle would not be a good idea for them or the horse.</p> <p>Show the different things you would need to saddle the horse. Ask students to identify which items would need to be placed on the horse first. Students can discuss the process with a neighbor or in small groups.</p> <p>Choose one group to tell you what goes on first. Have the rest of the students give a thumbs up or down. Do this activity with the rest of the items.</p> <p>Discuss how a horse with a saddle is different or the same from their car. Would they rather ride a horse, ride a bike or drive in a car?</p> <p>How does switching from a horse to a car change the way that we can move from place to place? If you were going to your neighbor’s home, what form of transportation would you take? If you were going to the grocery store, what form of transportation would you take?</p>
Post-Trip Reflective Activity	Students should visit the Art Room and look at some of Remington’s paintings and sculptures. Have them tell you what they notice is going on in the pictures. Students should then draw a picture of themselves on a horse. Ask students to include different items such as a bridle, blanket, and saddle.
What disciplines are used?	ELA and Social Studies

Resources to be utilized	<ul style="list-style-type: none">● Rusty the horse and saddling gear in Kid's Place● Pictures and Sculptures by Remington● Art supplies for drawing● Provided worksheets
---------------------------------	--

Self-Containment/ Distance Learning: This activity could also be done through distance learning if the museum could have a staff member bring a camera to the room with Rusty and hold up items such as the bridle. The rest of the materials could be used in the classroom.

Name: _____

Color in the horse and it's saddle!

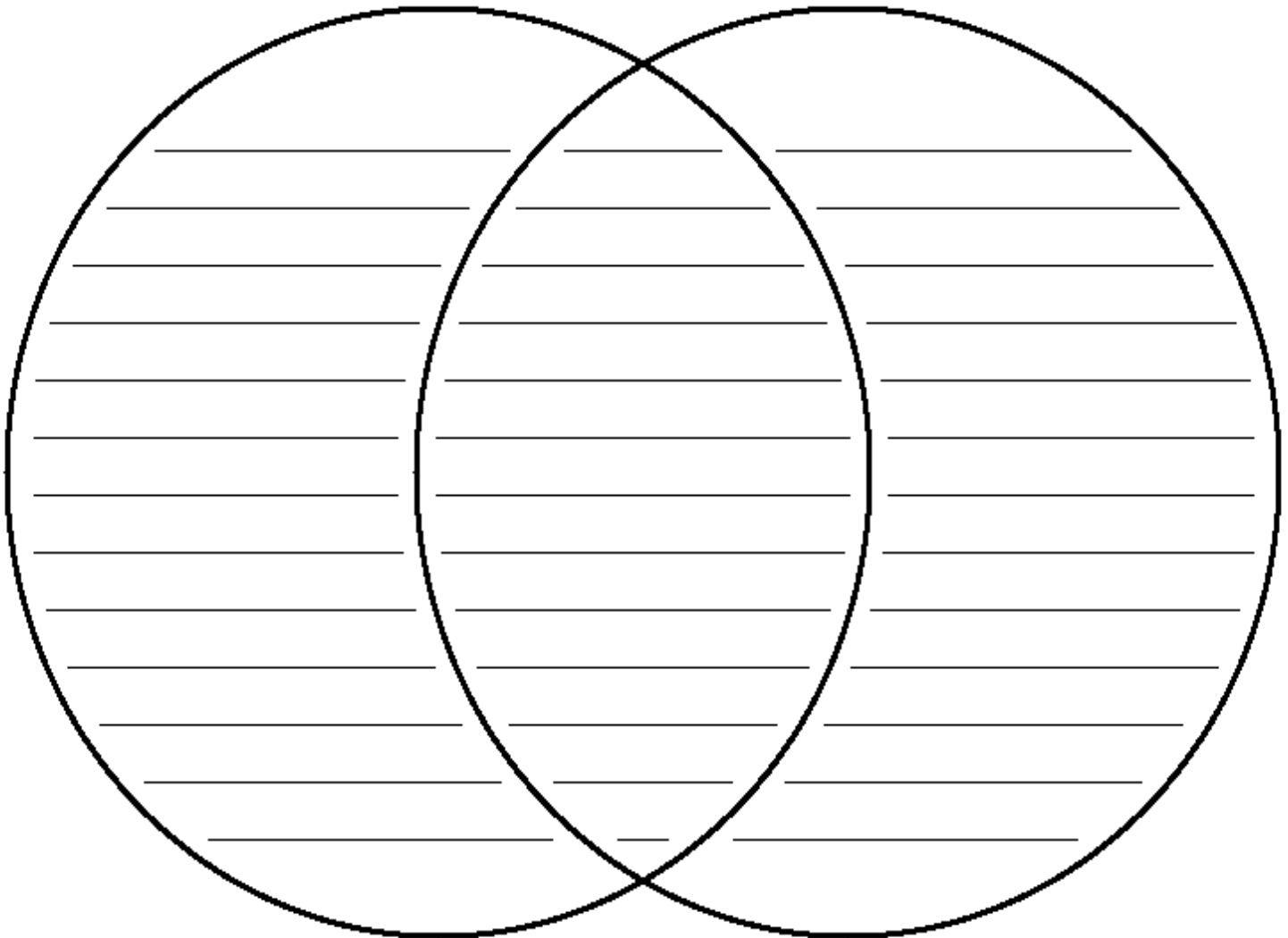


Name: _____

Is riding a horse different than riding a bicycle? Are there any things that are the same?

Horse

Bike



Color Wheel Lesson Plan

Grade Level	K-2
Discipline	ELA and Art
Theme and Title	Art Lesson: Color Wheel
Standards	ELA: RI.5.1, RI.5.3, RI.5.4, RI.5.9, W.5.2, W.5.7, W.5.8, SL.5.1
Inquiry Question	<p>Do you know the difference between Primary, Secondary, and Tertiary colors?</p> <p>Ex.</p> <div style="text-align: center;"> <p>The diagram is a circular color wheel divided into 12 equal segments. Starting from the top and moving clockwise, the segments are: Red (Primary), Red-Orange (intermediate tertiary), Orange (Secondary), Yellow-Orange (intermediate tertiary), Yellow (Primary), Yellow-Green (intermediate tertiary), Green (Secondary), Blue-Green (intermediate tertiary), Blue (Primary), Blue-Violet (intermediate tertiary), Violet (Secondary), and Red-Violet (intermediate tertiary). The word 'Primary' is written in large bold letters at the top, right, and bottom. 'Secondary' is written at the top-left, top-right, and bottom. 'intermediate (tertiary)' is written at the top-left, top-right, middle-left, middle-right, and bottom.</p> </div>
Pre-Visit Activity	Have students create a color wheel which includes primary, secondary and tertiary colors.
Field Trip Activity	Assign each student or group of students a specific nocturnal or diurnal painting and have them compare and contrast the colors Remington utilized in these pictures to depict either night or day.

Ex.



**Post-Trip
Reflective
Activity**

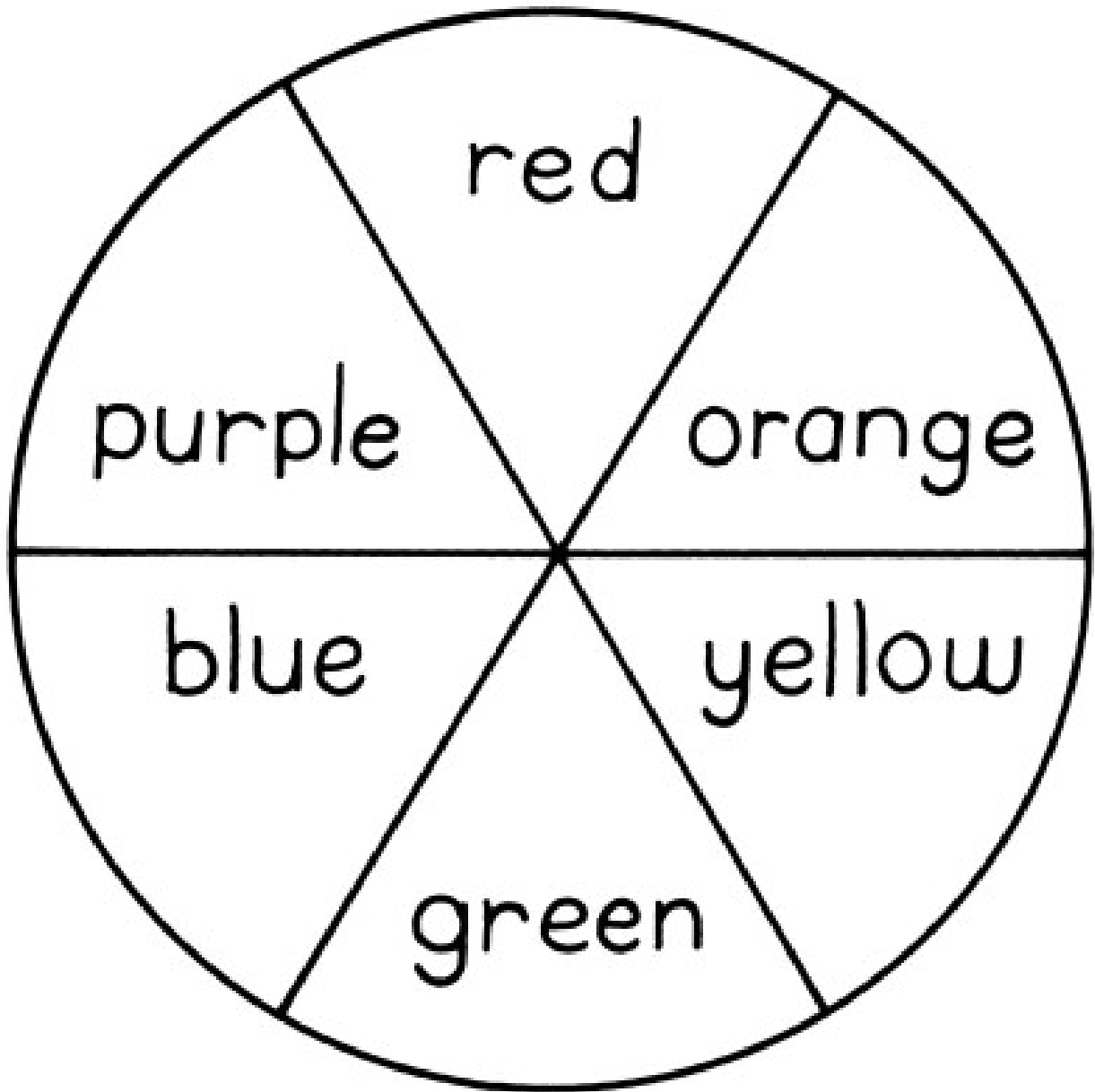
Have students discuss whether or not particular animals are more prevalent in the nocturnal paintings versus the diurnal paintings.

**Intended
Grade level**

K-2

What disciplines are used?	ELA and Art
Resources to be utilized	<ul style="list-style-type: none">• Color Wheel• Diurnal and Nocturnal Paintings in the Remington Museum

Color Wheel



Identifying and Classifying Animals


Grade Level	2-3
Discipline	ELA and Science
Theme and Title	Identifying Animals and Classification of Herbivores, Omnivores, and Carnivores.
Standards	<p>Science: 1.1a, 1.2a, 3.1a, 3.2a, 3.2c, 4.1a, 4.1c, 4.2a, 4.2b, 6.2a</p> <p>ELA: SL 2.1, SL 2.2, SL 2.3, L 2.1, L 2.2, L 2.3, L 2.4, W 2.3, W 2.8</p>
Inquiry Question	<p>What are the different audible and physical characteristics of animals? What are the different types of food that animals consume?</p>
Pre-Visit Activity	<p>Use the website http://seaworld.org/en/animal-info/animal-sounds/ to play different animal sounds for students that they will see at the museum.</p> <p>Have students pair up and have them try and answer together on a piece of paper which animal is being played.</p> <p>After all animals have been properly listed, guide them as a class on some identifying characteristics of animals, focusing on classifying them as herbivores, omnivores, or carnivores. This can be a think/pair/share.</p> <p>Have the class walk around and fill out the first worksheet below. Walk around and check to verify comprehension.</p>
Field Trip activity	<p>Give them worksheet #2 below that has the graphic organizer on herbivores, omnivores, and carnivores.</p> <p>Ask students to find as many as they can organize in the allotted amount of time.</p> <p>To demonstrate learning, have them write the title of the painting/artwork next to each animal they list so you can go back and verify. Have them hand in their work to give them feedback.</p>

Post-Trip Reflective Activity	Have students draw a picture of a herbivore, omnivore, or carnivore that they saw at the museum. Then have them classify the animal and write a few sentences describing why they are classifying that animal as such.
What disciplines are used?	ELA and Science
Resources to be utilized	<ul style="list-style-type: none">• http://seaworld.org/en/animal-info/animal-sounds/• Worksheets

Name: _____

Classifying Types of Consumers

Directions: In the third column list some animals that you think fit the group of consumer given in the first column.

Omnivore	an organism that only eats plants	
Herbivore	an organism that eats both plants and other organisms	
Carnivore 	an organism that eats other organisms	

Name: _____

Classifying Types of Consumers at the Museum

Directions: In the graphic organizer below sort the animals that you see in Frederic Remington's artwork into one of the three types of consumers.

Omnivore	Herbivore	Carnivore

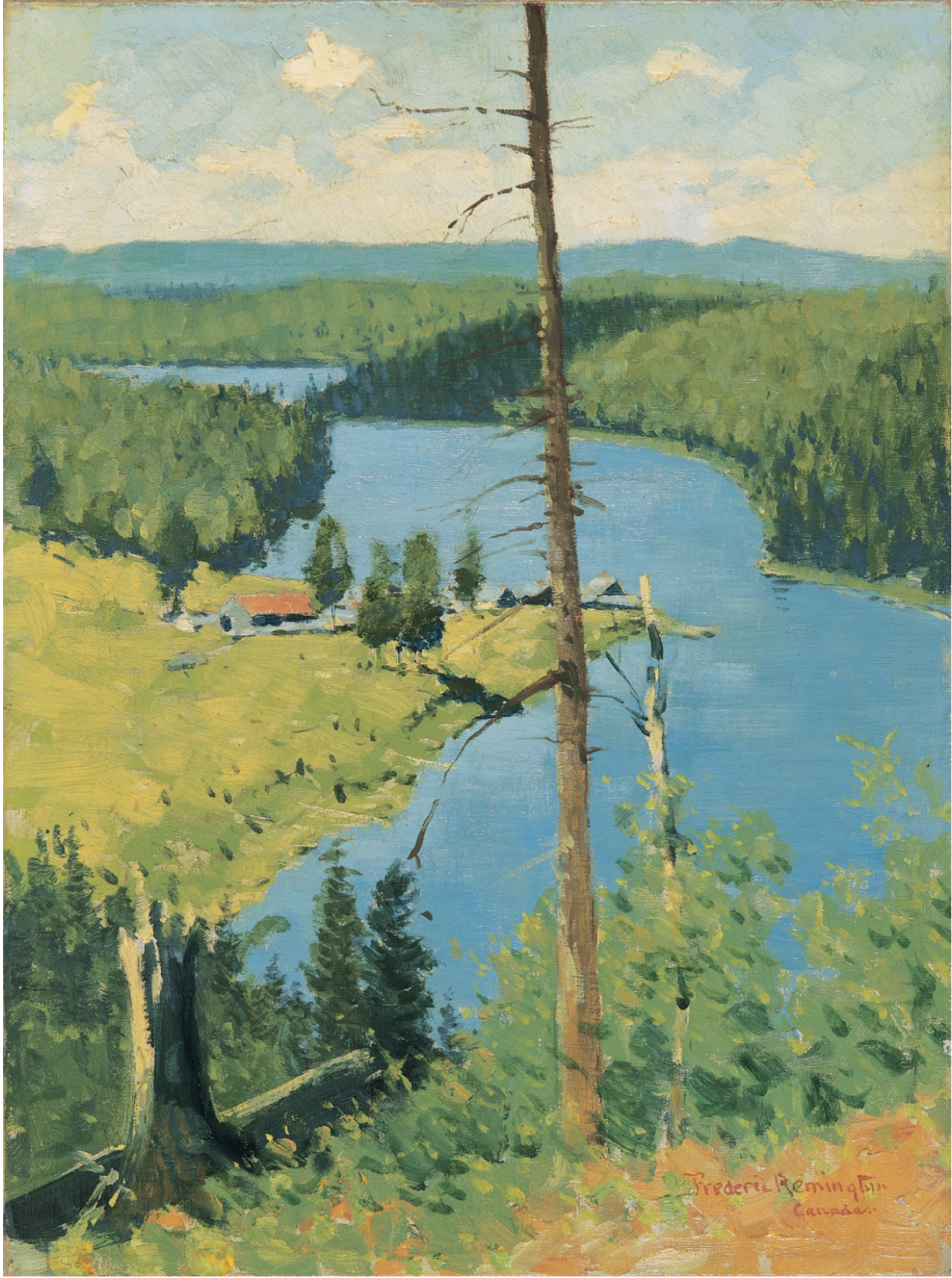
How do Humans Impact Their Environment? Lesson Plan

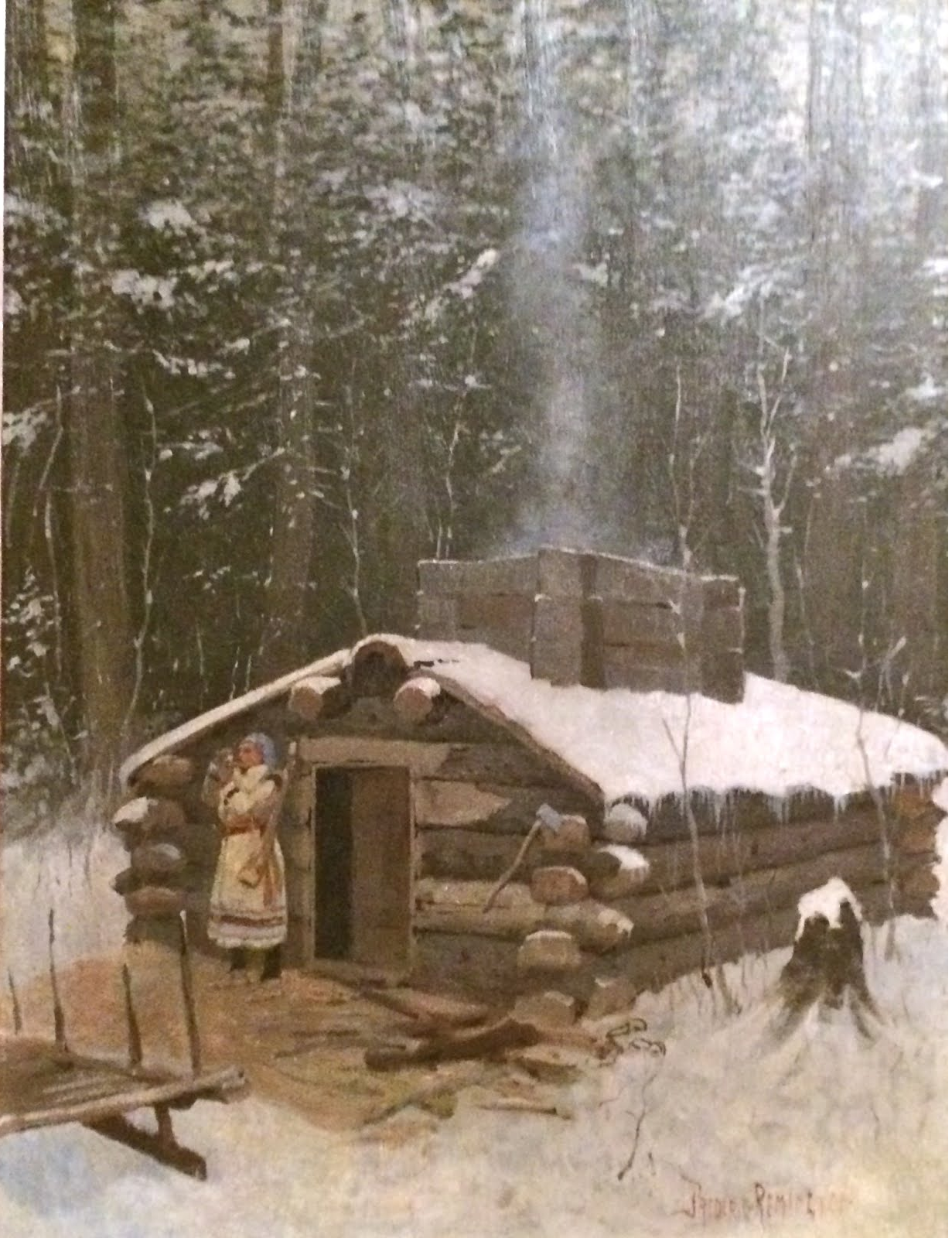
Grade Level	2-4
Discipline	Science and Art
Theme and Title	How do Humans Impact Their Environment?
Standards	Science: S.1.4
Inquiry Question	How do humans impact the environment when they move into an area?
Pre-Visit Activity	Talk about living and nonliving things in an environment. Show a picture of a forest scene .
Field Trip activity	<p>Look at three paintings of Remington’s hunting cabins and getaways.</p> <p>Students should record the title of the painting that they are looking . They may also take a photograph of the artwork.</p> <p>Ask students to list three ways that humans have changed the environment. For each way the environment was changed write a statement of why the change was made and how it impacted the other living things in the environment.</p>
Post Trip Reflective Activity	Draw a picture of your home. Write a brief paragraph about how your home helps you meet your needs. What impact does your home have on the living things in your environment?
What disciplines are used?	Science and Art
Resources to be utilized	Pictures of hunting lodges and wilderness areas.

Self-Contained/Distance Learning: This lesson plan could also be used as a self-contained plan using the photos below or virtual field trip presentation.

Artwork from Remington Museum









Name: _____ Date: _____

Needs of Living Post-Visit Activity

Directions: In the box below draw a picture of your house and the areas around it. On the lines below write about how your home impacts the animals that live in your environment.



Anatomy of a Horse Lesson Plan

Grade Level	3-6
Discipline	Science and ELA
Theme and Title	Anatomy: Anatomical makeup of animals
Standards	<p>ELA: RI.5.1, RI.5.3, RI.5.4, RI.5.9, W.5.2, W.5.7, W.5.8, SL.5.1</p> <p>Science: 4.1e, 4.1f, 5.1a, 5.1b, 5.2f, 5.2g,</p>
Inquiry Question	Do you know the anatomical makeup of the various animals that Remington depicted in his works?
Pre-Visit Activity	Have students draw a horse, buffalo, wolf or cow based on that research they have done about “Old West” animals.
Field Trip Activity	Assign each student or group of students a specific animal presented in Remington’s work. Have them explain whether his renditions of the animals were anatomically correct.
Post Trip Reflective Activity	Have students discuss whether or not they believe Remington played close attention to the realism when displaying different animals in his work and the habitats they were depicted in.
Intended Grade Level	3-6
What disciplines are used?	Science
Resources to be utilized	<ul style="list-style-type: none"> ● Paintings from the Remington Museum ● Anatomical depiction of animals

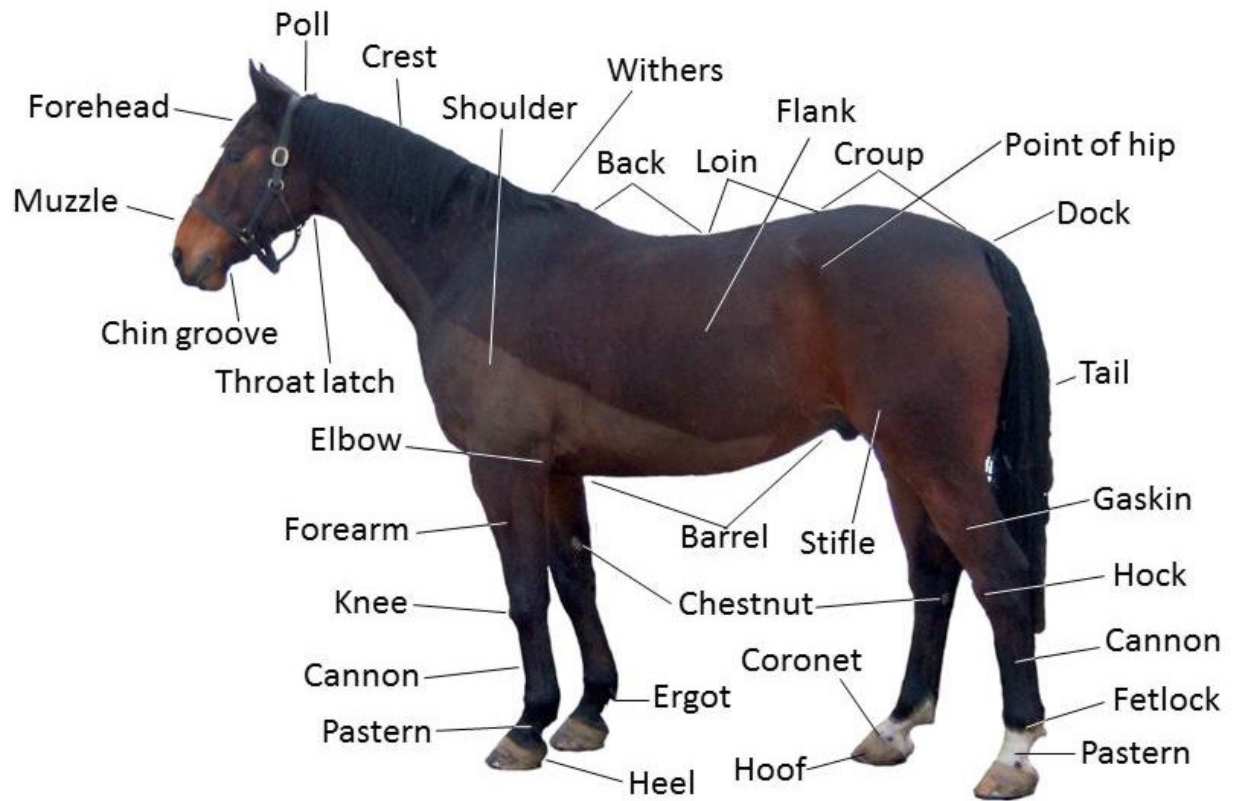
Painting from the Kid's Place



Paintings from the Remington Museum



Anatomy of a Horse



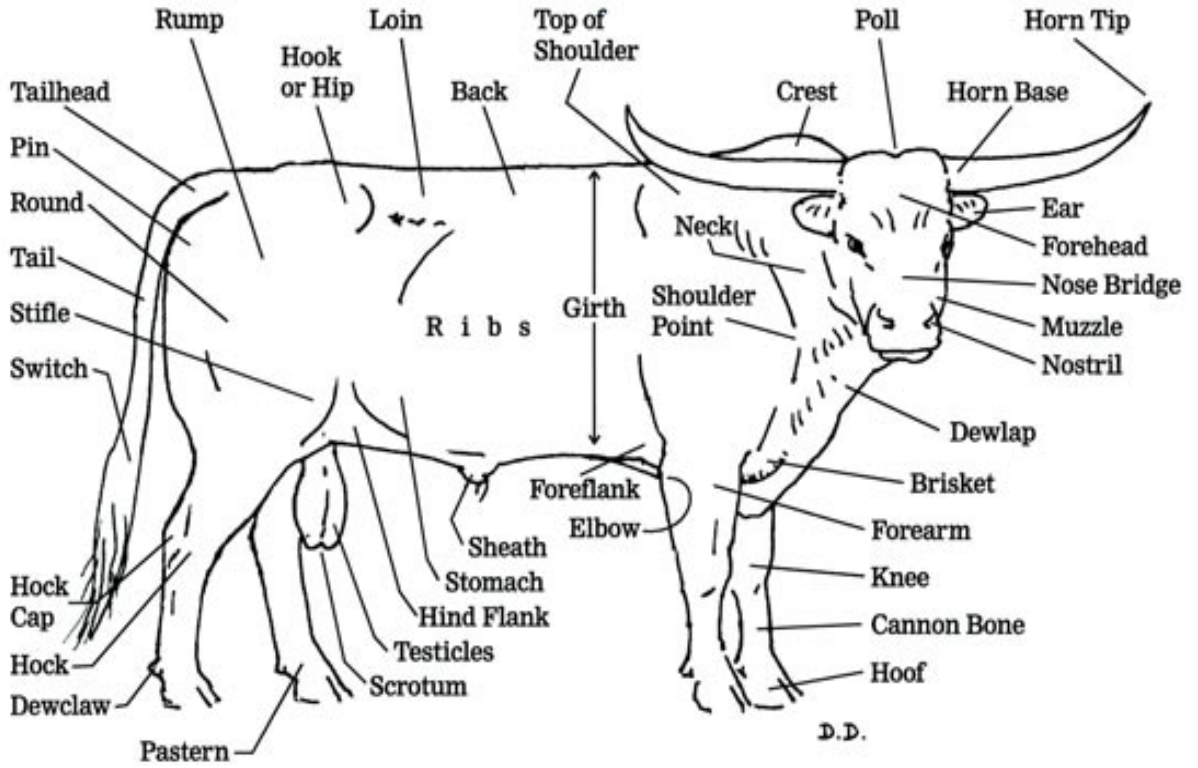
Anatomy of a Bull

International Texas
Longhorn Association



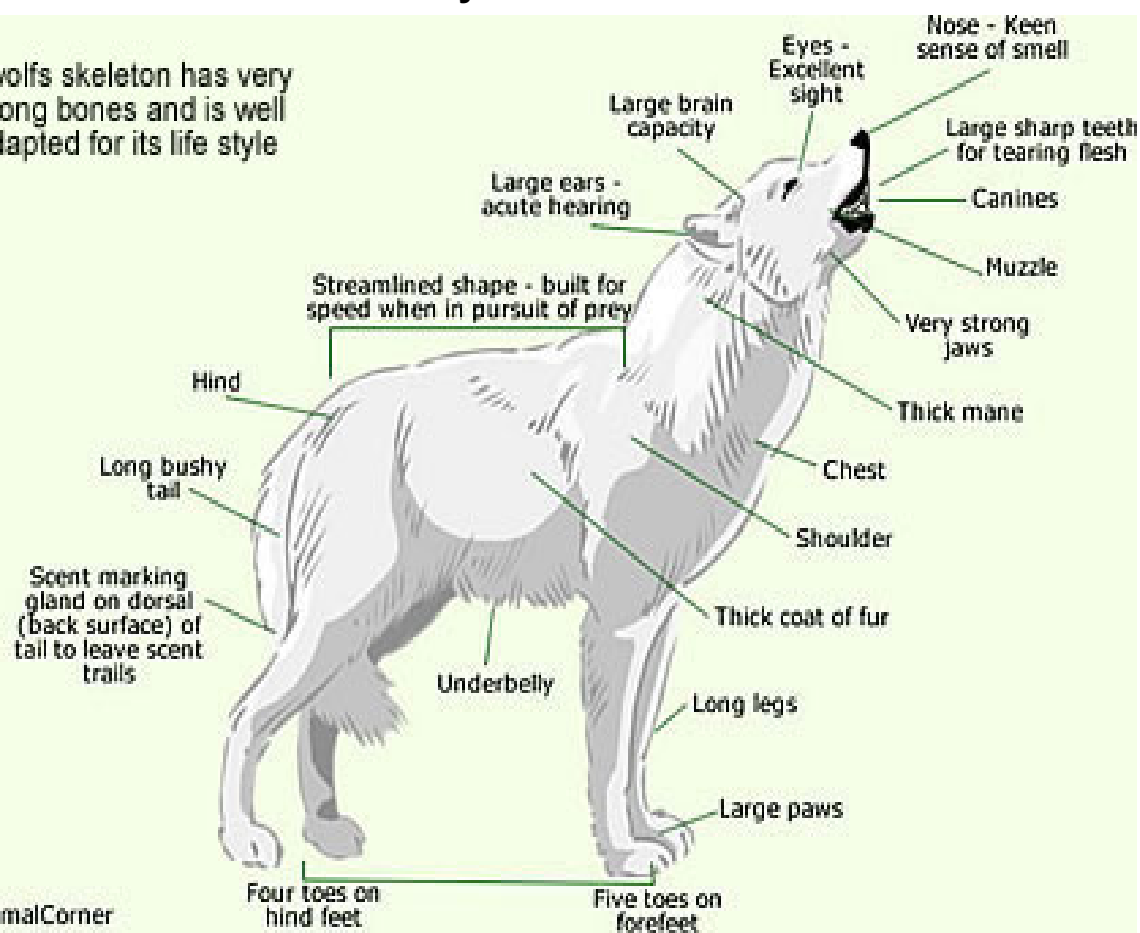
PO Box 2610 - Glen Rose, Texas 76043
254 898-0157 ♦ Fax: 254 898-0165
www.itla.com - staff@itla.com

Texas Longhorn Bull Anatomy

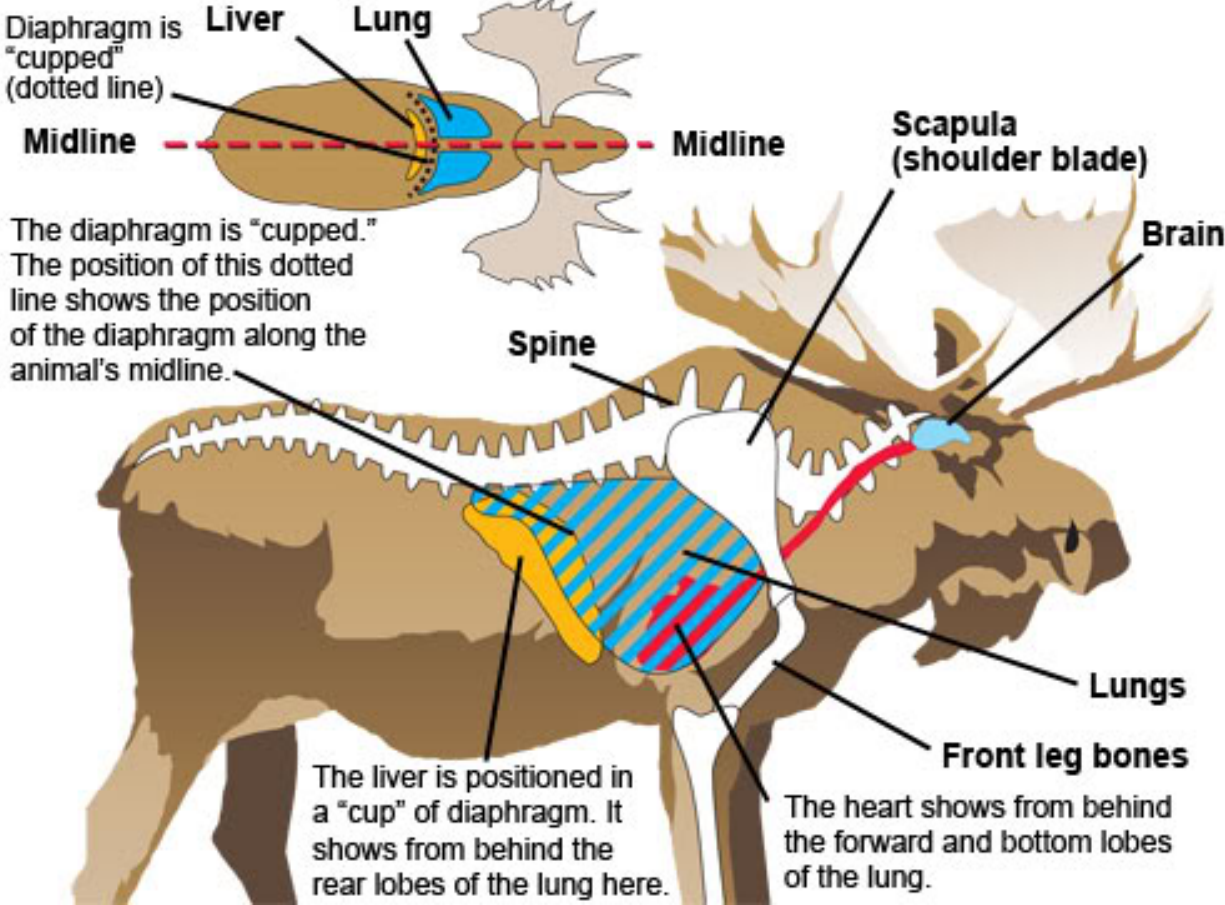


Anatomy of a Wolf

A wolf's skeleton has very strong bones and is well adapted for its life style



Anatomy of a Moose



Assessing Remington's Art Lesson Plan

Grade Level	3-6
Discipline	ELA
Theme and Title	Critical Thinking: Assessing Remington's Art
Standards	ELA: RI.4.1, RI.4.2, RI.4.3, RI.4.6, RI.4.9,
Inquiry Question	Based on the scene depicted in this picture and/or bronze sculpture, What do you think is going on?
Pre-Visit Activity	Have students read a brief bio about Frederic Remington and his early life Ask them what they think influenced Remington's work. Ask them what type of paintings they think will appear in the museum?
Field Trip Activity	Assign each student or group of students with an art piece and ask them to develop/create some sort of story as to what they think is going on. In addition, each student should attribute a title to the artwork as if it were their own.
Post-Trip Reflective Activity	Have students discuss whether or not they believe the things Remington depicted in his art were relevant or not for the time period he lived in.
Intended Grade level	3-6
What disciplines are used?	ELA and Social Studies
Resources to be utilized	<ul style="list-style-type: none"> ● Remington Bio ● Painting or Bronze

Frederic Remington Early Biography

Frederic Remington was born in Canton, New York in 1861. His father was an newspaper editor, postmaster and politician. He was an active child who loved to hunt, swim, ride, and go camping. He was a bad student but he loved to draw. Frederic began to make drawings and sketches of soldiers and cowboys at an early age.

Remington attended the art school at Yale University. After awhile he became bored with school and decided instead to visit Montana. Remington saw the large prairies, buffalo, cattle, and small battles between the U.S. Calvary and the Native American tribes. He continued to sketch and was soon able to sell some of his paintings. Frederic Remington became on of the most successful Western artists of the 1900's.

Remington Painting



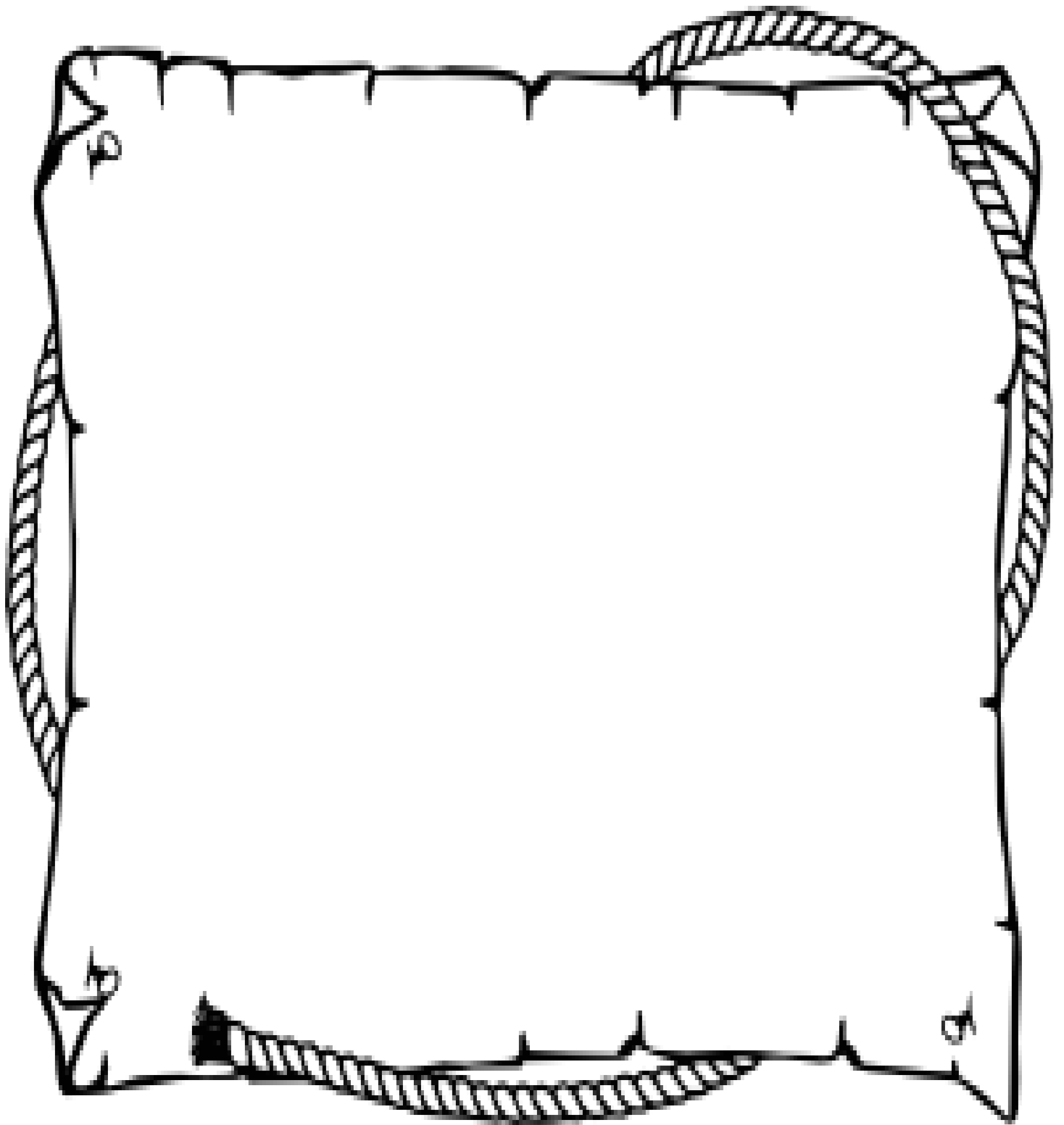
Defining and Writing About Heroism Lesson Plan

Grade Level	3
Discipline	ELA and Social Studies
Theme and Title	Defining and Writing About Heroism
Standards	ELA: RL.3.2, RL.3.3, RL.3.7, W.3.2, W.3.3, Social Studies: SL.3.1, SL.3.2, SL.3.3, SL.3.4, SL.3.6, L.3.5
Inquiry Question	What make a person Heroic?
Pre Visit Activity	Discuss about what students think defines a hero. Have students make a web of the different character traits of a hero
Field Trip activity	As student go around the museum they should use a clipboard and worksheet to find which paintings in the museum show someone they believe is a hero. They should write the title of the painting or sculpture, describe it, and tell what makes the subject a hero. Students can take a photo of the artwork as well.
Post Trip Reflective Activity	Students should choose their favorite hero from the paintings they looked at and write a paragraph about that hero. Stories should include specific character traits descriptions of the setting or conflict, and guesses about the possible resolution.
What disciplines are used?	ELA
Resources to be utilized	Pictures taken from the museum and clip boards.

Self Contained/Distance Learning: In order to have a self contained lesson, one should either print reproductions from the website or contact a tour guide from the museum to arrange a virtual tour.

Name: _____ Date: _____

Directions: Draw a picture showing your story



Nocturnal-Diurnal Animals in a Remington's Artwork Lesson Plan

Grade Level	4th-5th
Discipline	Science, ELA, and Art
Theme and Title	Nocturnal-Diurnal Animals in a Remington
Standards	<p>Science: 3.1A, 3.1C, 3.2A, 3.2B, 4.1A,</p> <p>ELA: W4.4, SL 4.1, L 4.1, L 4.2, L 4.3, L 4.6</p>
Inquiry Question	What is the difference between nocturnal and diurnal animals? Why are some nocturnal while others are diurnal?
Lesson	<p>Students should journal about whether they are a night person or a day person. Why do they enjoy night better than day or vice versa?</p> <p>With a partner, students discuss a few well-known expressions used to describe night people or day people. (ie. "The early bird gets the worm.")</p> <p>Create a list of animals not included in these expressions, that might be nocturnal or diurnal animals. Discuss whether human beings are nocturnal or diurnal.</p> <p>Put a picture of "The Last March" by Remington on smartboard/projector and pair up students and ask them why they think Remington chose that title.</p> <p>Ask students why a wolf would want to eat a horse. What makes the horse a good target? Why might the wolves be targeting the horse at night? What are the benefits of being nocturnal?</p> <p>Students should write down three things they learned from the lesson.</p>
What disciplines are used?	Science and ELA

**Resources to
be utilized**



- The Last March” By Frederic Remington
- Worksheet

Name: _____ Date: _____

Directions: List whether the animal is nocturnal or diurnal.



Hyena:



Grey Wolf:



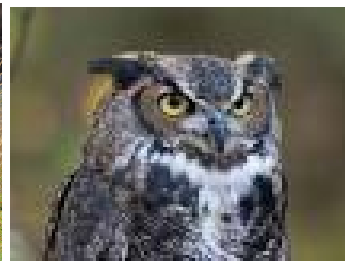
Cat:



Bat:



Kangaroo:



Owl:



Lion:



Skunk:

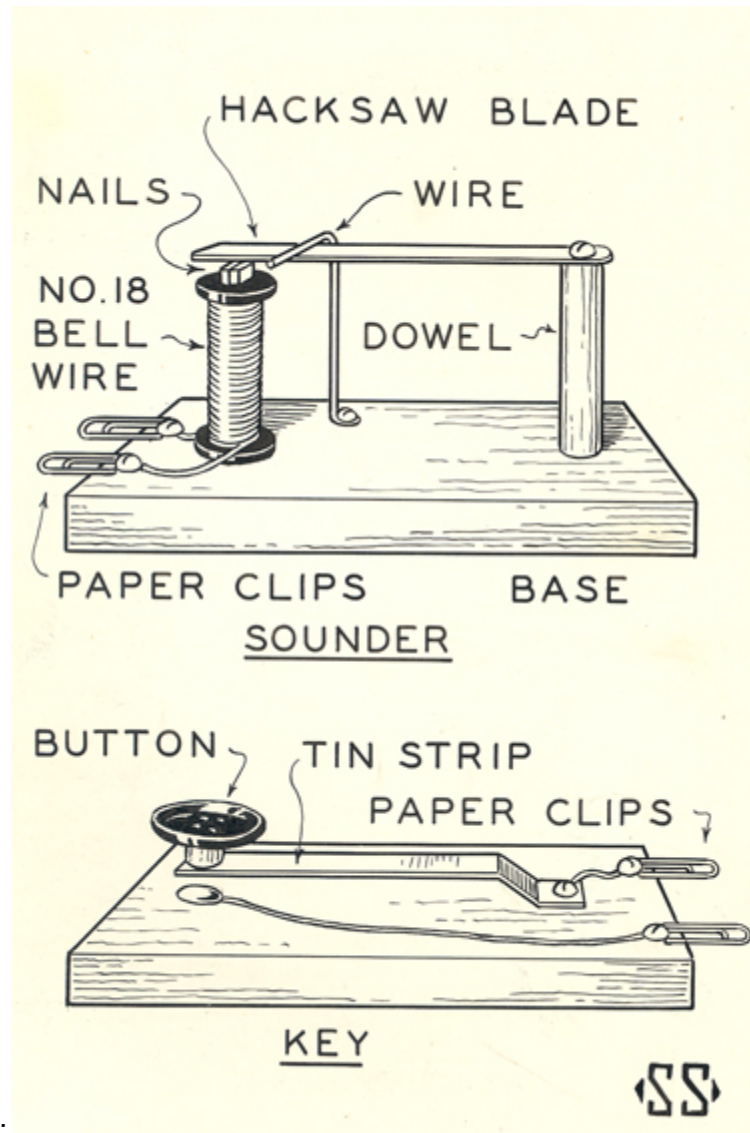


Porcupine:

Telegraph and Morse Code Lesson Plan

Grade Level	4-6
Discipline	Social Studies, Science and ELA
Theme and Title	Remington and Morse Code
Standards	<p><u>Social Studies:</u> RH.6-8.1, RH.6-8.2, RH. 6-8.3, RH.6-8.5, RH. 6-8.6, RH.6-8.8, RH.6-8.9, WHST.6-8.2, WHST.6-8.4</p> <p><u>Science:</u> RST.6-8.3, RST.6-8.4, RST.6-8.10</p> <p><u>ELA:</u> RL.4.1, W.4.2, W.4.3, W.4.4, W.4.5, L.4.1, L.4.2, L.4.3, L.4.6, W.5.2, W.5.4, W.5.5, SL.5.1, L.5.1, L.5.2, L.5.3, L.5.6, RL.6.1, W.6.2, W.4.6, W.6.4, W.6.5, L.6.1, L.6.2, L.6.3, L.6.6</p>
Inquiry Question	How did the telegraph help people like Remington communicate with others?
Pre-Lesson Discussion	Show students a sample of a telegraph that Remington sent to his family and friends. There are at least four on display in the museum. Discuss how the science behind a telegraph . Explain that telegraphs relied on electromagnetism which worked by pressing a button down on a battery. Pressing on the battery sent electric

signal across a wire to a receiver at the other end. This image is



useful:

Review with students the history of [Morse Code](#). State that it was much faster and easier to transmit a message with symbols.

<p>Lesson</p>	<p>Divide students into groups of 2-4. Give them the following sheet. Have the students pretend that they are Frederic Remington writing a telegraph to his wife "kid". Give them a Morse Code alphabet and have the students translate their telegraph into Morse Code. See sheet below. Students should switch worksheets with another group and see if they can interpret it or make any corrections.</p>
<p>Post-Discussion</p>	<p>How is Morse Code similar to text messaging? If phones and the Internet disappeared tomorrow, how would Morse Code be useful? If they had to invent their own code, what would it look like?</p>

What disciplines are used?	Social Studies, Science, and ELA
Resources to be utilized	<ul style="list-style-type: none"> • Telegraphs: http://www.history.com/topics/inventions/telegraph • Morse Code: http://www.history.com/topics/inventions/telegraph • Frederic Remington: http://www.fredericremington.org/ • Morse Code Alphabet: http://morsecodealphabet.org/html-morse-code-alphabets.html • Morse Code Translator, Worksheet and diagram

Self-Contained/Distance Learning: This lesson is intended to function as a self-contained or distance learning lesson plan, however it could also be adapted to complement a field trip.

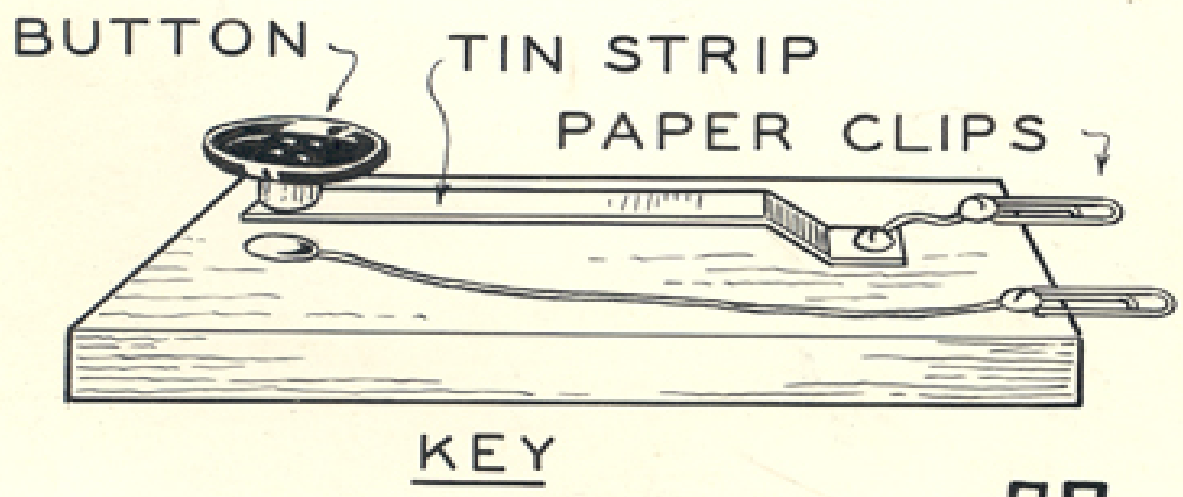
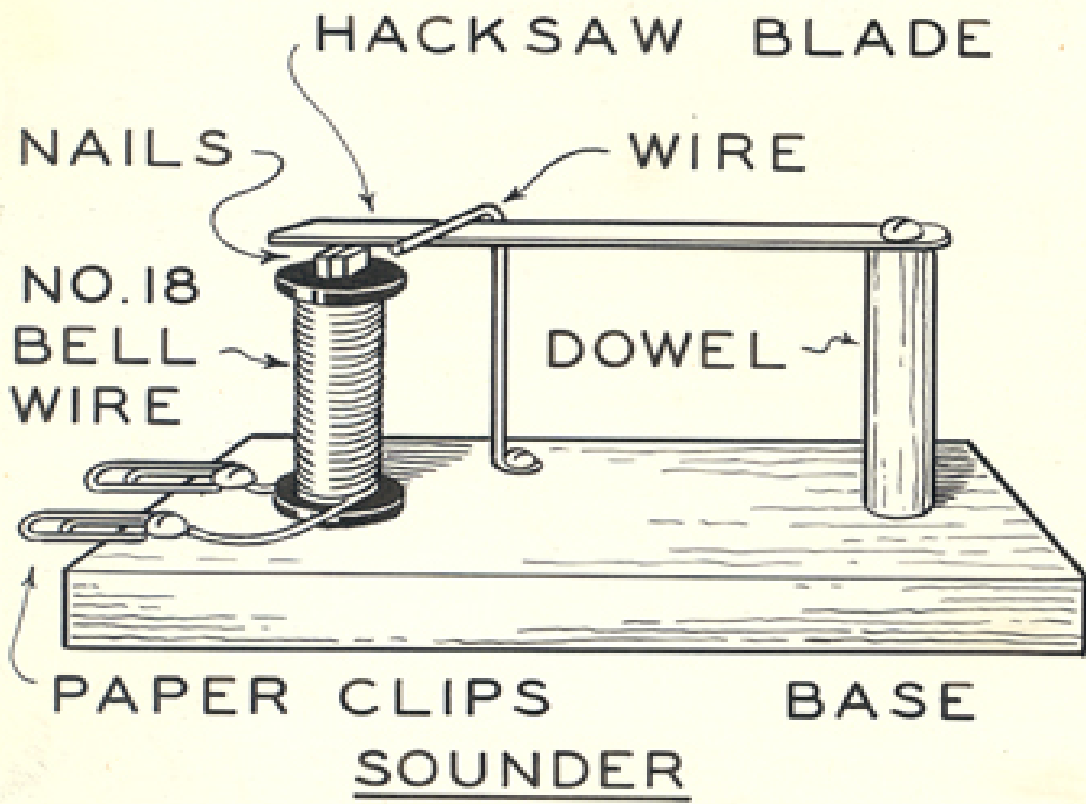
Morse Code Translator

<u>Alphabet Character Code</u>	<u>Morse Code</u>
A	. _
B	_ . . .
C	_ . _ .
D	_ . .
E	.
F	. . _ .
G	_ _ .
H
I	. .
J	. _ _ _
K	_ . _
L	. _ . .
M	_ _

N	-. .
O	---
P	. --- .
Q	--- . -
R	. - .
S	. . .
T	-
U	. . -
V	. . . -
W	. - -
X	- . . -
Y	- . - -
Z	- - . .

Morse Code

Model of a Telegraph



Analyzing Letters Written to Eva Remington by Frederic Remington

Grade Level	4
Discipline	ELA and Social Studies
Theme and Title	Letters home
Standards	ELA: RI.4.1, RI.4.2, RI.4.3, RI.4.6, RI.4.9
Inquiry Question	What can we learn about the life of Frederic Remington by looking at letters he wrote home to his wife Eva?
Self Contained Activity	<p>Read a biography description of the places and experiences of Remington throughout his lifetime. Share the letters written to Eva from Frederic</p> <p>Ask students to try to decipher the actual handwriting. Provide a paper copy with space to annotate the main idea</p> <p>Ask the following questions: Based on what we have learned, how was the life for Frederic and Eva Different than life today? Use details from the text to support your answers</p>
Wrap Up Activity	Ask students to write a letter to a family member or friend in another part of the country, state, town.
What disciplines are used?	ELA and Social Studies
Resources to be utilized	<ul style="list-style-type: none"> Letters between Eva and Frederic from the “Kid’s Place” at the museum

ST. REGIS

B. J. BRUN, PROP.

EUROPEAN PLAN

STRICTLY MODERN

LARGE COMMERCIAL SAMPLE ROOMS

CUISINE THE VERY BEST

EL PASO, TEXAS.

Monday

190

-Dear Kid-

Everything promises well - Some R.R. people here are sending a man with us 80 miles up R. D. to Abascoquas and to - minus money we go 5000 feet up, Superstition Mountain to Cloudcroft and we are promised a 40 mile trip to Maricopa Apache reservation. I expect to get something (I - this old pen) I haven't been discouraged until now but I guess I'll make it worth while. Keep your nose clean. I missed you just now

Y -
Fred

Monday

Dear Kid –

Everything promises well – some R.R. people here are sending a man with us 80 miles up R. I. to Alamogordo and tomorrow morning we go 8000 feet up Superstition Mountain to Cloudcroft and we are promised a 40 mile trip to Mescalero Apache reservation. I expect to get something (d— this old pen) I have been discouraged until now but I guess I'll make it worth while.

Keep your nose clean. I wired you just now ——

Y —

Fred

We may be gone a week.

ST. REGIS

EUROPEAN PLAN

STRICTLY MODERN
LARGE COMMERCIAL BATH ROOMS
CUBINE THE VERY BEST

B. J. BRUN, PROP.

EL PASO, TEXAS. Saturday 190

Dear Kid -

We are back from Cloudcroft and go to Graza Canon Arizona to night. We ought to leave there Thursday and be home Sunday. I will keep you advised.

I made 7 sketches at Cloudcroft & 2 sunsets at Alamosa. and we are to drive up the river here to day to sketch the water.

We are both feeling pretty. I sent you some spoms to a jug. Those spoms are Moki - I am not stuck on handling & wish I was home again. It's so d - long between places at here.

Met - Jerry here last night and lunch with him to day and sent you telegram last night - because I forgot Little address. - It's 3 hours difference between town here & there

Cloudcroft. can go 200 ft. and to wish for best South & S. we pulled from heads best from got as heads

Saturday

Dear Kid –

We are back from Cloudcroft and go to Grand Canon Arizona tonight. We ought to leave there Thursday and be home Sunday. I will keep you advised.

I made 7 sketches at Cloudcroft + 2 sunsets at Alamogordo, and we are to drive up the river here today to sketch the water.

We are both feeling bully. I sent you some spoons + a jug. Those spoons are Moki—— I am not stuck on traveling + wish I was home again. It's so d— long between places out here.

Met Jerry here last night and lunch with him today and sent you telegram last night because I forget Littles address.

—It's 3 hours difference between time here + there.

Yours

Frederic

Cloudcroft was 9000 ft. and too high for both Smith and I.

We puffed + our hearts beat + blood got [illeg.] heads!

EL PASO, TEXAS, Saturday 190

Dear Kid -

We are back from Clarendon and go to Graza Caena Arizona to night. We ought to leave there Thursday and be home Sunday. I will keep you advised.

I made 7 skeletons at Clarendon & 2 sunsets at Alamo Springs. and we are to dig up the ruin here to day to & catch the water.

We are both feeling pretty. I sent you some spoms & a jug. Those spoms are moki - I am not stuck on handling & wish I was home again. It's so d - long between places out here.

Met - Jerry here last night and lunch with him to day and sent you telegram last ~~week~~ night - Trauma I forget Little address. - It's 3 hours difference between times here & there

Clarendon is 9000 ft. and is high for both South & N. We pulled from heads first & then got all heads

Ogdensburg, NY, _____, 20____

Dear _____,

Sincerely,

Cabin Building Lesson Plan

Grade Level	4
Discipline	Math, Art, and Science
Theme and Title	Cabin Building
Standards	<p>Math: CCSS.MATH.CONTENT.4.MD.A.3, CCSS.MATH.CONTENT.4.MD.C.5, CCSS.MATH.CONTENT.4.MD.C.5</p> <p>Science: T1.1</p>
Inquiry Question	How did people who built the cabins place the logs? What is the area and perimeter of the cabin that I made? What angles are made by the logs in the corners?
Lesson	<p>Show the students a picture of the Antoine's Cabin. Put the children in groups of 2-3 with a set of Lincoln Logs of various lengths.</p> <p>Ask students to design and build their own structure</p> <p>Students should then measure the length, height and width the in metric system of their structure. Ask students to also describe the line</p>

segments and the angles that are formed by the logs.



What disciplines are used?	Math and Art
Resources to be utilized	<ul style="list-style-type: none">● Painting of Antoine's Cabin● Lincoln logs or popsicle sticks● Worksheet for calculations

Self-Containment/Distance Learning: This lesson could also be distance learning, if a video of the painting was shown at the museum.

Name _____ Date _____

Frederic Remington Cabin Project

Directions: With the cabin you have built, measure the length, width and height of the walls in centimeters.

Length _____ cm _____ mm

Width _____ cm _____ mm

Height _____ cm _____ mm

What is the equation for the perimeter of a square or rectangle?

Find the perimeter of your cabin using the equation you gave and the measurements you made.

What is the equation for the area of a rectangle or square?

Using the equation you gave for area and the measurements you found, find the area of your cabin.

What degree are the angles that are formed by the cabin in the corners?

Recognizing Biomes Lesson Plan

Grade Level	5
Discipline	Science and ELA
Theme and Title	Recognizing traits of biomes in paintings of Frederic Remington
Standards	<p>ELA: RI.5.1, RI.5.3, RI.5.4, RI.5.9, W.5.2, W.5.7, W.5.8, SL.5.1</p> <p>Science: 5.2a, 5.2f, 5.2g</p>
Inquiry Question	What biomes can we observe in the paintings of Frederic Remington?
Pre-Visit Activity	Review the different biomes)
Field Trip activity	<p>Students will have a worksheet with the different biomes listed and some of the characteristics. Students will be taken on a guided tour of each gallery</p> <p>After they have been shown a gallery they will be given time in partners to wander around the gallery and find where he has depicted the different biomes. They need to come to consensus and specifically back up their assertions with descriptions of elements in the paintings. They should make sure to note the titles of the paintings and take pictures of the paintings they are using. They should have at least 3 reasons why the painting fits in that biome. Only one biome per painting</p>
Post-Trip Reflective Activity	Students will present their findings and then choose a biome to draw a heroic figure in the style of Frederic Remington when he/she is courageously overcoming adversity or enjoying the outdoors.
What disciplines are used?	Science and ELA
Resources to be utilized	<ul style="list-style-type: none"> ● Camera or photos of a sampling of paintings ● Clip boards ● Worksheet ● Brain Pop Video

Name: _____ Date: _____

Directions: Fill in the following graphic organizer with specific information found in the museum galleries. Do your best and have fun!

Biomes	Definition
rain forest	a tropical woodland with a lot of rain. It has a lot of green plants and closed canopy made of usually one type of tree
temperate forest	a woodland with a mild climate and enough rain. It has a lot of different types of trees.
desert	very dry with little rain, very warm climate, and little to no vegetation
taiga	The taiga biome is the largest terrestrial biome and extends across Europe, North America, and Asia. It is located right below the tundra biome. The taiga biome is also known as coniferous forest or boreal forest.
tundra	is the coldest of all the biomes. extremely low temperatures, little precipitation, poor nutrients, and short growing seasons.
savanna	is a grassland ecosystem characterized by the trees being scarce and usually tropical climate.



Name: _____ Date: _____

Directions: Fill in the following chart as you go through the museum.

Title of Painting	What biome you see?	What evidence do you have to support your claim?
		1. 2. 3.
		1. 2. 3.

		1. 2. 3.
		1. 2. 3.
		1. 2. 3.

		1. 2. 3.
		1. 2. 3.

Yellow Journalism Lesson Plan

Grade Level	5th
Discipline	Social Studies, ELA, and Art
Theme and Title	Yellow Journalism and It's Implications for Westward Expansion
Standards	<p><u>Social Studies:</u> 5.6C</p> <p><u>ELA:</u> W.5.2, SL.5.1, SL.5.5,</p>
Inquiry Question	What was Yellow Journalism and Why is Recognizing it Important?
Pre-Visit Activity	<p>Students should divide into pairs. The teacher will write yellow journalism on the board and ask students to discuss what they think the word means.</p> <p>Have students come back and discuss their predictions by calling on a few different groups. Scaffold when necessary so they understand.</p> <p>Watch a short video on Westward Expansion (BrainPop).</p> <p>After watching the video, ask students to divide into groups and discuss why westward expansion might have been something that, as Tim and Moby say, "America is not proud of."</p> <p>Ask groups to predict why some newspaper owners may have wanted to use Remington to sensationalize information?</p>
Field-Trip Activity	<p>Instruct students to be on the look-out for examples of yellow journalism in the museum.</p> <p>When students arrive at the museum, stop them when they get to the Remington painting entitled, "My Second Shot Sent him Lining out after his Brother."</p> <p>Divide students into groups and have them discuss what they think is going on between the Native Americans and the rough rider. What words would they associate with the two types of groups?.</p> <p>Share and guide students on a discussion of yellow journalism and why this is important to recognize.</p>

	Challenge students to see if they can find any other instances of yellow journalism in the museum.
Post-Trip Reflective Activity	Have students draw, to the best of their ability, a sketch of their own original artwork illustrating yellow journalism. The sketch should be regarding Westward Expansion. Have students write a sensational story to go along with the picture, illustrating that they understand the definition of yellow journalism
Intended Grade level	5th
What disciplines are used?	Social Studie, ELA, and Art
Resources to be utilized	1) http://www.brainpop.com/socialstudies/ushistory/westwardexpansion/ 2) "My Second Shot Sent him Lining out after his Brother" at the Remington Museum. 3. Journaling Worksheet

Self-Contained/Distance Learning: This lesson plan could also be done within the classroom if the teacher printed reproductions of other painting or sculptures within the museum

Directions: Illustrate your sensational story.



Primary Versus Secondary Sources Through Art

Grade Level	5-6
Discipline	Social Studies
Theme and Title	Primary Versus Secondary Sources Through Art
Standards	<p>Social Studies: RH.6-8.1, RH.6-8.2, RH. 6-8.3, RH.6-8.5, RH. 6-8.6, RH.6-8.8, RH.6-8.9, WHST.6-8.2, WHST.6-8.4</p> <p>ELA: Ri.5.2, RI.5.3, RI.5.5, RI.5.6, RI.5.7, RI.5.8, RI.5.10, W.5.1, W.5.2, W.5.4, W.5.6, W.5.9, SL.5.1, L.5.1, L.5.2, 1, L.4.2, L.4.3, L.4.6, W.5.2, W.5.4, W.5.5, SL.5.1, L.5.1, L.5.2, L.5.3, L.5.6, RL.6.1, W.6.2, W.4.6, W.6.4, W.6.5, L.6.1, L.6.2, L.6.3, L.6.6</p>
Inquiry Question	What are the differences between primary and secondary sources and how do these affect our images of social groups or national events?
Pre-Lesson Discussion	<p>Before starting the activity review the differences between primary and secondary sources. Play a brief game of telephone to demonstrate how things get lost in translation.</p> <p>Briefly discuss with students the definition of yellow journalism. Explain to students that yellow journalism is similar to celebrity magazines or tabloids. Ask students what rumors they have heard (ie. Justin Bieber and Selena Gomez breaking up, etc.) Show them this video of reporters or war correspondents trying to get the latest scoop. How would yellow journalism affect art in a war? How would rumors affect our image of people?</p>
Lesson	Divide students into groups of two to four. Hand them either a picture of Timothy O' Sullivan's photograph <i>John Burns of Gettysburg</i> and Frederic Remington's <i>Full-dressed Engineer</i> or Timothy O' Sullivan's <i>Aboriginal life among the Navajo Indians, taken near old Fort Defiance, New Mexico, in 1873</i> and Frederic Remington's <i>My Second Shot had him Lining After his Brother</i> . (Pictures are below)

	<p>Ask students to discuss the following questions:</p> <ol style="list-style-type: none"> 1. What differences do you see in the pictures? What similarities? 2. If students have Timothy O' Sullivan's <i>Aboriginal life among the Navajo Indians, taken near old Fort Defiance, New Mexico, in 1873</i> and Frederic Remington's <i>My Second Shot had him Lining After his Brother</i>, how are Native Americans shown in the different pictures? Does the painting match the photograph? Why would people in the Eastern United States want to see paintings of violence? Were Native Americans like the Navajoes violent people according to the photograph? 3. If students have Timothy O' Sullivan's photograph <i>John Burns of Gettysburg</i> and Frederic Remington's <i>Full-dressed Engineer</i>, what were the differences between soldiers in the Civil War and soldiers in the Spanish-American War? What is Remington trying to say about soldiers? 4. Ask students to write down their reflections on a sheet of paper. Students should then find another group who looked at the same works of art and share their reflections with that group.
<p>Reflective Activity/ Discussion</p>	<p>Bring students together and ask the following questions: What did they learn from the photograph versus what did they learn from the painting. Which one did the students find more accurate? Why is important to look at both primary and secondary sources.</p>
<p>Intended Grade level</p>	<p>5th or 6th</p>
<p>What disciplines are used?</p>	<p>Social Studies, English and Art</p>
<p>Resources to be utilized</p>	<ul style="list-style-type: none"> • Timothy O' Sullivan's photograph <i>John Burns of Gettysburg</i>, Frederic Remington's <i>Full-dressed Engineer</i>, Timothy O' Sullivan's <i>Aboriginal life among the Navajo Indians, taken near old Fort Defiance, New Mexico, in 1873</i> and Frederic Remington's <i>My Second Shot had him Lining After his Brother</i>. • Timothy O' Sullivan biography: http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1928 • Timothy O' Sullivan: http://americanart.si.edu/exhibitions/archive/2010/osullivan/ • Frederic Remington: http://www.fredericremington.org/ • Yellow Journalism: http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@filreq%28+@FIELD%28NUMBER+@band%28sawmp+1217%29%29+@field%28COLLID+spanam%29%29

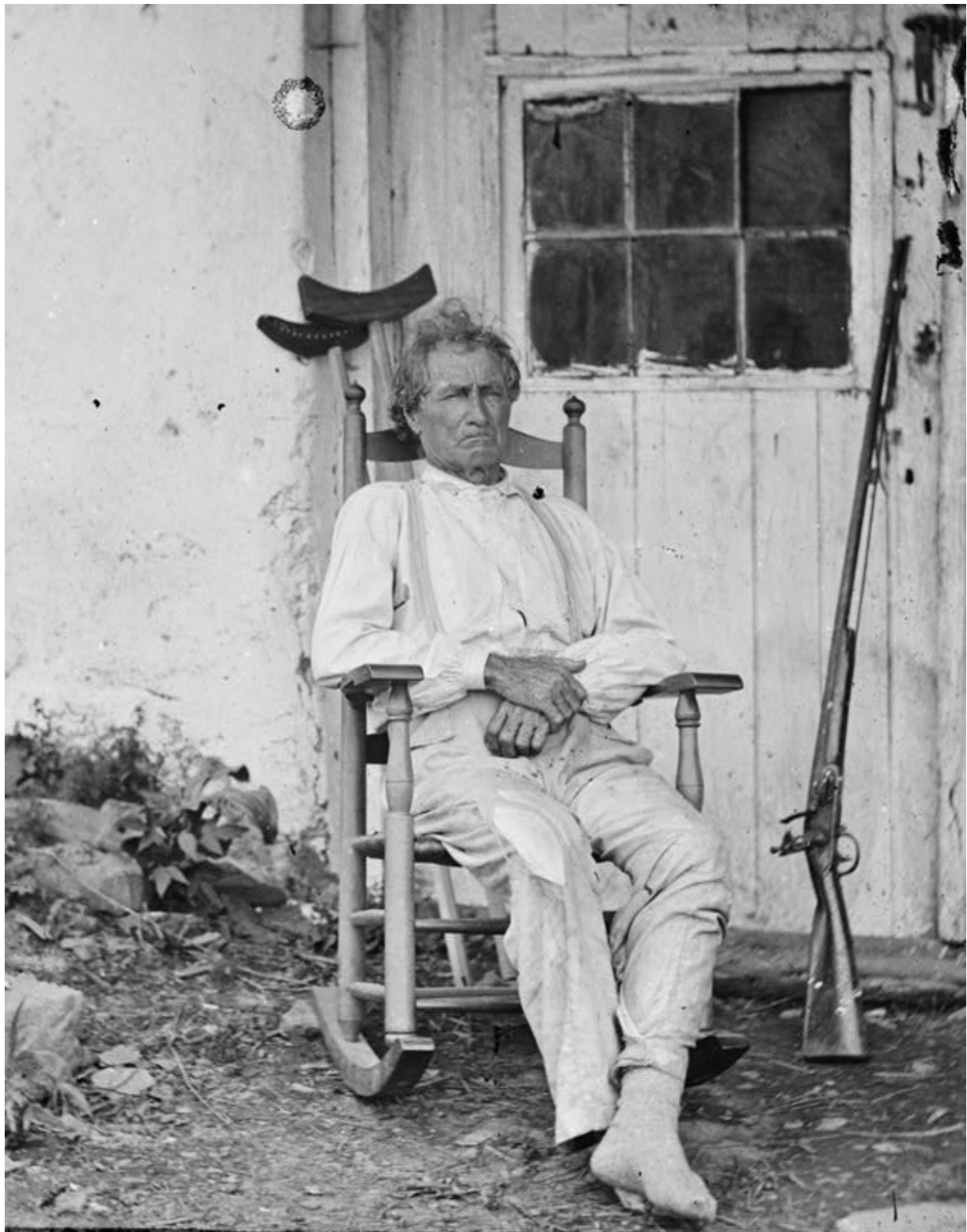
- | | |
|--|--|
| | <ul style="list-style-type: none">• Yellow Journalism:
http://www.pbs.org/crucible/frames/_journalism.html |
|--|--|

Self-Contained/Distance Learning: This lesson is intended to function as a self-contained or distance learning lesson plan, however it could also be adapted to complement a field trip.

Timothy O' Sullivan's *Aboriginal life among the Navajo Indians. Taken near old Fort Defiance, New Mexico, in 1873*



Timothy O' Sullivan's *John Burns of Gettysburg*



Frederic Remington's *My Second Shot had him Lining After his Brother*



Frederic Remington's *Full-Dressed Engineer*



Lost Wax Process of Bronze Statue Casting Lesson Plan

Grade Level	6
Discipline	ELA, Science and Social Studies
Theme and Title	Lost Wax Process of Bronze Statue Casting
Standards	ELA: RI.6.1, RI.6.2, RI.6.3, RI.6.4, W.6.2W.6.4
Inquiry Question	How did Frederic Remington make his bronze statues?
Pre-Visit Activity	<p>Read the attached article on the Lost Wax Process of casting and then watch the video (https://www.youtube.com/watch?v=uPgEIM-NbhQ).</p> <p>After reading the attached article “The Lost Wax Casting Process” go to the following link to view museum staff actually going through the process. http://flic.kr/s/aHsj4iwrx. (Article is sourced from the Remington Museum website http://www.fredericremington.org/the-lost-wax-casting-process-p538.php)</p>
Field Trip activity	<p>Have students identify some of the key differences and variations between Remington’s replicated bronzes.</p> <p>Have students develop a schematic representation of the lost wax process from start to finish.</p>
Post-Trip Reflective Activity	<p>Students will discuss the pros/cons of utilizing bronze versus other material such as gold, metal, aluminum or platinum based on attributes such as : aesthetic beauty, quality, longevity, cost, maintenance, properties, etc...</p> <p>Students will complete a graphic organizer summarizing the steps in the Lost Wax Casting Process using details from the text.</p>
Resources to be utilized	<ul style="list-style-type: none"> ● Youtube video (link above) ● Article (printer friendly version below) ● Flickr site (link above)

The Lost Wax Casting Process

By Remington Art Museum

The intricate lost wax casting process has a rich history in our world. Also known in French as *cire perdue*, (from the Latin *cera perdata*), it is a process that allows artists a way to cast a sculpture done in clay or wax or another material into a metal, such as bronze, copper, or aluminum.



The final pieces that were created as a result can be used with your group of students as a hands on model if requested before your visit. Comparing them to Remington originals in the galleries is a great way for students to understand exactly how a piece is cast into bronze.

The clay positive on the left represents the medium that Remington would have worked with. Each of his 22 sculptures were initially sculpted in clay. When Remington was satisfied with the clay piece, he would send it to New York City to Roman Bronze Works, his foundry of choice for the lost wax process. The second step in the process involves taking a casting of the clay piece. From the mold, workers would create a plaster positive, as seen above, (the white figure). The plaster positive is used to make a rubber mold, (in Remington's time a gelatin was used). The rubber mold in the above photograph is shown in two pieces laying down in front. The impression left in the rubber translates into wax when the mold is reassembled and liquid wax is poured in. The mold appears pink because of coloration from the purple wax. The purple wax positive in the center is actually hollow. This happens as the liquid wax is being ladled into the rubber mold and the mold is rotated. The excess wax not coating the inside of the rubber mold wax is poured out. Thus a hollow positive with even thickness of about 1/4 to 1/2 an inch is created. After the wax hardens, the wax positive is removed from the rubber mold and a step known as chasing begins. The worker or artist adds extra detail to the wax

positive and also, they can remove seams left by the rubber mold.

Sculpting tools, soldering irons, and blow torches can be used to reshape the wax and remove imperfections. When the wax piece is complete, more wax is added in the form of sprues, vents, drains, and finally, a pouring cup. We can use the analogy of a heart with arteries and veins. The wax figure is the heart, and the arteries and veins are the wax channels. The entire wax piece, in Remington's time, would be placed in a receptacle and then covered in a slurry mix of sand and plaster. Today, the wax piece would be dipped in a coating of sand, then plaster. In either step, the hard shell around the wax is considered an "investment mold."

When the investment mold is placed into a kiln and the kiln is heated, the wax melts out and a hollow area is left inside. Where there used to be wax, there's now just air. The channels created from the wax vents and drains are used to feed the molten bronze to the bottom of the hollow area to the top. Each piece, when removed from the investment mold, looks like the piece second to the right above. The metal sprues and vents and pouring cup are still attached and there is still investment mold material that needs to be removed. After the sprues and vents and pouring cup are sawed off and the material is removed, the piece can be buffed. When the

piece is ready, a patina will be applied to create the aged look of bronze.



*The Henry Bonnard Company and the sand casting method were first used by Remington in the late 1890's before he switched to the lost wax casting process at Roman Bronze Works

Name: _____ Date: _____

Directions: with a partner, make a graphic organizer summarizing the steps in the Lost Wax Casting Process. Use details from the text in your answer. (Hint: reread the article and highlight the steps)

For More Information:



Frederic Remington Art Museum

303 Washington Street

Ogdensburg, New York 13669

Phone: 315-393-2425

Fax: 315-393-4464

info@fredericremington.org