



Why Build a Memorial?

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This curriculum unit is recommended for:
Art and Social Studies/ Grade 5

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Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: This curriculum unit looks at how personal identity and national identity shape our perception of history in the context of monuments and memorials. This unit will analyze how the process of designing a monument depends on the perception of the monument's artist or sponsors and what identity they want to portray. Students will first analyze their personal identity and then study how identities are memorialized (or lost) in the creation of a monument. There is a social studies component with the national and local monuments they study. The unit will introduce three different forms of Memorials: abstract, figurative, and alternative (buildings and parks). I will introduce three examples of different approaches to monuments, The Washington Monument, The Kennedy Center, and a monument of Martin Luther King Jr. in Rocky Mount, NC. Next the students will take a trip to uptown Charlotte, NC to explore the Romare Bearden Park, the *Spiral Odyssey* (located in the park), and Independence Square on Trade and Tryon Streets. The culminating event will be model of a monument representing themselves or someone they admire.

I plan to teach this unit during the coming year to 130 students in Art/Social Studies Grade 5.

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Introduction

Listening to the fear, confusion, and elation coming from my students after the last national election, inspired this unit. I had a Muslim student ask me “He can’t really send all Muslims away, can he?” Another student stopped coming to my afterschool art club because her father was afraid to drive more than absolutely necessary, and she didn’t have another ride home. I had a Russian student who was so excited because the president “likes Russians”. These concerns and feelings of how they thought they were perceived in a country of immigrants - because of news stories real and fake - got me thinking about how I could include identity, specifically, American identity, in my lessons.

The hands on component of my art lessons are usually my focus with the knowledge that I offer the students a different access to learning than what is used in their classroom. When I saw the proposed seminar *Memorials, Memory, and American Identity* with Emily Makas I realized it would be a great way to incorporate art and personal identity with my students. Even better was the realization that this could be a sculpture project that would incorporate the ideals of project based learning and another three-dimensional art project in addition to the earthenware projects I teach in my classes.

Children are usually invisible in the interpretation of history¹, so finding ways for them to understand their own identity is important. Their identity is formed by their relation to the world, their relation with adults, and their relation with other children.² By having the students create an identity chart they can start to visually map their thoughts about who they are and explore how they form their identity in today’s America.

The American identity seems to be in a crisis mode and our identity -individual or group- is becoming a divider that drives anger and fear. Michael Lind suggests we renew the ideal of the American melting pot. Ralph Waldo Emerson in 1876 expressed it this way, “The fusing process goes on as in a blast-furnace; one generation, a single year even- transforms the English, the German, the Irish immigrant into an American.” Lind goes on to define the melting pot ideal as standing for “*amalgamation*, the voluntary blending of previously distinct group into a new community. Not assimilation which invokes a sense of coerced conversion into a WASP.”³

During this political climate we have seen memorials used as symbols of different identities. Our national and local memorials become places for gathering or destruction to physically express beliefs. According to Doss, “Statue mania was symptomatic of turn of the 20th Century anxieties about national unity, anxieties unleashed by the rapid advance of modernism, immigration, and mass culture.”⁴ Doss equates the memorial with public affect coming from the Latin term *affectus*- meaning passion or disposition of the mind. I feel that we are also seeing the symptoms of national anxiety unleashed in the 21st century with memorials becoming the catalyst of emotional displays of identity.⁵

The lessons in this unit will focus on how the monuments express the identity of the person they are made for and how the student’s personal identity will help them in designing and creating their own monument. The unit will provide the students with opportunities of academic conversations about how national and personal identities are entwined with the creation of monuments.

Rationale

Using the creative process of designing a memorial/monument will not only help my students think about their identities in a personal way but also learn how their identity is a part of the American identity. By analyzing monuments and memorials the students will also use critical thinking skills discovering how to present themselves to the public in the form of a sculpture.

My students enjoy learning through hands on projects and I will use the process of creating a sculpture to introduce them to a world of public art that requires committees and contest submissions to create. Even with all of the vetting that goes into a memorial being created there is usually another group outside of the decision makers that are against the choice of representation. By having a dialogue with the students about how decisions are made they will learn how to defend their decisions with in depth research and ideas way above and beyond the standard response, "I like it".

This unit will incorporate the idea that form (three-dimensional design) must be thought of from all angles and sides- not just the one sided, two-dimensional view that they are most familiar with. By using the process of an identity chart, sketching their designs, and creating the final project the students are developing literacy skills as well as art skills that will transfer knowledge onto other subjects they are studying.

School/Student Demographics

I have been teaching for eighteen years. This is my seventeenth year in Charlotte Mecklenburg Schools. Charlotte Mecklenburg Schools is located in Charlotte, NC. The school district is a very diverse district with over 178 schools. I teach Art at Reedy Creek Elementary School.

I teach at a neighborhood elementary school built in 1981. The staff serves approximately 820 students in pre-kindergarten through fifth grade. Reedy Creek Elementary School has a diverse population of students from many different cultures. Approximately 10% of Reedy Creek students are white, 56.0% are African American, 3.9% are Asian/Pacific Islander, 24.7% are Hispanic and 4.9% are multi-racial. The student population is approximately 51% male and 49% female. Students identified as economically disadvantaged account for 65% of our total school population. Reedy Creek was identified as a Title I school in 2016. Students identified as gifted and talented account for 3.4% of our population and students with identified learning disabilities account for 9.2%. Students with Limited English Proficiency make up 10.4% of our total student population. Reedy Creek Elementary has an established and experienced staff. The staff includes 55 certified teachers and 18 instructional assistants. Our faculty is highly qualified with over a third of the staff holding master's degrees and/or National Board certification.⁶

I teach all K-5 students including our SAC and Au students. Students attend art class once every 6 school days for 55 minutes. I am focusing on 5th grade students for this CU with the idea that I may use it with 4th grade in the future as well. We are a diversely populated school with a majority of the students classified as a minority and I feel this unit will help the students I teach by giving them a way to critically think about who they are and how their identity influences their education.

Unit Goals

This unit will be designed for 5th Grade elementary students in art class. Part of 5th Grade Social Studies is to explain how key historical figures have exemplified values and principles of American Democracy. In this unit I will combine the NC social studies standards with NC art standards to create an integrated unit. My goal is to create an in depth unit that will help them develop analytical skills and to see how subjects are fluid and intertwined – not just a separate entity that functions in a vacuum.

The NC essential standards for art wants students to understand that art is created within the context of history and popular culture.

My goals are for the students to:

- 1- understand the context and styles of monuments and memorials. They will be able to classify monuments by their style- figurative, abstract, and alternative. They will be able to analyze the identities of historical figures and understand what part of the person's identity was a key component of the artists design.
- 2- learn to verbalize key components of their personal identity and develop it into an understanding of who they are as an American.
- 3- understand the process of designing a public work of art.
- 4- be able to use their identity and knowledge of memorials to create a personal memorial about themselves.

Content Research

What is Identity?

I begin this unit with the idea of individual identity and how identity becomes the bases for the collective or society. Children gain knowledge through learning, play and socialization.⁷ How they learn comes in many forms -reading, lecture, projects- and from many different sources. Play is an important part of a child's life and often isn't given an important role in their development. Some days I see my students take a project and turn it into a role playing activity or story telling event with the other students in the room. It is those moments where I realize that they have gone beyond the learner and have become the transmitter of knowledge.

According to the authors of *Children, Spaces and Identity*, the study of childhood identity incorporates three areas: Their relationship to the world, their relationship with adults, and their relationship with other children.⁸ I find that their relationship with the world at the elementary stage is closely tied to their relationship with the adults in their lives through comments they make about current events. My students will make declarations that are very subjective about political leaders or even more common about holidays and celebrations as is especially evident in the fall, about Halloween. The most evident aspect of their identity to me, is their relationship with their peers. I observe their interactions with each other and how they share knowledge about what they are discovering in their creations. Their personal identity is expressed in learning practices as they explore the content of the lesson and how they pass that knowledge on to others.

During preadolescence individuation processes are at their most intense levels according to the authors of *Peer Power*.⁹ Preadolescence is defined as 9 -11 year olds -which is the age I planned this unit for. I see their struggles for individual and common identity with the goal of popularity intensify during these ages. The adults in their lives are becoming less important and the interaction with peers takes precedence in their lives.

Helping students learn to discover their identity with an understanding of what forms them will create an intrinsic motivation to learn. Questions that help students discover how their identity is formed begins with, who am I? Then the questions are broken into categories. Are we defined by: our talents and interests? Our ethnic group? Our social and economic class? Our religion? The nation we live in? How we label ourselves?¹⁰ Students will need to really think about these areas of their lives and the answers to these questions will help them understand not only their personal history, but the history of the nation they live in.

The web site *Facing History and Ourselves*, offers lessons on identity. They use an excerpt from the book, *The House on Mango Street*, by Sandra Cosernos. "My Name" is a dialogue about where the child's name came from and how it doesn't fit her personality. I really like this as a starting point for my students to use and then segue into their own identity charts.

Styles of Monuments

Part of planning a monument/memorial is to understand the different types of art used to impress upon the public what is being said about the person or event being memorialized. I chose three

different memorials/monuments for examples to begin the understanding of designing a memorial/monument and also how the public reacted to the designs. According to Doss, “In the United States today, the terms “monument” and “memorial” are used interchangeably,”¹¹ I will use either term singularly to talk about the works we will be studying.

Washington Monument (abstract/minimalist)

The Washington Monument is 555 feet tall and was briefly the tallest structure in the world when completed in the late 19th century. The shape consists of 4 flat sides tapering upward and topped with a pyramid. The monument still holds the title for the world’s tallest stone structure. It towers over the Mall in Washington D.C. casting its solemn shadow onto the reflection pool. Set at the top of a slight hill the white stone gleams during daylight as it points towards the sky, inspiring awe. At night, lights soften the stone to create a magical feel to the monument. This monument’s design would be classified as abstract -specifically an obelisk form which has been around for centuries, originating in ancient Egypt.

Washington’s obelisk was dedicated in 1885 and was meant as a national narrative to show “historical progress, heroism, and confidence.”¹² Memorials are a dialogue with the public in defining America. When families and schools visit the capital they are being “taught” through the monuments to become an emotionally engaged member of the nation.¹³

In the late 90’s I visited the national monuments in Washington, D.C. several times and I remember being able to walk right up to the monuments and touch them. Having that physical interaction with the monuments made them intimate memories to me. The visual interaction from a distance was awe inspiring but I remember the closeness of seeing and feeling the texture of the monuments the most. Today, since 9/11, millions are spent on protecting national monuments.

Originally, Pierre Charles L’Enfant, planned for the statue of Washington to be an equestrian figure and the continental congress voted on it in 1783. At the end of the Revolutionary war a bronze statue of General Washington in “Roman dress, holding a truncheon in his right hand” posed on a base engraved with the principal events of the war.¹⁴ It took over a century from that first proposal for a memorial to America’s first president to be erected on the National Mall. The obelisk was designed to represent Washington as the nation’s first father, not as a commander. Trying to eliminate the military reference in the interpretation is confounded by the original uses of an obelisk in history. In 1880 an ancient Egyptian obelisk on which Ramses II inscribed his military victories was sent as a gift to America. *Cleopatra’s Needle* was erected in Central Park and was an “invitation to share in the spoils.” during Europe’s colonization of Africa.¹⁵

The Washington Monument is a symbol of America’s conflict with its own identity. As both a symbol of peace and a symbol of war.

John F. Kennedy Performing Arts Center Memorial (alternative)

By the middle of the 20th century the abundance of statues as memorials was seen as wasteful and even ugly to some critics. There was a national movement to make public memorials more functional and to invite public participation.¹⁶ The John F. Kennedy Center for Performing Arts embodies the national ideal of a functional memorial.

The John F. Kennedy Center for the Performing Arts, sits on the edge of the Potomac River in Washington, D.C. The building's design is an elegant rectangle - massive - but not ominous. The buildings reflection on the water adds a softness to its rigid exterior. Keeping the lines vertical and horizontal in the design creates a strong but calming effect on the viewer. The exterior hides the extravagant secrets of the interior, which is full of furnishings gifted from other countries.

The Kennedy Center in Washington D.C. originally began at its conception as the National Cultural Center. President Dwight D. Eisenhower signed legislation on September 2, 1958 authorizing a National Cultural Center.¹⁷ Congress went back and forth on the legislation and where the center should exist. The Center had still not been built by the time John F. Kennedy became president and he continued the call for a National Cultural Center. President Kennedy thought it "was a travesty that the richest nation in the world did not have a proper facility in its capital city to display the performing arts."¹⁸

In 1957 Foggy Bottom was chosen by Congress but business interest fought against the location. General Welling approached the commission with a proposal to exchange land in Foggy Bottom for the location of what is now the Theodore Roosevelt Bridge.¹⁹ On May 22, 1958 the seven acre site on the Potomac River in Foggy Bottom was approved by the commission for the performing arts center. The site was deemed 'not big enough' for the building that would represent our national performing arts. It would take 8 more years to purchase land surrounding the seven acres to enable building the envisioned center.²⁰ "The Centers mission was to serve as: A national focus for performing arts in America, artistic programming of the highest quality, and to reach the widest feasible audience."²¹

On June 23, 1959 architect Edward Durell Stone was chosen to design the Kennedy Center. His original design was meant to have the grandeur of a palace and was a clamshell design. He wanted the people to enter from the Potomac River to ensure a sense of grandness as they came to experience culture. This original design had a cost estimate of \$80 million. The commission for the center asked him to redesign the building with the new estimate being reduced to \$30 million.²²

Part of the commissions fundraising included donations from other countries. Forty countries in all donated to the interior fixtures of the Center.²³ Italy donated 3000 tons of marble, Norway donated the chandeliers in the concert hall, Austria gave chandeliers for the Opera House, Belgium created mirrors for the grand foyer, and Japan donated silk curtains for the Opera House stage.

On August 3, 1963 Kennedy signed legislation to extend time for raising private funds, no federal funding was part of the plan at the time.²⁴ On November 22, 1963 J.F. Kennedy was

shot and on December 3, 1963 a bill was introduced to change the name to the “John F. Kennedy Performing Arts Center. President Johnson signed the bill converting the building to a living memorial in January 1964.²⁵ In July of 1964 a bill was passed in Congress approving \$18.225 million in funds for the Center and in December of 1964 President Johnson broke ground to begin construction. By 1965 \$16 million was raised from private donations and enough land had been acquired for work to begin on the John F. Kennedy Center for Performing Arts. The Center formally opened September 8, 1971 with a premiere performance of Leonard Bernstein’s *Mass*.²⁶

Martin Luther King Jr. Statue (Realistic)

This statue would be classified as realistic and I would also categorize it as portrait imagery, representational and figurative. The figure of Martin Luther King Jr. stands 6 feet tall atop a 4 foot high rectangular stone base. The figure’s arms are crossed with a pen in its right hand and the feet are spread out lining up with the shoulders. The head is turned slightly to one side- not seeming to want to see what is directly in front of it. The figure is dressed in a suit and the whole figure is a solid dark grey/black color. The statue stands in a small stone courtyard surrounded by 28 acres of land.

In 1999 the town of Rocky Mount, NC was planning a park commemorating MLK located on what had previously been the site of a waste water treatment plant. Blome submitted sketches and had conversations with the Martin Luther King Jr. commission about his vision of the memorial but it was a majority white city council and white mayor of 30 years who approved the statue without any input from the residents. On the surface it was about a statue but the underlying tension was about local politics and the future of Rocky Mount.²⁷

The MLK Jr. Statue in Rocky Mount, NC has existed within controversy since 2003 when it was erected. The statue was designed by Erik Blome, a white artist. Rocky Mount’s population is 56% black and they felt like the statue should have been designed by a black artist. Blome’s interpretation of Dr. King was based on a photograph by Bob Fitch taken in 1966 at the Southern Leadership Conference. He wanted to convey King’s internal state rather than a physical presence.²⁸ As one resident bemoaned, the statue “looked like a white man painted black.” Other residents thought the pose of the statue was too “arrogant” and not realistic enough. The statue was removed from its base after the controversy but when no other sculpture design was found to replace the memorial, they reinstalled the original statue.²⁹

Charlotte, NC

Romare Bearden Park (Alternative Memorial)

The Romare Bearden Park was dedicated in 2013 and the design was supervised by artist Norie Sato and the architectural firm LandDesign.³⁰ The park is the size of a city block and is broken into about 5 different areas. The north end of the park is the largest section and takes on the shape of a baseball diamond. On the south end of the park is an oval shaped field with a stage on one end –used to host concerts. In between are sections with large rocks, waterpark, and a large sculpture, *Spiral Odyssey* that was added in 2017. Using the park as part of the unit not only shows a local memorial but also incorporates the idea of identity.

Romare Bearden's art eschewed linear perspective and had a modernist focus on color and value.³¹ Bearden was born in Mecklenburg County and his family moved to New York City when he was four. Bearden's father had taken his son out to the store and he was accosted and accused, by a group of white men, of stealing his son, because Romare looked white, this event prompted the family's move to New York City.³²

Bearden's grandparents and other relatives still lived in Mecklenburg County and he spent several summers in the area visiting relatives. Bearden's work was inspired by his life in New York and the Harlem Renaissance as well as his time in the South. In the book *Conjuring Bearden*, the authors say "He worked in the context of his memories and their constant evolution in his mind." His work encompasses memories of "cotton field fantasies and inner city dreams of Black America."³³

Artist Norie Sato, used Bearden's bold use of color and shapes in his collages to inspire the design of the Romare Bearden Park. Some highlights of Sato's design are: a curving walkway titled the evocative spine which moves people through the park from Church Street to Mint Street meandering by the different sections of the park. Maudell's garden and Madeline's garden which represent Bearden's memory collages of Madeline Jones and Maudell Sleet's home gardens in Mecklenburg County. And the walk between the formal oval and Brevard Court is a pattern based on one of Bearden's actual works.³⁴

In the 1960's Bearden established an African American artist group called "Spiral" in response to the civil rights movement. The group, "Spiral", refers to an Archimedean spiral, one that from a starting point moves outwards embracing all directions, yet constantly upward.³⁵

A main feature of the park is a sculpture by, Richard Hunt, a peer of Bearden, titled *Spiral Odyssey (abstract memorial)*. The statue sits on a concrete cylinder and is made of welded stainless steel. It spins as it rises up 30 feet and catches the sunlight from all directions. Hunt created the sculpture as a memorial to Bearden and I feel that the sculpture is a reference to his work towards civil rights.³⁶ But odyssey also refers to a body of work based on Homer's epic poem created by Bearden.

An interesting side note about the Romare Bearden Park is that it sits directly across from the Charlotte Knights baseball field. The coincidental pairing adds to the identity of Bearden because of his love for baseball.³⁷

Independence Square (figurative memorial)

Near the Romare Bearden Park in First Ward is a memorial to Charlotte. The inclusion of this memorial will give students another type of memorial that commemorates a place not a person. Interestingly the artist used the figurative style of monument to express the memory of Charlotte.

Independence Square consists of four statues, created by Raymond Kaskey, which are placed on the four corners of the intersection of Trade (a Native American trading path) and Tryon (Great wagon road) streets. The statues were a gift from "The Queens Table," a local philanthropic group, in 1995. Each statue represents a part of Charlotte's history combining in a representation of Charlotte's identity as a city. One statue is of a prospector and represents the

fact that Mecklenburg County was the site of the first major goldmine in the United States. The artist added the face of Alan Greenspan under the prospector as a, tongue in cheek, nod to Charlotte's banking industry. Another statue is of a female mill worker with a child at the hem of her skirt representing the textile mills that once dominated the area and a slight inference to the existence of child labor. Third is a railroad worker representing transportation which brought commerce to Mecklenburg County. Fourth is a mother holding a child up, the child's face is a self- portrait of the artist, and represents the future. Originally the sponsors wanted a statue to represent religion but didn't know how to depict religion without controversy, so it was changed to represent the future.³⁸

Memorials, Memories, and American Identity

The content research up till now has been specific to my research but I wanted to add that the collateral knowledge from the seminar helped frame my unit. The book by Erica Doss, *Memorial Mania, Public Feeling in America*, organized the memorials into emotions-Grief, Fear, Gratitude, Shame, and Anger.³⁹ Throughout the seminar sessions I gained broader insight into monuments and the notion of identity. Several supplemental articles provided by Ms. Makas made it hard to choose which direction to go, because they all added to the subject, especially our dive into the meaning/ideas of the Statue of Liberty. I know that I could create a whole different unit on the topic of memorials with the knowledge we gained from the seminar.

Instructional Implementation

This eight day unit is comprised of two parts: (1) In-depth study of personal identity and memorials analysis and (2) Creation of a memorial.

The first part of the unit consists of four components.

- Learning about identity through literature and self-introspection
- Creating a self-portrait identity chart
- Learning about different styles of memorials.
- Field trip to First Ward and Uptown Charlotte

In the final half of the unit students will design a memorial based on their identity. They will create a three dimensional model of their memorial design.

Classroom Lessons/Activities

Day 1 will include the introduction to the unit and begin with identity. Day 2 will continue with identity and the creation of an identity chart. I will also introduce 3 different styles of memorials and discuss what to look for on the field trip. Day 3 will be the field trip. Day 4 -7 will be designing and building their memorial.

Day 1: Introduction to Identity

The Introduction will provide students of an overall view of the unit. I will introduce the end product- a three dimensional memorial created with plaster and how they will need to consider form in multi-views for their designs. We will read together an excerpt from the book, "My Name," from *The House on Mango Street*. I will then guide the students through an identity chart about Romare Bearden. This will address two parts of the lesson- information about Romare Bearden and how to complete an identity chart. The students will then begin to create an identity chart about themselves, beginning with an avatar style self-portrait in the center of their paper and branching out with personal information.

Day 2: Introduction to Memorials

We will begin class with defining and viewing three styles of memorials and questioning whether they represent the identity of the people they are meant to memorialize. The memorials we will study are: Washington Monument, Kennedy Center, and a Martin Luther King Jr. memorial located in Rocky Mount, NC. We will also discuss the field trip and a guiding questionnaire I will give them while viewing the memorials. Students will continue with their identity chart if they need more time and then use the information to begin sketch out designs for their own memorials.

Day 3: Field Trip

Students will go on a field trip to First Ward to explore the Romare Bearden Park, the Spiral Odyssey, located in the park, and Independence Square on the Trade and Tryon Street intersection. They will have a map and questionnaire to guide them.

Day 4: Creating a Memorial

Students will continue with designs for their memorial –sketching 4 different views of their final design.

Day 5: Creating a Memorial continued

Students will learn what an armature is to sculpture. I will demonstrate how to use the materials to create an armature. Students will build the armature, of the model of their memorial, using scissors, cardboard, wire, and glue.

Day 6 Creating a Memorial continued

I will demonstrate how to use Plaster of Paris. I have Plaster of Paris on netting to make it easier for the students to handle and apply to their sculptures. Students will add Plaster of Paris to their armatures.

Day 7 Creating a Memorial continued

Students will paint their memorials with acrylic paints.

Day 8 Assessment

Students will use a rubric to self-assess their work and we will also have a class critique with students choosing who they think has the best design and who had the best craftsmanship.

Teaching Strategies

Read-Aloud

Teacher read-aloud demonstrate the power of stories. By showing students the ways that involvement with text engages us, we give them energy for learning how reading works. By showing them how to search for meaning, we introduce strategies of understanding we can reinforce in shared, guided, and independent reading. Marie Clay (1991) writes that when teachers read aloud to students “meanings can be negotiated in discussion before, during, and after the story reading”

Identity Chart

An Identity Chart is a diagram that individuals fill in with words and phrases they use to describe themselves as well as labels that society gives them.

Slide Show

For the memorials we use to discuss styles and meanings, I will create a slide show with multiple views that will enhance our discussion.

Field Trip

Taking a field trip expands the learner’s knowledge by giving them an experience outside of the class room.

Hands on Activities

Hands on Activities increases a student’s motor skills as well as their critical thinking skills especially when they are making choices about how to design and build their final product within the parameters of time and materials.

In conclusion, by having my students create a memorial based on their identity and being able to share their ideas, with their class mates, I hope to implement the idea that we are different and by understanding those differences we can live in an exciting community. The memorial building and discussions gave students a chance to expand their critical thinking skills as they prepare for the twenty first century.

Notes

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- ³³ Bearden and Powell, *Conjuring Bearden*.
- ³⁴ Romare Beardon Foundation, <http://www.beardenfoundation.org>
- ³⁵ Bearden, Hanzal, and Fine, *Romare Bearden*, p. 22.
- ³⁶ QCityMetro Staff. *Sculpture by Bearden Peer, Richard Hunt, installed at Romare Bearden Park*. QCityMetro, Charlotte, NC. May 14, 2017.
<https://qcitymetro.com/2017/05/14/sculpture-bearden-peer-richard-hunt-installed-romare-bearden-park/>
- ³⁷ Perlmutter, "It All Fits."
- ³⁸ Shamma, Tasnim. "The story behind those big statues on Independence Square." *A Trifling Place*, Episode 8: WFAE, April 9, 2013.
- ³⁹ Doss, *Memorial Mania*, 13

Appendix 1 – Implementing District Standards

5.H.2.2 Explain how key historical figures have exemplified values and principles of American democracy.

5.V.1.2 Create art that reflects personal voice and choice.

Students will reflect their personal voice in their work by designing a memorial based on their personal identity.

5.V.1.3 Classify works of art in terms of whether they are realistic, abstract, or non-objective.

Students will study memorials that are classified as realistic, abstract, and non-objective and chose one of the styles to create their personal memorial.

5.V.3.3 Create art using the process of sculpture.

Students will be creating a sculpture of a memorial.

5.CX.1.4 Explain how traditions and values influence ideas, issues, and themes found in art.

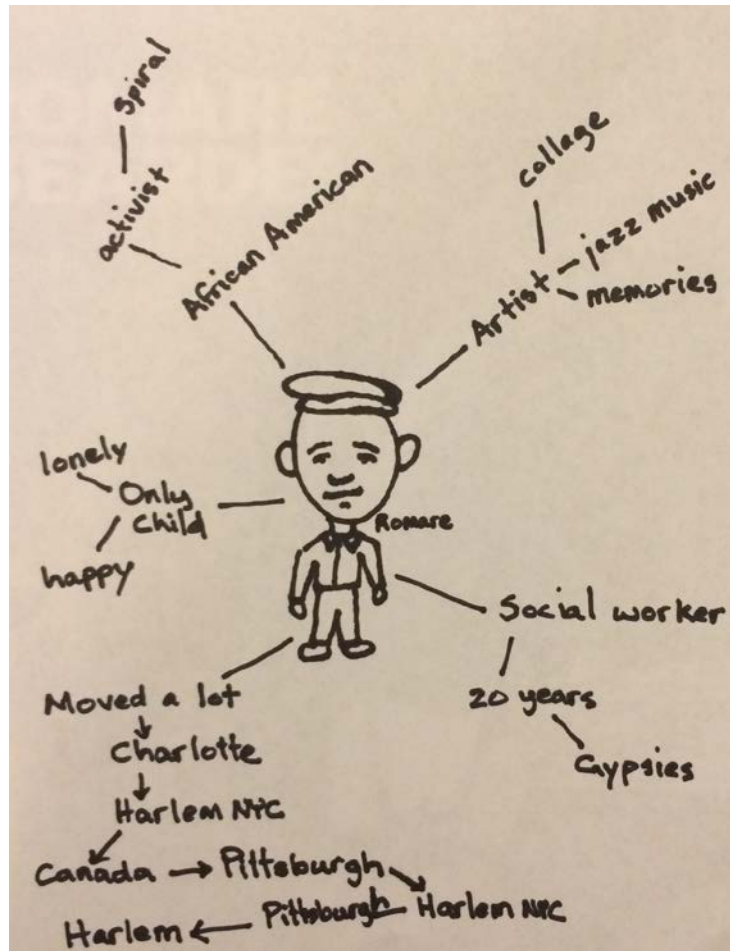
Students will be able to explain how the design of memorials was influenced by traditions, values, and themes.

Appendix 2: Materials for classroom use

Five minute Rubric

Not Yet	You Got it	Above and Beyond
	<p>Form Statue is three-dimensional (not flat)</p>	
	<p>Original Memorial is reflective of the artist's identity.</p>	
	<p>Composition Memorial has an interesting view from 4 sides.</p>	

Example of an identity chart



Elementary Art Rubric

Title of Lesson: Why a Memorial? Personal identity and 3-deminsional design

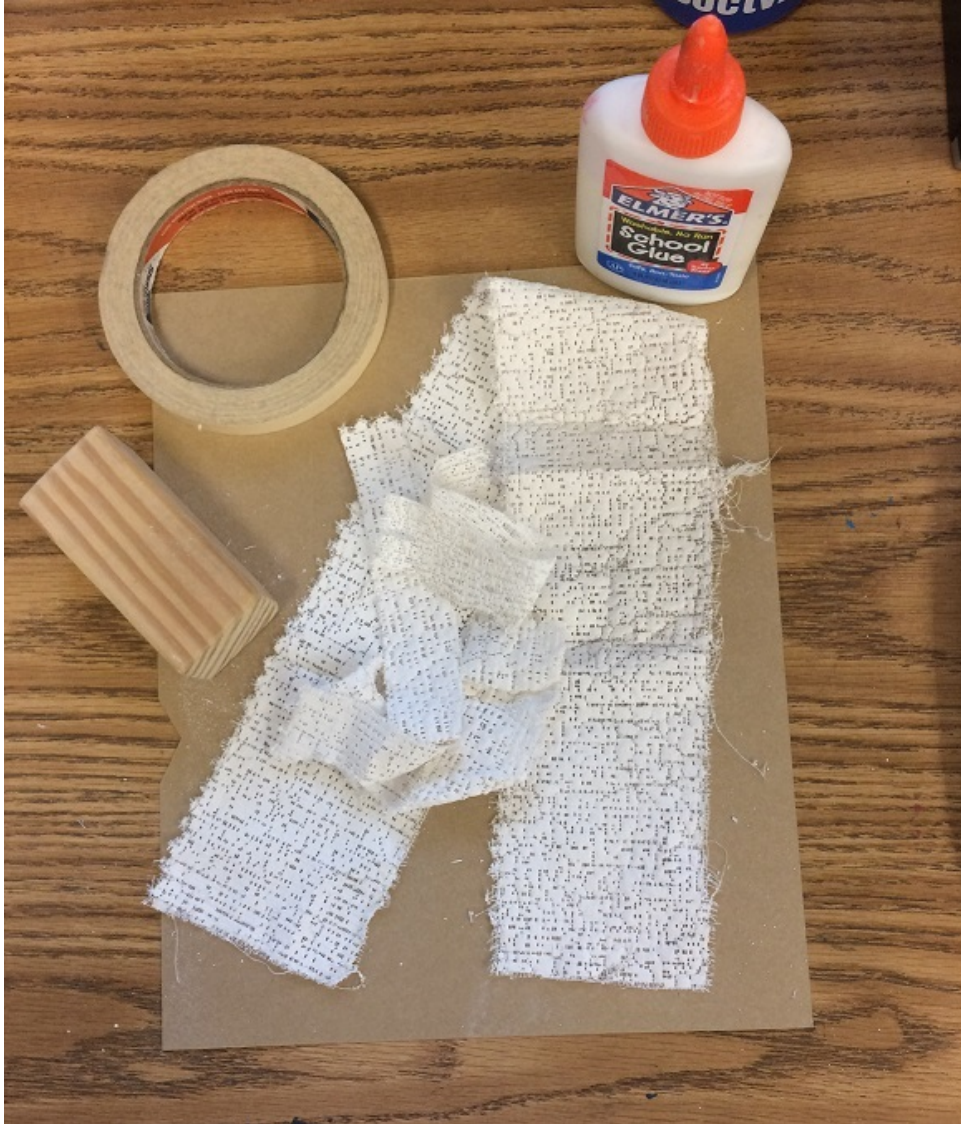
e: 5

Objective of Lesson: 5.V.1.2 , 5.V.1.3, 5.V.3.3, 5.CX.1.4

***Criteria to be assessed in Content/ Concepts area of Lesson:** Did the student use their personal identity to influence their design? Did the student use form to create their memorial? Can the student classify their memorial (abstract, realistic, alternative)?

	1 Unsatisfactory	2 Needs Improvement	3 Proficient	4 Advanced	Score
*Content/ Concepts	The student 's work demonstrates no understanding of the concept(s) taught. There is no apparent relationship between the student's artwork and the lesson's content.	The student's work demonstrates little understanding of the concept(s) taught. Evidence of learning and affective application of the lesson's content are somewhat lacking.	The student's work demonstrates an understanding of the concept(s) taught. There is evidence of learning and satisfactory application of the lesson's content.	The student's work demonstrates a deep understanding of the concept(s) taught. There is strong evidence of learning and effective application of the lesson's content.	
Creativity	The student's artwork shows no evidence of creative risk taking. The final product does not reflect a unique and original point of view.	The student's artwork demonstrates minimal creativity and risk taking. The final product shows little evidence of personal point of view and originality.	The student's artwork demonstrates some creativity and risk taking. The student's personal interpretation of the lesson demonstrates a unique point of view and some originality.	The student's artwork reflects an exceptional level of creativity and risk taking. The student's personal interpretation of the lesson demonstrates a unique, original and expressive point of view.	
Craftsmanship	Art media, materials and resources are inappropriately used. Completion of product is hurried with little attention to detail or structural integrity.	While some care has been taken to ensure a quality product, the materials are not always used appropriately. Lack of follow through results in a compromised quality of product.	The student's use of art media, materials and resources is generally appropriate and demonstrates a reasonable amount of care and attention to detail.	The student's use of the art media, materials and resources is consistently appropriate and demonstrates, from the beginning of the lesson to the end, care and attention to detail.	

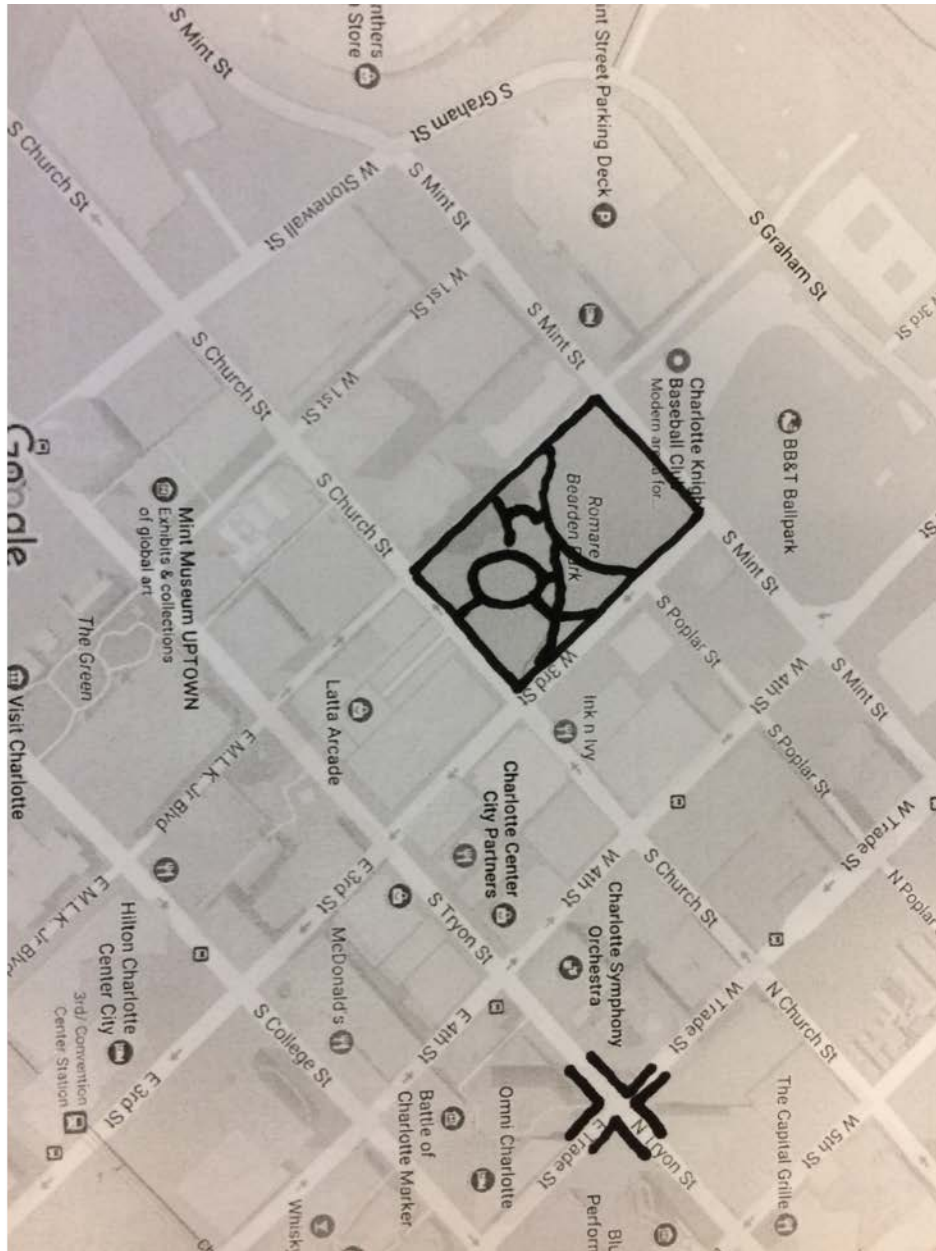
Materials: Cardboard, block of wood, tape, glue, Plaster of Paris strips



Questionnaire for students to fill out while on the field trip.

- What section of Romare Bearden Park did you find interesting and why?
- Did you see anything in the park that reminded you of Bearden's work?
- What impression do you think others might have about the park or a specific section?
- What impressions or reactions did the artists and designers want to evoke from visitors and observers?
- How did you react when you saw the sculpture *Spiral Odyssey*?
- What was your favorite sculpture at Independence Square?

**Map of the location of Romare Bearden Park and Trade/Tryon Street
Charlotte, NC (google maps)**



Appendix 3: Student and Teacher Resources

Me and Uncle Rommie by Clare Hartfield

- Children's book about Romare Bearden.

In the Year of the Boar and Jackie Robinson by Bette Bao Lord

- Children's book about identity.

My Hands Sing the Blues by Jeanne Harvey

- Children's book about Romare Bearden's childhood journey.

Bibliography (Annotated)

Adler, Patricia A., and Peter Adler. *Peer Power: Preadolescent culture and identity*. New Brunswick, N.J. : Rutgers University Press, 1998.

- An interesting read about social culture of pre adolescence but not a lot about discovering personal identity.

Ater, Renee *Communities in Conflict Memorializing Martin Luther King Jr. in Rocky Mount, NC*. Indiana Magazine of History, Vol. 110. Issue 1, 2014. pp 32-39.

- Great article about the MLK Jr. Memorial in Rocky Mount, NC and why it became such a lightning rod for local racial grievances.

Bearden Foundation, <http://www.beardenfoundation.org>

- Informative web site about the Romare Bearden Park in Charlotte, NC.

Bearden, Romare, and Richard J. Powell. *Conjuring Bearden*. Durham, NC: Nasher Museum of Art at Duke University; distributed by Duke University Press, 2006.

- Nice catalog of an exhibit, with a narration on Bearden's use of the female figure in his work, especially women with power.

Bearden, Romare, Hanzal, Carla M., and Ruth Fine. *Romare Bearden: Southern Recollections*. Charlotte, NC: Mint Museum, 2011.

- This book focuses on a large body of Romare's art that deals with his recollections and southern childhood. A great source of work to expand the personal identity project.

Becker, Ralph E.. *Miracle on the Potomac: The Kennedy Center from the Beginning*. Silver Spring, Md.; Bartleby Press, 1990.

- So much detailed information about how congress and donors worked to make this building happen.

Doss, Erika. *Memorial Mania: Public feeling in America*. Chicago and London; University of Chicago Press, 2010.

- Fascinating breakdown of American culture towards its memorials.

"Who Am I?", Facing History. <https://www.facinghistory.org/resource-library/identity-and-community/who-am-i>

- Really nice web site about children and identity. Has ready-made lesson plans to use as well.

Lind, Michael. "How to Fix America's Identity Crisis: Neither the left's multiculturalism nor the right's nativism works for all Americans. But there is a third way." *Politico*, July 4, 2016.

- Interesting article focused on bringing back the idea of the melting pot- but as amalgamation, not assimilation.

Maschal, Richard. "Honor City's Greatest Artist, Romare Bearden." *Charlotte Observer*, Feb. 16, 2002.

- Good article about the Romare Bearden Park.

Napier, Diane Brook, and Suzanne Majhanovich. *Education, dominance and identity*. Boston: Sense Publishers, 2013.

- A vast collection – mainly focused on education, disadvantaged groups, and dominant groups.

Perlmutter, David. "It All Fits: Coincidental pairing of parks hails Charlotte-born artist's baseball history." *Charlotte Observer*, Aug. 30, 2013.

- An article about the Romare Bearden park and the coincidence of its location.

QCityMetro Staff. *Sculpture by Bearden Peer, Richard Hunt, installed at Romare Bearden Park*. QCityMetro, Charlotte, NC. May 14, 2017. <https://qcitymetro.com/2017/05/14/sculpture-bearden-peer-richard-hunt-installed-romare-bearden-park/>

- Nice article about the *Spiral Odyssey* sculpture located in the Romare Bearden Park.

Sanchez Romero, Margarita; Eva Alarcon Garcia; and Gonzalo Aranda Jimenez. *Children, Spaces and Identity*. Oxford: Oxbow Books, 2015.

- This book is about how the spaces children construct, contribute to their identity. Travels to Latina cultures south of the US.

Shamma, Tasnim. *The story behind those big statues on Independence Square*. A Trifling Place, Episode 8: WFAE, April 9, 2013. <http://wfae.org/post/trifling-place-episode-8-story-behind-those-big-statues-independence-square>

- Great podcast on the radio station WFAE. Trifling Place refers to what President George Washington said about Charlotte in 1791. The podcast deals with all things Charlotte.