



***You Must Remember This:
Monumental Biographical Studies and
Crafting Multimodal Autobiographies***

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Selwyn Elementary

This curriculum unit is recommended for:
Third through Fifth Grade Literacy and Art Classrooms

Keywords: monuments, memorials, remembrance, writing, biography, autobiography, stories, collage, academic conversation, evaluative practice, research, southern recollections, disability, courage

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

Synopsis: This curriculum unit allows students to explore the narratives behind and the historical information conveyed through selected monuments and memorials (specifically the Franklin Delano Roosevelt Memorial in Washington DC and the Romare Bearden Park here in Charlotte, NC). Students will evaluate what parts of a story are left out of a memorial and consider the difference between being able to tell one's own story and having your story told by others. Students will evaluate the information found in picture book biographies and compare that material with the messages conveyed through memorials constructed to honor the same individuals. Students will then produce written and memorial artifacts first of classmates, and then of themselves, using techniques reminiscent of Bearden's collages. Throughout the unit students will participate in academic conversations to practice collaborative communication and practice thinking about the topics and a greater depth. Opportunities to exhibit and orally present work will be provide in multiple formats.

I plan to teach this unit to third grade students.

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Introduction

Rationale

Benjamin Franklin, in writing to his son, William Franklin, stated “That which resembles most living one's life over again, seems to be to recall all the circumstances of it; and, to render this remembrance more durable, to record them in writing.”¹ For thousands of years, humans have crafted ways to durably mark our remembrance of lives lived, whether our own or those we cherish or respect. These have tributes have taken shape with wood, in stone, through nature, by celebration, and on paper. I first experienced the power of one’s story told as a young woman when older family members from Germany began writing their memoirs of the lives they lived in a dramatically changing world. This tradition in their culture of recording one’s own story became especially powerful in the twentieth century as these remembrances became “the record of what really happened, a sort of person-by-person truth and reconciliation committee.”²

As an educator, I am convinced that I have a responsibility to provide a foundation of understanding for students so that they can continue to realize success in the world in which they will live. Academic achievement is only one of the tools they will need to thrive in the 21st century. Students also need skills, knowledge, and understandings that will enable them to succeed personally, professionally, and civically in our progressively more complex world. This preparation can be accomplished through weaving 21st century interdisciplinary themes into the mandated curriculum demands at any grade level. Vital elements of this approach include global awareness, social and cross-cultural skills, civic literacy, cultural literacy, communication and collaboration, flexibility and adaptability, creativity and innovation, critical thinking and problem solving, and leadership and responsibility.

My research has convinced me of the importance of providing students with these tools because they will enable them to understand the “stories” of others fully and be able to communicate with clarity about what they consider vital information concerning themselves and their life experiences. Students will use these perspectives as building blocks to support our classroom culture and increase mutual respect and understanding of the distinct gifts and perspectives of each member. The academic vehicle for this will be written expression with a focus on autobiographical narrative and biographical informational text. We will examine the difference between telling your own story and having your story conveyed by others. Students will additionally have the opportunity to translate their written stories into artistic representations.

We will use monuments and memorials as our initial vehicle for examining important stories that need to be shared. Students will come to understand that because monuments’ and memorials’ stories are captured in immovable fashion, they can only convey a small portion of

the individual life or historical event remembered. Students will bring these monuments to life by learning of their hidden histories.

They will then have the opportunity to consider why there is such disparity between messages conveyed and the fuller story of an event or an individual's life. Students will use this framework to inform the representations they will craft of others and themselves. This will be done both in written form and through artistic expression.

School/Student Demographics

This instructional unit is being designed for the nineteen students in my third grade classroom. I teach at Selwyn Elementary School in the Charlotte-Mecklenburg School District, a large, urban school district in North Carolina. It is a well-regarded, high performing school in south Charlotte that serves students in grades kindergarten through fifth grade. Our students experience strong academic growth in a rather insular cultural environment. While this setting provides myriad academic growth opportunities, it fails to provide important chances for students to expand their identification with those who are different from themselves in race, culture, or background. Selwyn's enrollment for the 2016-17 school year was 864. The school demographics consisted of 79.6% White, 9% African American, 0.5% American Indian, 2.3% Asian, 6.9% Hispanic, and 1.7% Multi-racial. The Exceptional Children's Department served 6.8%, Limited English Proficiency Department served 3.1%, and Gifted and Talented Department served 19.6% of the student population. Selwyn had 6 Kindergarten, 6 First Grade, 8 Second Grade, 7 Third Grade, 5 Fourth Grade, and 5 Fifth Grade classrooms during the past year.³

Unit Goals

This curriculum unit will seek to develop students' observation, critical thinking, and communication skills through the examination and research of important national and local monuments and memorials. They will evaluate biographical information about key figures and compare the breadth of their research with the limited messages conveyed through the public memorials.

Common Core State Standards requires teaching readers to improve the attention that is given to the text. One key strategy that is currently being taught by educators to accomplish this is 'close reading.' This approach demands a concentrated, critical analysis of a text focusing on noteworthy details and patterns to develop depth and exactness of understanding of the text's form, craft and meaning. For this unit students will be thoroughly examining assorted "texts" that include artifacts, images, and writings.

In elementary writing instruction we teach students to "show not tell" and to expand their work by providing "more details." The Common Core State Standards do not designate descriptive writing as its own category of distinguishable writing genre. Instead, descriptive writing constitutes a set of skills that all other genres require for effective communication. The CCSS for third grade are detailed for narratives where young writers are to convey factual

happenings using effective techniques, and sequential events, as well as detailed descriptive writing.⁴

In this unit, once students have had the opportunity to become acquainted with the Washington D.C. memorial honoring one of our great presidents, Franklin Delano Roosevelt, they will then get to know the story of his life through an assortment of children's biographies about his life. Students will next delve into questions about the monument to find out its back story. This study will highlight the difference between the story that FDR would have told and the story told by others about him. Students will search for individual and collective conclusions about the validity of the stories told, the rights of those telling the stories, and the responsibilities of those hearing the stories. Their study will culminate by the communication of their fleshed out knowledge through writing biographical fliers to expand on the memorial's message.

Once students have walked through this collective deep dive into understanding the "full" story of one monument, they will work in small groups to go through the same process independently for a local "memorial" to a key figure in our city's history, Romare Bearden Park. Groups will research different elements of the space and what those areas are intended to represent and communicate about Bearden's life and work. They will visit the park themselves to authentically experience the space and will listen to guest speakers who have specialized expertise with regard to Bearden's art and the impact of our city on his life. Groups will then have the opportunity to present their findings to their classmates so that we all have a shared knowledge about the park, its message, and its untold stories.

The next segment of the unit will move students from examining the stories of others to thinking about their own stories, individually and collectively. We will begin a study of narrative autobiography and/versus biography. The life of Ruby Bridges will be our vehicle. Once students have determined what is "true" about her story, they will then create small monuments to her life and accomplishments. From here students will move into representing one another biographically. To accompany each biography, students will create totem monuments which will be shared with the subjects of their focus and the rest of the class. Dialogue about the fullness of the depiction of the life described and illustrated will follow. Finally, students will have the opportunity to flesh out their own stories in both written and monument form. After presentation of students' individual autobiographical work, the class will evaluate to determine common themes that are shared with one another. Additionally, the group will catalogue their collective experience in third grade. This information will be used to govern the creation of a memorial to honor our year together.

This unit will be used as a tool to strengthen our classroom community culture through increased respect and understanding of individual differences and strengths. The primary academic vehicle for this will be written autobiographies, with a focus on narrative told with specific, descriptive language and presented in sequential order. Students will additionally have the opportunity to transform this written account of their lives into an artistic representation of who they are.

My aim will be to have students understand the importance of conveying material about themselves and others accurately and the need to examine any information they are given about

people and events for omitted portions and other perspectives. Galileo Galilei spoke to this more than 400 years ago when he wrote “All truths are easy to understand once they are discovered, the point is to discover them.”⁵ As 21st century citizens and scholars it is more critical than ever that students value and seek the full truth. I expect that this unit will provide them with skills and dispositions to do just that.

Content Research

Isaiah Thomas, Sr., the retired twelve-time NBA All Star point guard who played for the Detroit Pistons, has been quoted as saying, “If all I'm remembered for is being a good basketball player, then I've done a bad job with the rest of my life.”⁶ For time immemorial, people have sought to remember and be remembered. The questions of who, what, how much is remembered have always been sources of dispute.

Armando Petrucci, a professor at the Special School for Archivists and Librarians of the University of Rome, has studied the history of remembering the dead. He states that “in Roman Society, the humble were excluded from the right to a written death.”⁷ In the European Middle Ages, eminent members of a community were elaborately commemorated in stone epitaphs and inscriptions in cemeteries and churches.⁸ These could be found in tombs, funerary monuments, and crypts. In the American colonies the tradition of restricting the right to a written death to the more authoritative male elders of a community continued. It took until the 18th century for the claim to a written funerary record to be bestowed upon wider categories of citizens found in the middle and lower-middle classes.⁹ In the twentieth century the reaction to mass deaths caused by world wars led to a change in the rights to a written death. There was now a desire for a collective remembrance and celebration of heroic virtues and patriotic sacrifice. The fallen were buried together in great war cemeteries and monuments were instituted throughout the land.¹⁰ Another reaction to the loss of so many young victims was the rise of the obituary and death announcement. These had been used by the upper classes since the nineteenth century and had been seen as news of importance for the public. The use of these was now adopted by the working-class public. Even today, however, people of public importance have editorial obituaries published that function as short novellas listing cause of death, surviving relatives, life commitments and accomplishments, as well as funeral details. Petrucci concludes by stating, “Writing the dead will continue to exist, as the need of the living to record them will continue to exist, for it is the very essence of a historical vision of life and of the species.”¹¹

So, we remember. Individually and collectively we work to create a framework for “keeping alive” the people, moments, and movements that have impacted us and our world. Edward S. Casey, Distinguished Professor of Philosophy at Stony Brook University in New York, claims that public memory is committed to the past while also acting to guarantee a future of continued remembering of that event or individual. He argues that while these memories are notably retained in monuments of stone or brick, they can also be contained in mediums like photographs, film, or the written word. There is a continual interplay among the different forms of memory – individual memory (that of a single rememberer), social memory (memory shared by those already connected together), collective memory (how different individuals, who are not necessarily connected, recall the same event), and public memory (forms through ongoing public exchange of ideas, thoughts, opinions, and beliefs).¹²

A former journalist, Barbie Zelizer is a professor at the Annenberg School for Communication at the University of Pennsylvania. Her research focuses on the cultural dimensions of collective memory. She writes that material artifacts have long served as stand-ins for people, events, and issues to help us remember. Images, she contends, “help us to remember the past by freezing its representation at a powerful moment already known to us.”¹³ She relates that images work through a combination of forces. One serves to connect to things “as they are,” while another attempts to connect with symbolism, generalizations, and universality.¹⁴ Another expert, Susanne Küchler, a German anthropologist and professor at University College London, writes,

“The commemorative function of the monument appears self evidently universal; made to enshrine the knowledge of the cultural past for the sake of future generations, a culture without monuments appears to us like a ship lost to the sea – unable to navigate and correct mistaken judgement.”¹⁵

In the nineteenth century monuments were most probably designed as figurative sculptures, columns, arches, or obelisks and were intended to serve to affirm or elevate the individuals or events being memorialized. Today, designs showcase a broader variety of designs and subject matter. The meaning of many memorials can no longer be easily understood by the viewing public. More effort must be made to interpret meaning. Memorials that contain, dialogic elements, inversions and absences, or are intentional in use of their surrounding setting can help to clarify their meaning and the visitor’s experience. Contemporary memorials differ in how much they directly inform. Different forms are used to convey messages: markers, figurative sculptures, two-dimensional images, artifacts, and text (inscriptions, explanations, and reflections – about events, places, and people).¹⁶

Cher Krause Knight, an Assistant Professor of Art History at Emerson College in Boston, writes that art as a monument aims to celebrate things like military victories and cultural heroes. They are congratulatory and exultant. She maintains that art as memorial seeks to commemorate – loss, tragic or profound events. They allow us to grieve and reflect.¹⁷ Whatever their form, monuments and memorials become special kind of public spaces. They capture people’s attention beyond merely looking at them. These spaces can provide historical and cultural insight, reinforce political statements, and are frequently the scenes of political events. At times they serve as a focal point for bringing tributes, expressing responses to an event or issues, and/or interacting with others or holding ceremonies. They can also be good places for everyday practical activities (eating, reading, talking, taking photos), and can even be places that encourage play. Many are destination points while others become part of the landscape around us. Whatever their message, design, or place, memorials create places the public can occupy and they provide opportunities for a range of actions and responses.¹⁸

The first life story that my students will be exploring will be that of 32nd President Franklin Delano Roosevelt. Collectively, they will initially look for meaning in the presidential memorial located in Washington, D.C. and look for a fuller picture of the man through the reading of biographies. The memorial for our 32nd president, Franklin Delano Roosevelt, was fraught with controversy from the start. This entire public storm was on behalf of a man who

longed to be remembered with simplicity. About two and a half miles from the Franklin Delano Roosevelt Memorial along the Tidal Basin, on the corner of Pennsylvania Avenue and 9th Street NW and in front of the National Archives Building rests the memorial FDR asked for. This modest memorial was dedicated on April 12, 1965, the twentieth anniversary of his death, and was erected by a group of his living associates. A plaque in front of the memorial is engraved with the following words:

‘In September, 1941, President Franklin Delano Roosevelt called his friend, Supreme Court Justice Frankfurter, to the White House and asked the Justice to remember the wish he then expressed: “If any memorial is erected to me, I know exactly what I would like it to be. I should like it to consist of a block about the size of this (putting his hand on his desk) and placed in the center of that green plot in front of the Archives building. I don’t care what it is made of, whether limestone, or granite or whatnot, but I want it plain without ornamentation, with the simple carving, ‘In Memory Of _____’.”¹⁹

This unassuming stone marker is not the destination for the thousands who come to Washington to remember our past president. The Franklin Delano Roosevelt Memorial is a portion of the National Mall and Memorial Parks under the care of the National Parks Service. Its site, along the tidal basin, was first selected in the early 1960s. While the FDR Memorial Commission, designers, the Fine Arts Commission, the press, the public, the family, and Congress battled over the design, President Johnson in 1969 proclaimed the site should be preserved as a park dedicated to Roosevelt and, hopefully, in time, a subsequent home of a fitting memorial to the President.²⁰

It was a 38 year process, from the forming of the Memorial Commission in 1959 until the dedication on May 2, 1997 by President Bill Clinton, for the monument set on seven and a half acres in one of the loveliest parts of our nation’s capital to become a reality. Initially, the Commission sponsored a competition that garnered nearly 600 submissions. The contract was granted to the New York architects, Pedersen and Tilney. Their design for eight massive concrete slabs engraved with Roosevelt quotations. The press disparaged it as an “instant Stonehenge” and it was vetoed by the public, the U.S. Commission on Fine Arts, and Roosevelt’s daughter. Even after revising the design, they could not assemble support and the project was tabled. The Commission then interviewed leading architects and in 1966 selected Marcel Breuer to create the design. His sculpture was abstract, comprised of 60 foot high granite triangles with hidden loudspeakers playing excerpts from FDR’s most famous speeches. The Commission rejected it as “pop art culture.”²¹

In 1974 the Commission finally granted approval to landscape architect Lawrence Halprin. His work also gathered a good deal of controversy over the decision to mask the disability that Roosevelt fought to hide. The National Organization on Disability worked for years to get the Commission and Halprin to portray Roosevelt in his wheelchair as a role model to the millions of disabled American citizens. David B. Roosevelt, the President’s grandson, declared that “the memorial should not be a vehicle for making a social statement” and Halprin insisted that “it would be going against his [FDR’s] desire to evidence it [his disability] in a

sculpture.”²² It took more than 20 years for Congress to appropriate the funds to build this final version.

The memorial is a sequence of four open air rooms that trace the four terms of FDR’s presidency. Each room is intended to reflect the crucial moments and events of that term. Throughout there are sculptures: the president sitting alongside his Scottish Terrier, Fala, listening to a radio broadcast of his fireside chats, waiting in a bread line, and First Lady Eleanor Roosevelt. Each “room” is framed by stones that are engraved with quotes from Roosevelt and also contains a waterfall. The park rangers describe the symbolism of the main water areas as [1] a lone large drop – the crash of the economy that led to the Great Depression, [2] multiple stair-step drops – the Tennessee Valley Authority dam building project, [3] frenzied falls at varying angles – World War II, [4] a tranquil pool – Roosevelt’s death, and [5] a wide array combining the earlier waterfalls – a retrospective of Roosevelt’s presidency.²³ Each room juxtaposes the three elements of water, word, and sculpture to communicate in a powerful way the presidency of this remarkable leader during this extraordinary time in our country’s history. Ultimately, the National Organization on Disability raised private monies to fund another statue of the President using a wheelchair. The Park Service installed this now popular sculpture at the entrance to the memorial in 2001, three and a half years after the monument’s original dedication and opening. Designer Lawrence Halprin ultimately agreed to its inclusion.²⁴ One doubts that Roosevelt would also, given the great pains he went to during his lifetime to keep his handicap concealed.

Students will then use the same research techniques to study in small groups a local park designed to commemorate the life and work of artist Romare Bearden. Romare Bearden was born on September 2, 1911 in Charlotte, North Carolina. He was the only child to college-educated, middle class African American parents. The Beardens fled the South, with its Jim Crow laws and pervasive racism for uptown Harlem in New York City in 1914. Artists, intellectuals, and political activists were regular visitors in their home. The family moved to Pittsburgh in the 1920s. Romare left for a while to play baseball in Boston for the Negro League and then returned to Pennsylvania to enroll in Lincoln University, the country’s first Historically Black College and University. This is where he first showed an interest in art. Bearden further his studies at Boston University and New York University. Upon graduation he enrolled in Columbia University briefly to study mathematics. He was drafted during World War II and served as an army sergeant from 1942 to 1945. Upon his return to the states he worked for the New York City Department of Social Services. He continued working for them through 1969, when he was then able to support himself solely as an artist. Bearden briefly studied at the Arts Students League in 1936 and 1937 and then studied Art History and Philosophy at the Sorbonne in Paris in 1950.²⁵ Romare Bearden was a man of exceptional talent, interests, and influence. His life and work comprised wide-ranging intellectual, artistic, scholarly, and social issues including music, the performing arts, history, civil rights, literature, world art, social activism for young artists and African Americans. He first realized success as an artist with his first solo exhibition in Harlem in 1940 and just four years later his first solo show in Washington, DC. In 1968 two of his collages appeared on the covers of *Fortune* and *Time* magazines. He tried a variety of artistic styles and mediums, but is best known for his richly textured collages. Large portions of his work are permeated with visual metaphors from his past in Charlotte.²⁶

On September 11, 2011, the centennial birthday of Romare Bearden, the ground was broken on a new large scale public park in the center of Charlotte's booming uptown intended to celebrate the artist and the work he created. This project is a public and private investment with multiple funding sources. More than a decade went into planning the transformation of the 5.2 acre city block located in Third Ward (between Church and Mint Streets and Martin Luther King Boulevard and 4th Street, across the street from the BB&T Ballpark – and just blocks away from where Bearden was born) into one of the largest interactive works of Art in North Carolina.²⁷ The park's design was supervised by interpretations public artist Norie Sato made of Bearden's paintings and collages, the basis of which were rooted in tradition, experiences, and memory.²⁸ Michael Van Valkenburgh, one of the country's most well respected landscape architects and lead architect on this project, paid careful attention to create throughout the park a series of unique spaces with each offering a different experience. The differing places within the grounds are organized along a continuous thoroughfare, or "evocative spine" that meanders from one corner of the park to the other. A large green, gardens, a courtyard with pergola, an arbor, a formal sitting area, a children's interactive space, and a lit waterfall guarantee that this park is for an assortment of uses for a variety of people all through the day and evening. Changes in elevation within the park conceals the areas from one another, so that goings-on in the different spaces feel special and intimate and do not diminish or intrude on activities in other parts of the park.²⁹

Each section of the park has a well thought out and implemented design concept. One example includes the Perrons, large linear steps that flow up from Mint Street into the Big Moon Green. These massive steps are approximately ten inches high and two feet wide with a ten foot wide lane of lawn between each step. These steps are intended to act as a "stoop" looking out into the city and the ballpark across the way. Other places in the park include the gardens. Madeline Jones and Maudell Sleet were Charlotteans evoked in Bearden's collages. Maudell's Garden, on the MLK Boulevard side of the park, is a boldly colored southern garden intended to shine during the summer season. Madeline's Garden is a year round bed that's looks are inspired by the collages found in Bearden's work. This large space is on the 4th Street side of the park and flanks the Evocative Spine. The Childhood Muse Plaza, located behind and below the Formal Oval, contains public art, cascading waterfalls, and play areas. It has the potential for holding future art installations that could tower to the Formal Oval.³⁰ This remarkable urban jewel holds many other special connections to Bearden's life and work. One of the most recent is the installation of the sculpture "Spiral Odyssey" by artist Richard Hunt in May 2017. The 30-foot tall stainless steel sculpture, which was dedicated in September and is located in Maudell's Garden, is a tribute to Bearden by his friend and colleague, Hunt. In 1971 Hunt and Bearden shared the distinction of being the first two African American artists to have solo exhibitions at New York's Museum of Modern Art.³¹

In 1960 Ruby Bridges was only six years old, and was making critical inroads in advancing the cause of civil rights when she became the first African American student to integrate an elementary school in the south. Despite the U.S. Supreme Court ruling in *Brown v. the Board of Education* in 1954 southern states continued to challenge integration. Ruby was escorted to school each day by federal marshals as she passed crowds threatening her. Angry white families withdrew their children from school so that Ruby was the sole student in her class. Only one teacher, a northern transplant, Barbara Henry, was willing to instruct her. Her courage

is forever celebrated in the Norman Rockwell painting, "The Problem We All Live With." Ruby grew up to graduate from a desegregated high school and marry and have four sons. She has continued to work throughout her life as an activist for racial equality. In 1999 she launched the Ruby Bridges Foundation, which promotes tolerance and works to produce change through education.³²

For the purpose of my unit, students will be moving from exploring the stories of people told through monuments and memorials, to understanding how those stories can be more fully expanded on through the written word. Daniel Traister, retired Curator at the Annenberg Rare Book and Manuscript Library, University of Pennsylvania, has written that cultural memories are anything that can be found in books (and thus, collected by libraries).³³ Words matter. They can provide the shape of our memories and determine our emotional response. Amos Kiewe, a visiting professor at York St. John University, United Kingdom (and former chair of the Department of Communication and Rhetorical Studies at Syracuse University), attests to this fact in his writings about President Ronald Reagan:

“Late in his second term and on several occasions thereafter, Ronald Reagan used his speeches and public statements to condition memories in a unique way – by crafting his own eulogy. Reagan’s efforts, I contend, are different from mere wishes of a leader for a good historical account of one’s public life. Reagan, I submit, consciously sought rhetorical opportunities to condition his own legacy by crafting the very words he hoped others would utter after his ultimate departure.”³⁴

Reminiscing plays a crucial role in establishing our autobiographical memories and data suggests that it appears to happen among multiple disparate cultures.³⁵ Life stories develop over time. Their roots can be traced back to early childhood and traced forward to one’s last years of life. Autobiographical memories help to explain a self that is intensely concerned with future goals. Some remembered life chapters are more central to self-definition than others. Our memories help us to fashion a meaningful life story.³⁶ Like former President Reagan, I want this unit to provide an opportunity for my students to voice their story, so that they don’t end up like former President Roosevelt, with a “story” being told about them that they don’t endorse.

Instructional Implementation

Teaching Strategies

Teaching strategies are techniques teachers use to help students become independent learners. They can motivate students by helping them to focus attention, organize information for understanding, and measure learning. Listed below are digital links to more complete explanations of the various teaching strategies used in this instructional unit.

NOTE: All links accessible when last accessed – November 2017.

Read Aloud– for instructional guide go to <http://www.readwritethink.org/professional-development/strategy-guides/teacher-read-aloud-that-30799.html>

Mentor Texts (specifically, Biographies & Autobiographies) – for explanatory article go to <http://www.edutopia.org/blog/using-mentor-text-motivate-and-support-student-writers-rebecca-alber>

Think Aloud – for more information go to http://www.readingrockets.org/strategies/think_alouds

Academic Vocabulary and Language – examine strategies for teaching at <http://www.edutopia.org/blog/8-strategies-teaching-academic-language-todd-finley>

Anchor Charts – an explanation of why and how to use them can be found at <http://www.weareteachers.com/blogs/post/2015/11/12/anchor-charts-101>

Brainstorming – effective use strategies can be found at <https://teaching.unsw.edu.au/brainstorming>

Graphic Organizers - guiding principles and effective practices in using these can be found at <http://education.wm.edu/centers/ttac/documents/packets/graphicorganizers.pdf>

Venn Diagrams – an article about how to use this simple graphic organizer to facilitate complex thinking can be found at <http://www.learnnc.org/lp/pages/2646>

Guest Speakers – for a post about the benefits and how-to's of using guest speakers see <http://www.teachhub.com/classroom-management-guest-speakers-support-learning>

Class Discussion – ideas for how to use and improve these are at <http://www.weareteachers.com/blogs/post/2015/03/18/13-strategies-to-improve-student-classroom-discussions>

Cooperative Learning – a collection of articles about this teaching strategy is located at <https://www.teachervision.com/cooperative-learning/resource/48649.html>

Jigsaw – ways to use this strategy in classrooms are explained at

<http://www.teachhub.com/jigsaw-method-teaching-strategy>

Conferencing – a blog that explains multiple uses for this strategy is at <https://www.myedresource.com/using-conferencing-as-an-instructional-strategy/>

Use of Educational Technology – common methods for integrating technology into teaching are detailed at <http://www.iste.org/docs/excerpts/nettb2-excerpt.pdf>

Classroom Lessons & Activities

This instructional unit is organized into six different sections, with each section requiring multiple sessions. Teachers should use their own judgement to adjust activities to best meet the needs of their students and teaching objectives.

Section 1: Introduction to Franklin Delano Roosevelt

We will start with a collective study of the Franklin Delano Roosevelt Memorial in Washington DC. As a group we will take a virtual tour of the memorial <https://www.scholasticatravel.com/2014/02/24/washington-dc-virtual-tour/> and watch a short documentary on the Roosevelt Memorial at <https://www.youtube.com/watch?v=9N82wR7ywuw>. Next, as a whole group watch “The FDR Memorial - A Story of a Statue (a conversation with Anna Eleanor Roosevelt)” at <https://www.youtube.com/watch?v=-ZbvVGxvdyI> [Note: Watch section beginning at 1:50 and ending at 5:40]. Students will then work with partners using Chromebooks to examine in detail a map of the memorial at <http://npmaps.com/national-mall/>. Next, partner groups will explore the symbolism found throughout the memorial at <http://www.freetoursbyfoot.com/visitors-guide-fdr-memorial/#5> and complete graphic organizers with the information they find [See Appendix for graphic organizer]. The class will gather to share their findings and will then jointly view information about “the other FDR Memorial” located at the National Archives Building, also in Washington DC. Use the Smart Board to view and read the article and photographs at <https://prologue.blogs.archives.gov/2015/04/10/the-other-fdr-memorial/>. Engage in small group academic conversations asking which monument [1] best respects the wishes of the President, [2] best informs people of the President and his presidency, and [3] best honors the President? Also discuss opinions about the inclusion of the statue of FDR in a wheelchair at the entrance of the memorial

After becoming familiar with the monuments to FDR, students will explore some children’s’ biographies about the president. These might include:

- *Franklin and Winston: A Christmas that Changed the World.* by Douglas Wood. illus. by Barry Moser. Candlewick. 2011.
- *Franklin Delano Roosevelt for Kids: His Life and Times with 21 Activities.* by Richard Panchyk. Chicago Review Pr. 2007.
- *A Boy Named FDR: How Franklin D. Roosevelt Grew Up to Change America.* by Kathleen Krull. illus. by Steve Johnson & Lou Fancher. Knopf. 2011.

- *Make Your Mark, Franklin Roosevelt*, by Judith St. George. illus. by Britt Spencer. Turning Point Books. 2007.
- *Who Was Franklin Roosevelt?* by Margaret Frith. illus by Nancy Harrison and John O'Brien. Grosset & Dunlap. 2010.

We will begin with a read aloud of *Make Your Mark, Franklin Roosevelt*, by Judith St. George and then divide the class into four jigsaw groups to read individual texts and then share their findings with the rest of the class by sharing anchor charts they make detailing information they learned about the 32nd President.

After this extensive exposure to the life of Franklin Delano Roosevelt, students will participate in a class Socratic seminar to search for individual and collective conclusions about the validity of the stories told by his memorials, the rights of those telling the stories, and the responsibilities of those hearing the stories. As a post seminar activity, students will communicate their fleshed out knowledge by creating biographical flyers to expand on the memorial's message with the knowledge they've gained and feel is important to communicate. These flyers will be used as an assessment tool to measure students' engagement with the information they've acquired.

Section 2: Introduction to Local Memorial – Romare Bearden Park

Introduce students to Romare Bearden by watching the following video https://www.youtube.com/watch?v=x_sabARLCFE [7:31]. Read Aloud the following picture books about Romare Bearden and discuss:

- *My Hands Sing the Blues: Romare Bearden's Childhood Journey* by Jeanne Walker Harvey, illustrations by Elizabeth Zunon. Two Lions. 2011.
- *Me and Uncle Romie: A Story Inspired by the Life and Art of Romare Bearden* by Claire Hartfield, illustrated by Jerome Lagarrigue. Dial Books. 2002.

Next explore some of his work by allowing students in small groups to select a picture from a Google search on their Chromebooks and then having an academic conversation about what they see using the following questions:

- What's going on in this picture?
- What do you see that makes you say that?
- What more can we find?

Have student groups share their conclusions with the rest of the class.

Follow up this activity with a visit from former Curator of Contemporary Art at the Mint Museum, Carla Hanzal. She was the exhibition curator for *Romare Bearden: Southern Recollections*, a major retrospective that took place at the Mint from September 2, 2011 to January 8, 2012. Ask her to start with the art students selected and discussed, and then tell us more about Bearden's life and work. Allow students engage her with questions of their own.

Next introduce students to Romare Bearden Park in uptown Charlotte. Start with the videos found at <https://www.youtube.com/watch?v=dDZi5COBGHw> [1:43]

<https://www.youtube.com/watch?v=DWdUw8xykCM> [6:59 – could opt to watch only about the first minute or so of aerial shots] and then the Romare Bearden Park Retrospective <https://www.youtube.com/watch?v=DVVvybLHvNc> [4:35]. Have a class discussion about students own experiences with the park.

Next, like they did for the FDR Memorial, partner groups will explore the symbolism found throughout the park by clicking on the “park design” tab at <http://www.beardenfoundation.org/supportbeardenpark/supportbeardenpark.html> and completing graphic organizers with the information they find [See Appendix for graphic organizer].

As part of this study, my goal will be to take students on a field trip to explore Romare Bearden Park in person to compare their research perspectives with experiential perspectives. Once students return to class, they will create posters “advertising” the park. These should include information about specific areas in the park and should connect those areas to the life and work of Bearden. Consider sharing these (laminated) posters with the Charlotte Mecklenburg Parks and Recreation Central Regions Office along with a letter from the class about our project.

Section 3: Biography and/versus Autobiography

This segment of the unit will move students from examining the stories of others to thinking about their own stories, individually and collectively. Students will consider the life of Ruby Bridges, a young girl of historical importance that most children have been introduced to by third grade. They will compare her autobiographical account of her childhood [*Through My Eyes* by Ruby Bridges, Margo Lundell] with other’s accounts [books like *The Story of Ruby Bridges* by Robert Coles or *Ruby Bridges* by Madeline Donaldson and Disney’s film “Ruby Bridges”]. Have students work with small groups to discuss the similarities and differences with and between the different stories and have them individually complete Venn Diagrams to record this information. Engage students in academic conversations as they seek to determine what is “true” about her story and compare the difference between the autobiography and biographies.

Section 4: Classmate Biographies

Students will now be ready to do the work of representing one another biographically. Each student will be assigned another classmate to interview using a common interview guide [See Appendix for copy]. Using the information gathered, students will then write a biographical piece about their partners. These will be typed as Google Slides. To accompany each biography, students will create a second slide collage representing their partners. These will be shared with the subjects of their focus and the rest of the class. Dialogue about the fullness of the depiction of the life described and illustrated will follow. Students will complete an evaluative assessment of the work of the author of their biography [See Appendix for form].

Section 5: Examining What is Important in Our Own Lives and Writing About It

Students will next have the opportunity to flesh out their own stories. They will begin with reading the picture book The Important Book by Margaret Wise Brown. Students will be asked to create their own “important” lists that get to the essence of what is important about and to them. Explain to students that they are going use the language of Margaret Wise Brown (“The important thing about ____ is . . .” and “But the important thing about _____ is . . .”) to share biographically what is important about themselves.

Students will begin by making a list of what is important about them using a template to follow the book’s structure. [See Appendix for template] Encourage them to list those things that they most want friends, teachers, and families to know and to leave out unimportant personal details. Once their lists are made, they should prioritize the list from most to least important. Students will conference with me to ensure they understand the structure, are editing and revising their work, and are giving the assignment their best effort. These lists combined with personal timelines (assigned as homework – see form in Appendix) will serve as the skeletons for student autobiographical writing. Once student have completed these steps, they will type their final copy in Google slides.

Section 6: Monuments to Us!

In this section of our unit we will be returning to memorials and monuments, although this time the subjects will be the students themselves. Once done, students will create a “twinchie” (like the inchie phenomenon, only a bit larger for young artists) memorial representing their lives [4 twinchies by 5 twinchies, so 20 in all]. A twinchie resembles a patchwork quilt made of squares decorated with multiple mediums. These will reflect the autobiographical information found in their written work in a visual format. Each 2x2-inch square will be its own collage. Collage is when pieces of diverse materials and media, such as newspaper, magazines, photographs, fabric, and paint are combined into one arrangement. The term itself originates from the French “coller,” meaning “glue.” It became a distinct part of modern art at the beginning of the 20th century. Romare Bearden, whose art and park we have already explored, was celebrated for his collages. Through this artistic activity, students will further their connection with Bearden and the learning they have shared in thus far.

Distribute 8” by 10” pieces of cardstock that have 2” square grids on one side. Students will paint the blank side of the cardstock with a variety of acrylic paints to design an abstract background (show examples from Bearden’s work and from assorted Eric Carle books). The paper should be painted from edge to edge. Allow paintings to dry thoroughly. Have students go through magazines to find small words and pictures that represent some element of who they are. These should be cut out carefully and saved in an envelope or baggie. Once paintings are dry, students should carefully cut out each twinchie using the grid printed on the back. These should also be stored in an envelope or baggie. Students should next decorate squares one by one using magazine cut outs, and additional embellishments (these might include: buttons, stickers, beads, jewels, ribbons, colored paper, pop-poms, glitter glue, puff paints, etc.). Students will select one sheet from an assortment of 10 ½ by 13 inch colored construction paper. Then students will organize their 20 twinchies in a grid spacing them approximately ½ inch apart.

Once they are satisfied with the placement of their squares, they will adhere each one using glue dots.

Students will first share their written and creative work with their classmates. Additional exhibit opportunities will be provided to outside audiences (other classes, parents, community partners).

Section 7: Conclusion

To close the unit, engage students in one last academic conversation where students have the opportunity to share their experience being the subject of biographies and autobiographies. Encourage them to evaluate the validity of information presented about them and their feelings about what was shared and how it was delivered. Explore these same questions in evaluating the collage and the twinchie created about them. Connect this conversation to their study of the Franklin Delano Roosevelt Memorial, the Romare Bearden Park, and the biography and autobiographies of Ruby Bridges. How did they feel their own story was told best? Did this process change their perspectives on the information provided by the monuments, park, biographies, and autobiographies?

Assessments

The following assessments will be used throughout the course of this unit:

- Session 1 – Anecdotal records of student engagement in academic conversation, flyers created about FDR Memorial
- Session 2 – Anecdotal records of student engagement in academic conversation
- Session 3 – Anecdotal records of student engagement in academic conversation
- Session 4 – Peer evaluation of biography and biographical collage
- Session 7 – Anecdotal records of student engagement in final academic conversation

Notes

¹ Franklin, Benjamin . *Memoirs of the Life and Writings of Benjamin Franklin, Written by Himself to a Late Period, and Continued to His Death by W.T. Franklin. Comprising the Private Correspondence and Public Negotiations of Dr. Franklin and a Selection from His Works: Volume 1.* 2-3.

² Smith, Tara Bray. "There's Still No Word for 'Memoir' in German Publishing." Literary Hub. October 17, 2016. <http://lithub.com/theres-still-no-word-for-memoir-in-german-publishing/>.

³ "2016-2017 Selwyn Elementary School Improvement Plan Report." CMS School Web Sites – Selwyn Elementary School. <http://schools.cms.k12.nc.us/selwynES/Documents/Selwyn%20SIP%20Revised%201-17.pdf>

⁴ "English Language Arts Standards » Writing » Grade 3." Common Core State Standards Initiative. <http://www.corestandards.org/ELA-Literacy/W/3/>.

⁵ Galilei, Galileo. *Dialogue Concerning the Two Chief World Systems*. Edited by Stephen Jay Gould. Translated by Stillman Drake.

⁶ Isaiah Thomas Quotes. BrainyQuote.com, Xplore Inc, 2017. <https://www.brainyquote.com/quotes/quotes/i/isaiahthom387512.html>.

⁷ Petrucci, Armando. *Writing the Dead: Death and Writing Strategies in the Western Tradition*. Translated by Michael Sullivan., 20.

⁸ *Ibid*, 44.

⁹ *Ibid*, 98.

¹⁰ *Ibid*, 117-118.

¹¹ *Ibid*, 130.

¹² Phillips, Kendall R., ed. *Framing Public Memory*. 17-26.

¹³ *Ibid*, 158.

¹⁴ *Ibid*, 159.

¹⁵ Forty, Adrian, and Susanne Küchler. *The Art of Forgetting*.

¹⁶ Stevens, Quentin, and Karen A. Franck. *Memorials as Spaces of Engagement: Design, Use and Meaning*.

¹⁷ Knight, Cher Krause. *Public Art: Theory, Practice and Populism*. 23.

- ¹⁸ Stevens, Quentin, and Karen A. Franck. *Memorials as Spaces of Engagement: Design, Use and Meaning*.
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- ²⁰ Stamp, Jimmy. "The Failed Attempt to Design a Memorial for Franklin Roosevelt." *Smithsonian Magazine.com*. July 22, 2014
- ²¹ *Ibid.*
- ²² Mutchler, Meghan. "Roosevelt's Disability An Issue at Memorial." *The New York Times*. April 10, 1995
- ²³ "Franklin Delano Roosevelt Memorial." *Wikipedia: The Free Encyclopedia*. September 20, 2017.
- ²⁴ Sullivan, Patricia . "Landscape Architect Lawrence Halprin, 93." *The Washington Post*. October 28, 2009.
- ²⁵ The Art Story Contributors. "Romare Bearden Artist Overview and Analysis." *The Art Story: Modern Art Insight*. 2017.
- ²⁶ Support Bearden Park.
<http://www.beardenfoundation.org/supportbeardenpark/supportbeardenpark.html>.
- ²⁷ Jarvi, Carmella . "Romare Bearden Park Will Transform a City Block." *Knight Foundation*. September 5, 2011.
- ²⁸ "Romare Bearden Park (Charlotte, North Carolina)." *Wikipedia: The Free Encyclopedia*. November 14, 2016.
- ²⁹ Chantry, Erin. "A "Place" in the Queen City." *At the Helm of the Public Realm: An Urban Design Blog*. December 26, 2016.
- ³⁰ Support Bearden Park.
- ³¹ Petit, Bernie . "New Public Artwork in Charlotte Connects the First Two African-American Artists to Solo Exhibit at New York's Museum of Modern Art." *ASC Culture for All*. September 14, 2017.
- ³² Michaels, Debra , Ph.D. "Ruby Bridges." *National Women's History Museum*. 2015.
- ³³ Ben-Amos, Dan, and Liliane Weissberg, eds. *Cultural Memory and the Construction of Identity*. 202.

³⁴ Phillips, Kendall R., ed. *Framing Public Memory*. 249.

³⁵ Fivush, Robyn, and Catherine A. Haden, eds. *Autobiographical Memory and the Construction of a Narrative Self: Developmental and Cultural Perspectives*. 29.

³⁶ *Ibid*, 187-202.

Appendix 1: Teaching Standards

Key Ideas and Details

The English Language Arts portion of the third grade Common Core State Standards has standards for Key Ideas and Details in both the Reading Literature and Reading Informational Text Strands. In both, students are expected to “ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.”

Integration of Knowledge and Ideas

Third grade Common Core State Standards for English Language Arts Reading (both Literature and Informational Text) require that students use the information gained from illustrated and written text to demonstrate understanding, describe connections, and compare and contrast important points and details.

Text Types and Purposes

The Writing Standards of the third grade Common Core State Standards require that students be able to provide reasons to support their opinions, develop topics with facts, definitions, and details, and use descriptions to illustrate.

Comprehension and Collaboration

Within the Speaking and Listening Strand of third grade Common Core State Standards for English Language Arts students are mandated to “engage effectively in a range of collaborative discussions with diverse partners, building on others' ideas and expressing their own clearly.” (Standard One) Standard Three states that students should be able to “ask and answer questions about information from a speaker, offering appropriate elaboration and detail.”

Presentation of Knowledge and Ideas

The Common Core State Standards for English Language Arts Speaking and Listening Strand also anticipates that third grade students will report, tell, and/or recount “with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.”

History

In North Carolina Social Studies Essential Standards are established by the Department of Public Instruction. The first of five strands is History. Students are required to “Use historical thinking skills to understand the context of events, people and places.” Students are to use historical narratives to explain change over time and multiple perspectives.¹

Culture

The fifth strand of the NCDPI Social Studies Essential Standards asks that students understand how diverse cultures are visible in local and regional communities. Its second Clarifying Objective specifically looks at “how various groups show artistic expression within the local and regional communities.”

Visual Arts

The North Carolina Essential Standards for Third Grade Visual Arts have been developed by the Department of Public Instruction. The first strand, Visual Literacy, requires students to “use the language of visual arts to communicate effectively.” This is accomplished through identifying themes and through understanding that art is used to express personal ideas. This strand also has students apply creative and critical thinking skills to their own artistic expression. Contextual Relevancy is the second strand. Its focus is on understanding “the global, historical, societal, and cultural contexts” and “the interdisciplinary connections and life applications” of the visual arts.

Appendix 2: Teacher Resources

For More Information About Franklin Delano Roosevelt:

Video Biography [4:52] –

<https://www.biography.com/people/franklin-d-roosevelt-9463381>

Articles, Videos, and Speeches from the History Channel

<http://www.history.com/topics/us-presidents/franklin-d-roosevelt>

For More Information About Romare Bearden:

A brief biography -

<http://www.beardenfoundation.org/artlife/biography/biography.shtml>

The Art of Romare Bearden - A Resource for Teachers

<https://www.nga.gov/content/dam/ngaweb/Education/learning-resources/teaching-packets/pdfs/bearden-tchpk.pdf>

A 1979 interview with Romare Bearden [53:46] -

https://www.youtube.com/watch?v=Zcp1pW8I_tI

For More Information About Ruby Bridges:

The Ruby Bridges Foundation Website –

<https://rubybridgesasingh.weebly.com/ruby-bridges-foundation.html>

September 13, 2013 USA Today article and video [2:29] about Ruby Bridges reuniting with one of the federal marshals who escorted her to school each day -

<https://www.usatoday.com/story/news/nation/2013/09/06/civil-rights-ruby-bridges-marshall/2777463/>

For More Information About Twinchies:

Craft Blog with information about techniques to try when creating twinchies –

<https://stamphenge.wordpress.com/1-2/inchies-twinchies-definitions/>

“How to Make AWESOME Twinchies and Inchies” You Tube Video [30:06]

<https://www.youtube.com/watch?v=x7RysLCr-ZU>

For More Information About Collages:

“Mixed Media Collage Tutorial Step by Step”

<http://www.artinstructionblog.com/mixed-media-collage-tutorial-step-by-step>

Appendix 3: Student Resources

Suggested Picture Book Biographies and Autobiographies

A Boy Named FDR: How Franklin D. Roosevelt Grew Up to Change America. by Kathleen Krull. illus. by Steve Johnson & Lou Fancher. Knopf. 2011.

This picture book biography shows how, from childhood on, FDR was compassionate, cheerful, determined, and enormously likable. Though he had private tutors as a young boy and later attended an elite boys' school, he played pranks and had down-to-earth fun just like any boy today.

Franklin and Winston: A Christmas that Changed the World. by Douglas Wood. illus. by Barry Moser. Candlewick. 2011.

At the height of World War II, American President Franklin Delano Roosevelt and British Prime Minister Winston Churchill held an extraordinary month-long visit, during which they planned the success of the Allied powers and strategized a continuing peace for when the war ended.

Franklin Delano Roosevelt for Kids: His Life and Times with 21 Activities. by Richard Panchyk. Chicago Review Pr. 2007.

This book examines the Roosevelt family—including famous cousin Teddy Roosevelt and First Lady Eleanor Roosevelt—as well as FDR's early political career and subsequent 12 years in office during some of the most fascinating and turbulent times in American history.

The Important Book by Margaret Wise Brown, Illustrated by Leonard Weisgard. Harper Collins Publishers. 1977.

This book asks children to think deeply about the importance of everyday objects, from apples to spoons.

Make Your Mark, Franklin Roosevelt, by [Judith St. George](#). illus. by [Britt Spencer](#). Turning Point Books. 2007.

This illustrated biography explores the childhood life of a president, examining the influences that shaped Roosevelt's life.

Me and Uncle Romie: A Story Inspired by the Life and Art of Romare Bearden by Claire Hartfield, illustrated by Jerome Lagarrigue. Dial Books. 2002.

This picture book presents a fictionalized version of Harlem Renaissance artist Bearden through the eyes of a nephew visiting from North Carolina.

My Hands Sing the Blues: Romare Bearden's Childhood Journey by Jeanne Walker Harvey, illustrations by Elizabeth Zunon. Two Lions. 2011.

This picture book describes the patchwork of daily southern life that a young Romare Bearden saw out the train's window and the story of his arrival in shimmering New York City.

Ruby Bridges by Madeline Donaldson. Lerner Pub Group. 2009.

At the tender age of six, she integrated the first-grade class of William Frantz Elementary School. She arrived at the school under the protection of four gun-toting federal marshals and

had to walk past an mob of angry white people. Ruby spent first grade alone in a classroom with her beloved teacher, Mrs. Henry. The following year, the school became integrated.

The Story of Ruby Bridges by Robert Coles, Illustrated by George Ford. Scholastic. 2010. Sustained by family and faith, one brave six-year-old child found the strength to walk alone through howling protesters and enter a whites-only school in New Orleans in 1960.

Through My Eyes by Ruby Bridges and (Compiler, Editor) Margo Lundell. Scholastic Press. 1999.

An icon of the civil rights movement, Ruby Bridges chronicles each dramatic step of the integration of her elementary school in 1955 through her own words.

Who Was Franklin Roosevelt? by Margaret Frith. illus by Nancy Harrison and John O'Brien. Grosset & Dunlap. 2010.

In this biography readers learn that although polio left him wheelchair bound, Franklin Delano Roosevelt took office during the Great Depression and served as president during World War II. Elected four times, he spent thirteen years in the White House.

Note: Book descriptions have been adapted from those found for each text at amazon.com

Useful Website

<https://www.youtube.com/watch?v=W-PjhDgYf0E>

This brief video [6:30] is a great introduction to create mixed media twinchies.

Appendix 4: Materials Created for Unit

This appendix contains the following author created materials:

1. Guide to the FDR Memorial
2. Guide to Romare Bearden Park
3. Ruby Bridges Compare/Contrast Venn Diagram
4. Classmate Interview Form
5. Rubric for Assessing a Biography All About ME!
6. The Important Thing Writing Frame
7. Personal Timeline Assignment

Note: These items are not in Times New Roman because I would never use that in my classroom.

Name _____

Partner _____

GUIDE TO THE FDR MEMORIAL

[<http://www.freetoursbyfoot.com/visitors-guide-fdr-memorial/#5>]

List at least one trivia item about the Memorial.

Provide information about the design of the Memorial.

What are important elements of the Prologue Room?

What is worth noting about the First Term 1933-1937 Room?

What is crucial about the Second Term 1937-1941 Room?

What should one know about the Third Term 1941-1945 Room?

What is significant about the Fourth Term 1945 Room?

Name _____

Partner _____

GUIDE TO ROMARE BEARDEN PARK

[<http://www.beardenfoundation.org/supportbeardenpark/supportbeardenpark.html>]

Using complete sentences, record what information you believe visitors should know about the varied spaces found in Romare Bearden Park.

Big Moon Green:

The Perrons:

The Evocative Spine:

The Art Wall:

Maudell's Garden:

Madeline's Garden:

The Arbor and Trellis:

The Memory Walk:

The Formal Oval:

Childhood Muse Plaza:

Paris Memory:

The Baseball Plaza:



Illustrate your favorite part of Romare Bearden Park.

Name _____

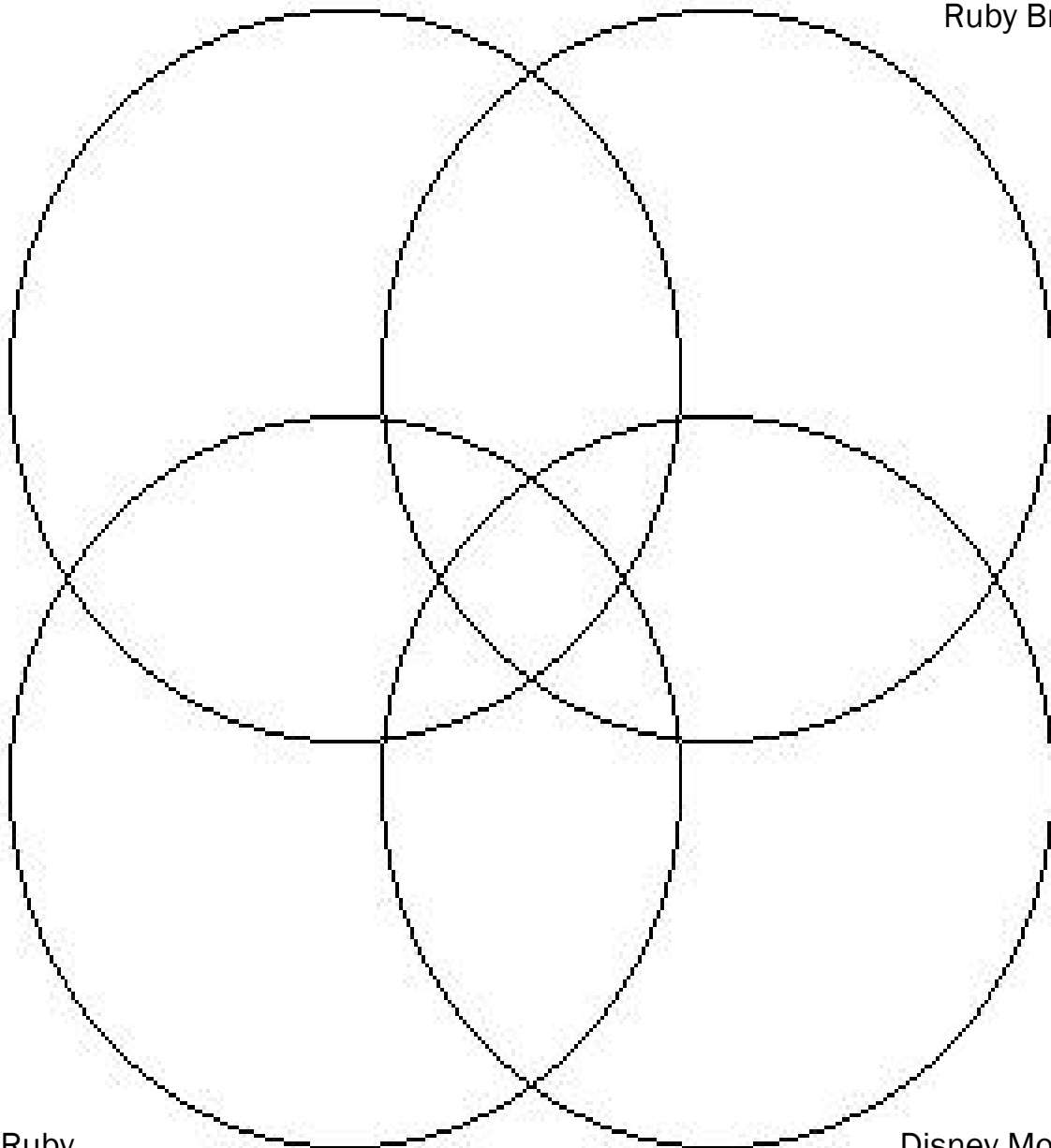
Date _____

RUBY BRIDGES COMPARE/CONTRAST VENN

DIAGRAM

Through My Eyes

The Story of
Ruby Bridges



Ruby
Bridges

Disney Movie:
Ruby Bridges

Name _____ Date _____

CLASSMATE INTERVIEW

I Interviewed (Full Name) _____

Age _____ Birthday _____

Family Members _____

Pets _____

Interests and Hobbies _____

Favorite Food _____

Favorite Color _____

Favorite Game _____

Favorite Book/Series _____

Favorite Song/Music _____

Favorite Movie or TV Show _____

Favorite Things _____

Has lived in Charlotte How Long? _____

Where Else Has S/He Lived? _____

Favorite Place Ever Visited & Why _____

What S/He Likes About School _____

When S/He Grows Up _____

What Would S/He Do With 3 Wishes? _____

What Would S/He Like To Be Able To Do For Others And Why? _____



















Something Others Would Be Surprised To Learn About Her/Him _____

Rubric for Assessing a Biography

All About ME!

Author's Name _____

My Name _____

| Evaluation Item and Comments | Rating |
|--|---|
| Interview conducted and recorded | <input type="radio"/>  <input type="radio"/>  <input type="radio"/>  |
| Introduction made with first sentence | <input type="radio"/>  <input type="radio"/>  <input type="radio"/>  |
| All details from interview included | <input type="radio"/>  <input type="radio"/>  <input type="radio"/>  |
| The conclusion tells others what is important about me | <input type="radio"/>  <input type="radio"/>  <input type="radio"/>  |
| DLR: Spelling, Punctuation, Grammar | <input type="radio"/>  <input type="radio"/>  <input type="radio"/>  |
| Collage represents me well | <input type="radio"/>  <input type="radio"/>  <input type="radio"/>  |

The important thing about _____ is

[1] _____

[2] _____

[3] _____

[4] _____

[5] _____

But the important thing about _____ is

Name _____ Date _____

AUTOBIOGRAPHY

MY FIRST YEAR: Birth until my 1st Birthday

Birthdate - _____

Born Where - _____

MY SECOND YEAR: Ending on my 2nd Birthday

MY THIRD YEAR: Ending on my 3rd Birthday

MY FOURTH YEAR: Ending on my 4th Birthday

MY FIFTH YEAR: Ending on my 5th Birthday

MY SIXTH YEAR: Ending on my 6th Birthday

MY SEVENTH YEAR: Ending on my 7th Birthday

Appendix 5: Important Questions to Ask at Monuments and Memorials

[Note: This list is based of the work of Loewen, James W. Loewen in his book, Lies Across America: What Our Historic Sites Get Wrong (New York: Simon & Schuster, 2007)]

1. When was this monument/memorial erected? How was that time different from ours? How was that time different from the time of the event or the person commemorated?
2. Who sponsored the monument/memorial? Which participants group's point of view is represented? What was their position in society when the event occurred? What was their position in society when the site went up?
3. What were the sponsor's motives? What were their ideas, purposes and values?
4. Who is the intended audience for the monument/memorial? What values were they trying to leave for us, today? What does the site ask us to go, do, or think about?
5. Did the sponsors have government support? How much? Who was ruling the government at the time? What arguments were used to get the government to agree to help?
6. Who is left out? What points of view go largely unheard? How would the story differ if a different group told it? Another political party? Another race? Another gender? Another social class? Another religious group?
7. Are there insulting or degrading words or symbols that would not be used today or by other groups?
8. How is the site used today? Do traditional ceremonies continue to connect today's public to it? Or is it ignored? Why?
9. Is the presentation accurate? What actually happened? What do historical sources tell of the event, people, or period commemorated by the monument/memorial?
10. How does this monument/memorial fit in with others that are erected to the same era or subject? What other people lived and events happened at that time that are not commemorated? Why?

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"2016-2017 Selwyn Elementary School Improvement Plan Report." CMS School Web Sites – Selwyn Elementary School.

<http://schools.cms.k12.nc.us/selwynES/Documents/Selwyn%20SIP%20Revised%201-17.pdf>

Provided most current data regarding school demographics.

The Art Story Contributors. "Romare Bearden Artist Overview and Analysis." The Art Story: Modern Art Insight. 2017. <http://www.theartstory.org/artist-bearden-romare.htm>

Biographical information about the artist Romare Bearden.

Ben-Amos, Dan, and Liliane Weissberg, eds. *Cultural Memory and the Construction of Identity*. Detroit, MI: Wayne State Univ. Press, 1999.

A variety of scholars explore the dynamics of cultural memory.

Brown, Margaret Wise. *The Important Book*. New York, NY: Harper Collins Publishers, 1949 (renewed 1977).

This is the mentor text that I used to help students use what they know about lists to communicate what they feel is important about themselves.

Chantry, Erin. "A "Place" in the Queen City." At the Helm of the Public Realm: An Urban Design Blog. December 26, 2016. <https://helmofthepublicrealm.com/2013/12/26/a-place-in-the-queen-city/>

A local urban designer describes details of the Romare Bearden Park.

"English Language Arts Standards » Reading: Literature » Grade 3." Common Core State Standards Initiative. Accessed September 14, 2016. <http://www.corestandards.org/ELA-Literacy/RL/3/>.

This page from the Common Core State Standards Initiative website provides the specifics of third grade English Language Arts standards for reading literature.

"English Language Arts Standards » Speaking & Listening » Grade 3." Common Core State Standards Initiative. Accessed September 14, 2016. <http://www.corestandards.org/ELA-Literacy/SL/3/>.

This page from the Common Core State Standards Initiative website provides the specifics of third grade English Language Arts standards for speaking and listening.

"English Language Arts Standards » Writing » Grade 3." Common Core State Standards Initiative. Accessed September 14, 2016. <http://www.corestandards.org/ELA-Literacy/W/3/>.

This page from the Common Core State Standards Initiative website provides the specifics of third grade English Language Arts standards for writing.

Fivush, Robyn, and Catherine A. Haden, eds. *Autobiographical Memory and the Construction of a Narrative Self: Developmental and Cultural Perspectives*. London: Lawrence Erlbaum Associates, 2003.

These authors describe how we create life narratives embedded in social-cultural frameworks that define what is appropriate to remember and how to remember it.

Forty, Adrian, and Susanne Küchler. *The Art of Forgetting*. Oxford: Berg, 2001.

Traces the process through which monuments give rise to collective memories.

Franklin, Benjamin . *Memoirs of the Life and Writings of Benjamin Franklin, Written by Himself to a Late Period, and Continued to His Death by W.T. Franklin. Comprising the Private Correspondence and Public Negotiations of Dr. Franklin and a Selection from His Works: Volume 1. 2-3.*

Benjamin Franklin's Autobiography is both an important historical document and the first autobiography to achieve widespread popularity. It remains one of the most popular examples of the genre ever written.

"Franklin Delano Roosevelt Memorial." Wikipedia: The Free Encyclopedia. September 20, 2017. https://en.wikipedia.org/wiki/Franklin_Delano_Roosevelt_Memorial

General information regarding the FDR memorial.

Galilei, Galileo. *Dialogue Concerning the Two Chief World Systems*. Edited by Stephen Jay Gould. Translated by Stillman Drake.

I used a quote from this 1632 book by Galileo Galilei comparing the Copernican system with the traditional Ptolemaic system.

Isaiah Thomas Quotes. BrainyQuote.com, Xplore Inc, 2017.

<https://www.brainyquote.com/quotes/quotes/i/isaiahthom387512.html>

Quote by Isaiah Thomas, Sr.

Jarvi, Carmella . "Romare Bearden Park Will Transform a City Block." Knight Foundation. September 5, 2011. <https://knightfoundation.org/articles/romare-bearden-park-will-transform-a-city-block>

Knight Foundation article about the groundbreaking of and vision for the Romare Bearden Park in Charlotte's Center City.

Knight, Cher Krause. *Public Art: Theory, Practice and Populism*. Malden, MA: Blackwell, 2009.

This text examines the history of American public art and expands its definition to include a broader scope of works and concepts.

Loewen, James W. *Lies Across America: What Our Historic Sites Get Wrong*. New York: Simon & Schuster, 2007.

This book scrutinizes sites that promote incorrect interpretations of American history and raises questions about what Americans choose to memorialize. I modified his list of questions to consider when viewing/visiting monuments and memorials for use with my students.

Michaels, Debra , Ph.D. "Ruby Bridges." National Women's History Museum. 2015. Accessed November 16, 2017. <https://www.nwhm.org/education-resources/biographies/ruby-bridges>.

Biographical information about Ruby Bridges.

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