



Faith Ringgold

Denver Public Schools

In partnership with Metropolitan State College of Denver

El Alma de la Raza Project



Faith Ringgold

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Grades 3–5

Implementation Time
for Unit of Study: 3 weeks

Denver Public Schools
El Alma de la Raza Curriculum
and Teacher Training Program

Loyola A. Martinez, Project Director

Faith Ringgold

Concepts

- Role modeling
- Recreation of art
- Art media
- Soft sculpture
- Ethnic pride
- Originality
- Creativity

Standards Addressed by This Unit

Reading and Writing

Students write and speak for a variety of purposes and audiences. (RW2)

Students write and speak using formal grammar, usage, sentence structure, punctuation, capitalization, and spelling. (RW3)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

Visual Arts

Students recognize and use the visual arts as a form of creativity and communication. (VA1)

Students know and apply visual arts materials, tools, techniques, and process. (VA3)

Students know and apply visual arts to various historical and cultural traditions. (VA4)

Introduction

Faith Ringgold knew she wanted to be an artist at an early age. Born in Harlem, New York, in 1930, Faith didn't know of too many famous African-American artists. Her chance of becoming famous seemed grim to most people close to her, but she aspired to be a famous African-American artist. Growing up with bad asthma, Faith often had to stay home from school, sometimes for long periods. Her mother, a dressmaker, taught her lessons so she wouldn't fall behind in her studies. Little did her mother or Faith know, but the best lesson of all was the exposure to the arts, especially sewing. Faith's mother would give her small pieces of fabric to entertain her while she sewed. As Faith got older, she became known for her artistic abilities at school. She took art classes or practiced drawing portraits throughout elementary, middle, and high school. It seemed clear to Faith that she would be an artist.

In college, she took formal art classes and learned about famous artists. Later on, when she was figuring out what her art should look like, she put all of her art training aside and relearned it the way she wanted. She combined what she knew about European art with African art and began developing a style she could call her own: African-American art. African Americans from the past and present influence her art. She has created many pieces, from quilts to dolls to paintings, and they all reflect an expression of the female African-American experience.

Implementation Guidelines

It is recommended that this unit be taught in third, fourth, or fifth grade, primarily as an art unit (an artist study) or an author study. This unit incorporates reading, writing, and art. Students will be working with partners and cooperative groups. Some preteaching of paired and cooperative work may be needed. If a teaching technique is foreign to your students, it is a good idea to practice and introduce it ahead of time.

Allow ample time for students to share their work. Although the finished products are important, the process should be the focus of each lesson.

A computer with Internet access can be used to look at art. However, Internet activities and extensions are enrichments and are optional. The unit won't be compromised if Internet access is not available.

If you are unfamiliar with Faith Ringgold, it is recommended that you read the student books listed in the bibliography before teaching the unit. These books will give you a great knowledge base to teach this unit.

Instructional Materials and Resources

The following resources are needed for implementing this unit:

Lesson 1:

- Multiple copies of *Talking to Faith Ringgold* by Faith Ringgold, Linda Freeman, and Nancy Roucher
- Construction paper
- Crayons
- Markers or colored pencils
- Poster of *Dove of Peace* by Pablo Picasso
- One piece of large butcher paper

Lesson 2:

- Talking to Faith Ringgold* by Faith Ringgold, Linda Freeman, and Nancy Roucher
- Pieces of fabric and felt (some at least 12" x 12")
- Drawing paper
- Pencils
- Sharp scissors
- Pins
- Sewing needles and thread
- Polyester fiberfill (or cotton balls)
- Buttons, yarn, beads, or other small items
- Craft or fabric glue (or a hot glue gun if students have experience with them)

Lesson 3:

- Multiple copies of *Tar Beach* by Faith Ringgold
- "A Second Look at *Tar Beach*" worksheet (see page 12)
- Dictionaries

Lesson 4:

- A piece of 12" x 18" construction paper for each student
- Wallpaper scraps (or strips of construction paper if wallpaper isn't available)
- Computer and printers (or nice paper for their final copy if computers aren't available)
- Scissors
- Glue
- Oil pastels (or markers, crayons, or colored pencils)

Lesson 5:

- Invisible Princess* by Faith Ringgold
- "More Than a Name" worksheet.

Lesson 6:

- Multiple copies of:
 - Dinner at Aunt Connie's House* by Faith Ringgold
 - If a Bus Could Talk: The Story of Rosa Parks* by Faith Ringgold
 - Aunt Harriet's Underground Railroad in the Sky* by Faith Ringgold
 - Dreams of Martin Luther King* by Faith Ringgold

Lesson Summary

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	Read one of Faith Ringgold's well-known books and find out her motivation for writing it.	
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LESSON 1: Making It Your Own

What will students be learning?

STANDARDS

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARKS

Students will use comprehension strategies.

Students will adjust reading strategies for a variety of purposes such as reading carefully, skimming and scanning, fitting materials into an organized pattern, reading a variety of literature chronologically, finding information to support particular ideas, and finding the sequence of steps in publications, including textbooks and technical articles.

Students will write and speak for a variety of purposes such as telling stories, presenting analytical responses to literature, conveying technical information, explaining concepts and procedures, and persuading.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

Students will read literature that reflects the uniqueness, diversity, and integrity of the American experience.

OBJECTIVES

The student will demonstrate new-found knowledge about Faith Ringgold by contributing to a class web.

The student will understand the process Faith Ringgold uses to make her art look different by looking at a famous painting and changing it to make it his or her own.

SPECIFICS

Faith Ringgold believed in herself. While she was in college she decided she was going to be an artist although one of her professors told her she would never be an artist because she didn't know how to draw. Faith knew she could be an artist, but wasn't sure how her art was going to look. To figure this out, she combined her art knowledge from college with her interest in African art. One of the ways she developed her own style was by copying other examples of African art. She would get books of African art and copy the images. She would purposely make them look different to give her art her own style. Faith continued to learn elements of African art and used these elements in her art. As time went by, she began to feel that her art expressed who she was: an African-American female.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Paired reading

Whole-group discussion

Graphic organizer—webbing

PRELIMINARY LESSON PREPARATION

Review vocabulary. Create pairs or groups of three ahead of time. Be sure to pair strong readers with reluctant readers. Get a large piece of butcher paper for an ongoing class web about Faith Ringgold. Write the following discussion questions on the board: 1) What does art look like?; 2) What does it mean to be an artist?; and 3) What famous artists do you know? You should know that Pablo Picasso was one of the most famous artists of the 20th century. The purpose of this lesson isn't to teach students about Pablo Picasso, but to allow them to get a glimpse of what it might have been like for Faith Ringgold to give her art her own style.

ACTIVITIES

Lead a whole-group discussion about art. Begin by asking for responses to the questions you wrote on the board (see above). List responses on the board. This will get the students warmed up and ready to find out more about the subject of art.

Explain to students that they will be learning about a famous artist named Faith Ringgold. In small groups (two or three students) have students read *Talking to Faith Ringgold* by Faith Ringgold, Linda Freeman, and Nancy Roucher. Have students discuss as they read. Encourage them to use some ideas from the book to elicit discussion. The students should be recording, in a web format, important facts about Faith Ringgold. After they've read and recorded facts, have them write down five to 10 things in their lives that would influence their art (family, school, television, etc.). Then, as a whole group, ask, "What did you learn about Faith Ringgold?" As students tell you, record the information on the large class web. Invite them to share the five to 10 things they wrote down that might influence their art.

Explain to the students that Faith Ringgold didn't want her art to look like every other artist's. She began creating her own art by copying other artist's work, but making it her own by making features bigger, using bolder colors, and in many other ways.

Display Pablo Picasso's *Dove of Peace*. Explain that he was a famous 20th-century artist and may have been one that Faith Ringgold studied. Invite them to recreate this piece of art to make it their own. Remind them that Faith Ringgold pulled in her experiences as an African American woman to help her create her art. What kinds of things could the students pull into their art to make it theirs? Remind them of the five to 10 things they wrote down.

VOCABULARY

African American A U.S. citizen with African descendants

Elements of art The components of visual arts such as color, line, shape, form, texture, and balance

RESOURCES/MATERIALS

Multiple copies of *Talking to Faith Ringgold* by Faith Ringgold, Linda Freeman, and Nancy Roucher

Paper for web

Construction paper, crayons, markers, or colored pencils

Poster of *Dove of Peace* by Pablo Picasso

One piece of large butcher paper

ASSESSMENT

Each student should have completed an information web on Faith Ringgold, written five to 10 things that might influence their art, and recreated *Dove of Peace* to make it their own. Use the following rubric to assess the student's work.

<u>Rubric points</u>	<u>Description</u>
4	The student has completed at least 10 facts about the life, art, and family of Faith Ringgold. The facts provide specific information and are not generalities.
3	The student has completed at least eight facts about the life, art, and family of Faith Ringgold. The facts may contain some generalities.
2	The student has completed at least six facts about the life, art, and family of Faith Ringgold. The facts may contain some generalities.
1	The student has completed fewer than six facts about the life, art, and family of Faith Ringgold. The listed facts are generalities and provide no substance.

<u>Rubric Points</u>	<u>Description</u>
4	The student recreated <i>Dove of Peace</i> with great effort to make it his or her own. It clearly reflects one or more of the five to 10 things in their own life that would influence their art.
3	The student recreated <i>Dove of Peace</i> to make it his or her own. It reflects one or more of the five to 10 things in their own life that would influence their art.
2	The student recreated <i>Dove of Peace</i> with little effort to make it his or her own. There is little or no evidence of the art being influenced by anything in his or her life.
1	The student recreated <i>Dove of Peace</i> with no effort to make it his or her own. There is no evidence of the art being influenced by anything in his or her life.

LESSON 2: Soft Sculptures

What will students be learning?

STANDARDS

Students write and speak for a variety of purposes and audiences. (RW2)

Students write and speak using formal grammar, usage, sentence structure, punctuation, capitalization, and spelling. (RW3)

Students read and recognize literature as a record of human experience. (RW6)

Students recognize and use the visual arts as a form of creativity and communication. (VA1)

Students know and apply visual arts materials, tools, techniques, and process. (VA3)

BENCHMARKS

Students will plan, draft, revise, proofread, edit, and publish written communications.

Students will use correct sentence structure in writing.

Students will demonstrate correct punctuation, capitalization, and spelling.

Students will read classic and contemporary literature of the United States about the experiences and traditions of diverse ethnic groups.

Students will select and use visual images, themes, and ideas in their own works of art to create and communicate meaning.

Students will use different materials, tools, techniques, and processes in creating their own works of art.

OBJECTIVES

The student will demonstrate his or her understanding of role models by writing a paragraph explaining who his or her role model is and why.

The student will demonstrate his or her understanding of the writing process (with emphasis on editing/revising) by writing a paragraph explaining who his or her role model is and why.

The student will demonstrate an understanding of Faith Ringgold's soft sculptures by creating a soft sculpture of his or her role model.

SPECIFICS

Much of Faith Ringgold's art is made out of fabric in some way. This is because her mother was a fashion designer and dressmaker and a big influence on her. Faith had asthma as a child and had to spend many days out of school. Her mother would work on sewing projects and Faith would experiment with pieces of fabric her mother gave her. It wasn't until after college when Faith realized how her mother influenced her.

Faith Ringgold wanted her art to reflect who she is. Because she wanted to develop her own style, she experimented with many different art mediums. One type of art she creates is soft sculptures. Some soft sculptures are like small dolls and some are portrait masks. They are made out of fabric, beads, fringe, and embroidery. Famous African Americans, as well as other African Americans who are important to her, inspire her soft sculptures.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read aloud

Graphic organizer—webbing

Modeling

Stages of the writing process

Group discussion

PRELIMINARY LESSON PREPARATION

Review vocabulary. Some preteaching may be needed if students are unfamiliar with the writing process or with the concept of role models. Collect all materials needed for soft sculptures. Spread them out on a table so it is easy for students to get to them. Cut some fabric pieces into 12-inch squares. These 12-inch squares are to be used for the body (basic structure) of their role models. Display a variety of these square pieces, not just the plain fabric.

ACTIVITIES

Ask students if they have a role model or a person who has influenced them. Explain what this means and tell them about your own role model. Guide the discussion so all students are clear about the meaning of role models.

Invite students to choose one of their role models and write about that person. Have the students use the writing process, beginning with the prewriting stage. After about 10 to 15 minutes of prewriting, allow students to share so they can get ideas from each other and so you can see if they're on the right track. This writing project should be taken through the writing process (prewriting, rough draft, edit, revise, publish), and the final paper should be at least one page in length.

Once the students have completed their role model paper (or during the revising and editing stage if they need motivation to finish), explain that they will be creating a soft sculpture of their role model to accompany their writing when they have finished their written piece. Read them the "Specifics" section. Show them pages 11, 14, and 15 in *Talking to Faith Ringgold*.

Once they have finished their written piece, they are ready to create a soft sculpture of their role model. Have them sketch a basic outline of their role model on a piece of 12-inch square paper first. Once they have drawn a basic shape for the body, have them pin it to two of the 12-inch square pieces of fabric and cut it out. Sew the two pieces together, leaving an opening for the stuffing. Stuff it and sew the opening closed. Add features and clothing using scraps of fabric, buttons, etc. The students can either sew or glue these features on.

Be sure to allow sharing throughout this project. Display the finished soft sculptures with the papers about their role models.

VOCABULARY

Sculpture The creation of three-dimensional forms by carving, modeling, or assembling

Role model Someone you look up to and may strive to be like

Media Broad categories for grouping works of visual art according to the art materials used, for example, the painting media are: water color, oil, tempera, acrylic, etc.

RESOURCES/MATERIALS

Talking to Faith Ringgold by Faith Ringgold, Linda Freeman, and Nancy Roucher

Pieces of fabric and felt (some at least 12" x 12")

Drawing paper

Pencils

Sharp scissors

Pins

Sewing needles and thread

Polyester fiberfill (or cotton balls)

Buttons, yarn, beads, sequins, or other small items

Craft or fabric glue (or a hot glue gun if students have had experience using them)

ASSESSMENT

Each student should have completed a paper on his or her role model and a soft sculpture to represent his role model. Use the grading rubric below to assess these projects.

<u>Rubric Points</u>	<u>Description</u>
3	The student's paper clearly defines a certain individual as his or her role model. There is ample evidence the student used the writing process and has fewer than five spelling, punctuation, or grammatical errors in his or her published piece.
2	The student's paper defines a certain individual as his or her role model. There is evidence that the student used the writing process and has no more than six spelling, punctuation, or grammatical errors in his or her published piece.
1	The student's paper is written about an individual who is his or her role model. There is some evidence that the student used the writing process. There are more than six spelling, punctuation, or grammatical errors in his or her published piece.

<u>Rubric Points</u>	<u>Description</u>
3	The student has a soft sculpture of his role model that has at least three recognizable characteristics.
2	The student has a soft sculpture of his role model that has one or two recognizable characteristics.
1	The student has a soft sculpture of his role model with no recognizable characteristics.

LESSON 3: *Tar Beach*

What will students be learning?

STANDARDS

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARKS

Students will use comprehension strategies.

Students will write and speak for a variety of purposes.

Students will identify the purpose, perspective, and historical and cultural influences of a speaker, author, or director.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

Students will read literature that reflects the uniqueness, diversity, and integrity of the American experience.

OBJECTIVES

The student will demonstrate an understanding of an artist's motivation to create both a piece of art and write a story, by reading *Tar Beach* and completing the "A Second Look at *Tar Beach*" worksheet.

SPECIFICS

When Faith Ringgold got an opportunity to show her paintings around the world she was very excited. The only problem was she had to ship her work to art galleries in other cities and countries—the heavy wooden frames were hard to pack and expensive to ship. She found a solution when she was in Holland where she saw tankas. These are paintings that are framed in cloth. When she returned home from Holland, she and her mother began making soft frames for her paintings. Next, she began writing stories to put on her paintings.

Faith Ringgold has written and illustrated children's books, some of which have been based on her story quilts.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Venn diagram

Read aloud

Paired reading

PRELIMINARY LESSON PREPARATION

Pair students ahead of time. Review vocabulary.

ACTIVITIES

Read *Tar Beach* to students. Explain to them that the book was actually a quilt first. Show them the poster of *Tar Beach*. Compare and contrast the two as a whole group using a Venn diagram on the board. Ask which they like better and why? Show them the other story quilts. Ask “Why do you think Faith Ringgold hasn’t made these into books?” You might read a few sections on one of the quilts to give them the idea that they are written for adults, and may not be as interesting for children.

Have students reread *Tar Beach* with a partner. After reading, have students complete the “A Second Look at *Tar Beach*” worksheet (see page 12) independently with their partner.

Regroup the class once the worksheets have been completed. Invite groups to share their answers. Read the last page (the biographical information about Faith Ringgold) to the students. Give them the chance to add to their answers on the worksheet, using a different color pencil or pen, now that they’ve heard more specific information about *Tar Beach*. Instruct them not to erase their first answers because you want to see their original responses. Be sure to explain to them that “flying” is an important motif in African-American folktale literature.

VOCABULARY

Motif a principal idea or theme in a piece of music, literature, etc.

RESOURCES/MATERIALS

Multiple copies of *Tar Beach* by Faith Ringgold

“A Second Look at *Tar Beach*” worksheet—one per student

Dictionaries

ASSESSMENT

Each pair of students should have completed the “A Second Look at *Tar Beach*” worksheet.

<u>Rubric Points</u>	<u>Description</u>
4	The student’s original answers to the questions on the worksheet are indicative of a clear understanding and interpretation of <i>Tar Beach</i> and Faith Ringgold as an artist. This student had to add only one or two things to the worksheet after the group discussion.
3	The student’s original answers to the questions on the worksheet demonstrate a basic understanding and interpretation of <i>Tar Beach</i> and Faith Ringgold as an artist. This student had to add three or four things to the worksheet after the group discussion.
2	The student’s original answers to the questions on the worksheet demonstrate less than a basic understanding and interpretation of <i>Tar Beach</i> and Faith Ringgold as an artist. This student had to add four or five things to the worksheet after the group discussion.
1	The student’s original answers to the questions on the worksheet demonstrate little or no understanding and interpretation of <i>Tar Beach</i> and Faith Ringgold as an artist. This student had to add more than five things to the worksheet after the group discussion.

Name _____

A Second Look at *Tar Beach*

1. Based on the information you've gathered the last few days about Faith Ringgold, why do you think she wrote this story?

2. What kinds of hardship are Cassie's family dealing with and why?

3. What do you think the flying really means?

4. Remember that Faith Ringgold uses her own experiences and experiences of other African American people to help her create her art. How has she done that in *Tar Beach*?

5. What is a motif? If you don't know, use a dictionary to help you.

6. Draw the motif in *Tar Beach* on the backside of this worksheet.

LESSON 4: Story Quilts

What will students be learning?

STANDARDS

Students write and speak for a variety of purposes and audiences. (RW2)

Students write and speak using formal grammar, usage, sentence structure, punctuation, capitalization, and spelling. (RW3)

Students recognize and use the visual arts as a form of creativity and communication. (VA1)

BENCHMARKS

Students will write and speak for a variety of purposes.

Students will recognize, understand, and use formal grammar in speaking and writing.

Students will use correct sentence structure in writing.

Students will demonstrate correct punctuation, capitalization, and spelling.

Students will select and use visual images, themes, and ideas in their own works of art to create and communicate meaning.

Students will examine and critique their own and others' works of art.

OBJECTIVES

The student will demonstrate understanding of the structure of a story quilt by creating one of their own.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Modeling

Writing process

Peer assessment

PRELIMINARY LESSON PREPARATION

If possible, get old wallpaper books from wallpaper and paint stores. Rip out the pages and put them in a pile for students to choose from. If wallpaper isn't available, cut strips of construction paper instead.

ACTIVITIES

Revisit the story quilt posters. Tell students they are going to be creating one of their own. First, they need to write a short story about anything they want. It can be about something that actually happened to them or something fictitious. This is also a good time to tie in any curricular subjects or topics (science, social studies) and possibly have students write a fictional story relating to a unit of study. Take this writing project through the writing process and publish the final stories, using a computer if possible.

After the stories are complete, students will create a picture on 18" x 12" construction paper. They should fill the entire 18" x 12" paper with an illustration that represents the main idea of their story. Cray pas (oil pastels) work best, however, crayons, markers or colored pencils can be used. Next, students create a border out of wallpaper. They should create some kind of pattern using either squares or triangles. This border should be about 5-inches wide. If wallpaper isn't available, they can either color or cut out construction paper to create a border.

The final step should be cutting apart their stories and gluing them around their border. Be sure to have them leave a little bit of the border showing when gluing down their stories. Show them what you mean by directing their attention back to some story quilts Faith Ringgold created.

RESOURCES/MATERIALS

18" x 12" white construction paper

Wallpaper scraps

Computers and printers for publishing stories (or nice paper if computers and printers aren't available)

ASSESSMENT

Peer assessments: Students exchange story quilts and assess each other's quilts using the checklist on page 15.

Name of Student Being Assessed _____

Peer Assessment Checklist



There are less than 4 spelling, punctuation, or grammatical mistakes in the story.

The story was interesting to read.

The illustration represents the main idea of the story.

The illustration fills up the entire 18" x 12" paper.

The picture is surrounded by a border.

Grading scale

A 5 checks

B 4 checks

C 3 checks

D 2 or fewer checks

Assessor: Ask the student you are assessing the following question and write down his or her response.

“One thing I really like about this story quilt is...”

Assessor's Signature _____

LESSON 5: *Invisible Princess*

What will students be learning?

STANDARDS

Students write and speak for a variety of purposes and audiences. (RW2)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARKS

Students will write and speak for a variety of purposes.

Students will identify the purpose, perspective, and historical and cultural influences of a speaker, author, or director.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

Students will read literature that reflects the uniqueness, diversity, and integrity of the American experience.

OBJECTIVE

The student will understand the impact a name can have on the meaning and understanding of a story by reading *Invisible Princess* and completing the “More Than a Name” worksheet on page 18.

SPECIFICS

Faith Ringgold is very proud to be an African American woman. She wants her granddaughters to feel the same way. So, when her granddaughters began asking questions about why there were never African American princesses in any stories, she began working on one of her own. *Invisible Princess* is the foundation for a story quilt called “Born in a Cotton Field.”

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read aloud

Whole-group discussion

PRELIMINARY LESSON PREPARATION

Review vocabulary from this lesson and previous lessons.

ACTIVITIES

Read *Invisible Princess* to students. Don't stop for much discussion. Just allow them to enjoy the story.

Once you've read the book to the class, begin a discussion. Ask them what they thought of the story. What kind of a story is it (fairy tale)? What did they like? Dislike? Hopefully the students will have picked up on the names of the characters in the book and realize there is a connection between their names and their personalities. If that doesn't occur, direct the discussion along that path. Explain that many authors do this when trying to get a certain point across. It seems to make the characters more powerful. Can they think of any other stories where this has happened?

Read the story aloud a second time and have the students concentrate on the symbolism of each name. Then, have them complete the "More Than Just a Name" worksheet (see page 18). When the worksheets are complete, come back together as a group and discuss their answers.

VOCABULARY

Mourn to grieve

Shrine a sacred place

Summon send for or call

Vow a promise or pledge

Repent to feel pain or sorrow for something done or left undone

Remorse anguish of mind caused by guilt

RESOURCES/MATERIALS

Invisible Princess by Faith Ringgold

"More Than a Name" worksheet—one per student

ASSESSMENT

Each student should have completed the "More Than a Name" worksheet. Use the following rubric to assess the student's work.

<u>Rubric Points</u>	<u>Description</u>
4	The student clearly understands the meaning and importance of each name in <i>Invisible Princess</i> .
3	The student understands the meaning and importance of five names in <i>Invisible Princess</i> .
2	The student understands the meaning and importance of three or four names in <i>Invisible Princess</i> .
1	The student understands the meaning and importance of less than three names in <i>Invisible Princess</i> .

Name _____

More Than Just a Name

DIRECTIONS: Faith Ringgold chose the names very carefully when she wrote *Invisible Princess*. These names have great significance in the story. Explain why Faith Ringgold might have chosen each of these names for the characters and places in her story. Each one is more than just a name.

1. Mama and Papa Love

2. Captain Pepper

3. Great Lady of Peace

4. Village of Visible

5. Patience

6. Invisible Princess

7. If you could change your name to a word that has a definition (like Love or Patience), what would it be and why?

LESSON 6: Other Picture Books by Faith Ringgold

What will students be learning?

STANDARDS

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students read to locate, select, evaluate, and make use of relevant information from a variety of media, reference, and technological sources. (RW5)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARKS

Students will use comprehension strategies.

Students will adjust reading strategies for a variety of purposes.

Students will use word recognition skills, strategies, and resources.

Students will write and speak for a variety of purposes.

Students will select relevant material for reading, writing, and speaking purposes.

Students will paraphrase, summarize, organize, evaluate, and synthesize information.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

Students will read literature that reflects the uniqueness, diversity, and integrity of American experience.

OBJECTIVES

The student will learn about one or more famous African Americans by reading one of Faith Ringgold's picture books and will conduct an informal oral report about that famous African American.

SPECIFICS

Faith Ringgold seems to be taking off as an author and illustrator. She has written several books that have won awards and continues to entertain children of all ages. Many of her stories include information about famous African Americans. She informs the readers of their importance by putting factual information into a story so that it is easier to understand.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Book talk

Graphic organizer—webbing

Informal oral reporting

PRELIMINARY LESSON PREPARATION

Some preteaching of a book talk may be necessary. A book talk is when a person talks about a book and shows/tells highlights of the book. They should show important pictures and give enough information (not tell the entire story) so the audience has a good idea of what the book is about. The teacher may want to create book talk groups ahead of time. These groups should include students who have read different books.

ACTIVITIES

Allow students to choose one of Faith Ringgold's books they haven't read. Instruct them to read it and be ready to report on the famous African American(s) in the book. Have them read it for the first time just to enjoy the story and not to gather facts. Then, have them reread it and take notes on the famous African American(s) in the story. Each student should record at least five facts about the famous African American. They will be reporting their facts to a small group of students who have read different books. In addition to the facts, the students should be prepared to explain why the African American might have influenced Faith Ringgold enough to write a story about him or her and why they did or didn't like the book. Inform them that all the members in the group should learn something about these people Faith Ringgold has written about, whether they read the book or not.

Divide students into groups so that there is representation for each picture book. Each student should do a book talk about the book he or she read. Remind them to report the facts about the person he or she read about, explain why the African American might have influenced Faith Ringgold enough to write a story about him or her, and why they did or didn't like the book.

RESOURCES AND MATERIALS

Multiple copies of *Dinner at Aunt Connie's House*, *If a Bus Could Talk: The Story of Rosa Parks*, *Aunt Harriet's Underground Railroad in the Sky* and *Dreams of Martin Luther King* by Faith Ringgold.

VOCABULARY

Influence..... to have an effect on someone or something

ASSESSMENT

Each student should have read a picture book, taken notes on the famous African American, given a book talk to a small group, and presented information about the famous African American. Each student should be able to explain why the African American in the book he or she read might have influenced Faith Ringgold.

Checklist For Grading

- ✓
- ___ The student gave a book talk about their picture book to the group.
- ___ The student wrote at least five facts about the famous African American in their picture book.
- ___ The student told the book talk group why the famous African American might have influenced Faith Ringgold.

Grading Scale

- A 3 checks
- B 2 checks
- C 1 check
- F No checks

Annotated Bibliography

Bissel, Stephanie, and Janis Bunchman. *Pictures and Poetry*. Worcester, Massachusetts: Davis Publications, 1994.

Teacher resource. An activity book that ties artists and poets together.

Cameron, Dan, Ann Gibson, Patrick Hill, Thalia Gouma-Peterson, Richard J. Powell, Moira Roth, and Michele Wallace. *Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts*. Berkeley, California: University of California Press, 1998.

An adult biography. Includes photographs of Faith Ringgold and her artwork for a mature audience. Good source of background knowledge for the teacher.

Freeman, Linda, Faith Ringgold, and Nancy Roucher. *Talking to Faith Ringgold*. New York: Crown Publishers, Inc., 1996.

An autobiography for young readers, full of text, photographs of Faith Ringgold's art, and pictures of her throughout her life.

Ringgold, Faith. *Aunt Harriet's Underground Railroad in the Sky*. New York, Crown Publishers, Inc., 1992.

A picture book written and illustrated by Faith Ringgold about Harriet Tubman and the Underground Railroad.

Ringgold, Faith. *Dinner at Aunt Connie's House*. New York: Hyperion Paperbacks for Children, 1993.

A picture book for children, written and illustrated by Faith Ringgold, about a girl and her brother having dinner at their aunt's house, where the paintings of famous African Americans talk and teach the girl and boy about themselves.

Ringgold, Faith. *If a Bus Could Talk: The Story Rosa Parks*. New York: Simon and Schuster Books for Young Children, 1999.

A picture book written and illustrated by Faith Ringgold. This story tells the story of Rosa Parks.

Ringgold, Faith. *Invisible, Princess*. New York: Crown Publishers, Inc., 1999.

A picture book for children written and illustrated by Faith Ringgold. This story is an African American fairy tale.

Ringgold, Faith. *Tar Beach*. New York: Crown Publishers, Inc., 1991.

A picture book for children written and illustrated by Faith Ringgold. A story about a girl, Cassie, flying around New York. "Flying" is a motif in African-American folktale literature.

Ringgold, Faith. *We Flew Over the Bridge: The Memoirs of Faith Ringgold*. New York: Little, Brown and Company, 1995.

An adult biography. Includes text and photographs for a mature audience. Good source of background knowledge for the teacher.

Turner, Robyn Montana. *Faith Ringgold*. Boston, Massachusetts: Little, Brown and Company, 1993.

A biography written for children in the *Portraits of Women Artists For Children* series. Includes photographs of Faith Ringgold and her artwork.

About the Author

Jessica Schiefelbein grew up in Denver and proudly attended Denver Public Schools. She received a B.A. in English with a minor in special education. She recently completed her master's degree in creative arts.

Jessica teaches in a third-grade English language acquisition classroom, and integrates the arts into all curricular areas. She is always searching for innovative ways to reach her students.