



**2019-20 SEASON
for Young People**

PERFORMANCE GUIDEBOOK **72 STEPS**

Nashville Ballet

presented by



TENNESSEE
PERFORMING
ARTS CENTER

&



REGIONS



From our season sponsor



For 135 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as has our region. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are especially dedicated to is the education of our students. We are proud to sponsor TPAC's Humanities Outreach in Tennessee (HOT). What an important program this is - reaching over 30,000 students, many of whom would never get to see a performing arts production without this local resource. Regions continues to reinforce its commitment to the communities it serves, and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers,

for giving your students this wonderful experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.





Nashville Ballet
Choreography by Gina Patterson

HOT Performance Guidebook

By Amanda Cantrell Roche and TPAC Education

INTRODUCTION

Performance Description	2
Key Points for Students	3
Reflection Prompts for before and after the performance	3
History and Timeline for Ratifying the 19 th Amendment	4
Q&A with choreographer Gina Patterson and the creative team	6

LESSON PLANS

1. One Individual's Impact: Research and letter writing for a current critical issue 10
2. Research and Role-Playing: Tennessee's Role in the 19th Amendment 14
3. Power Dynamics: Exploring Current Critical Issues through Dance & Theatre 16

RESOURCES

Links to More About:	18
The Creative Team	
Academic and Contextual Material	
Civic Engagement	

Nashville Ballet production images: Photos by Karyn Photography





Commissioned by the League of Women Voters of Nashville, *72 Steps* explores Tennessee’s critical role in the passage of the 19th Amendment to the U.S. Constitution giving women the right to vote. The ballet was created specifically for middle and high school students. Through dance, music, and just a few spoken word moments, *72 Steps* ballet takes us on a multi-year, historical journey that expresses the struggle and triumphs of many women and some men who fought for and against ratification. Performed by Nashville Ballet 2 dancers, many of whom have just reached voting age, the performance is designed to spark a dialogue about past and modern-day barriers to a unified and equitable society.

The dance is performed by six female and two male dancers.

The shedding and donning of men’s jackets – by men and women – allows performers to show, without words, how some women joined the men who fought against ratification, and how some men joined the women’s suffrage cause. Movable stage flats serve as walls and barriers, representing historical moments such as the negotiations that took place at the Hermitage Hotel, as well as more abstract obstacles between characters. A free-standing “Totem Dress” sculpture represents the women of the past who laid the foundation for the passage of the 19th Amendment, and also allows male and female dancers to put themselves within the sculpture and “stand in the shoes” of the suffragettes.

Key details of history are woven into the ballet.

The title itself represents both the 72 steps leading to the Tennessee State Capitol building, where the amendment was ratified, and the 72 years of the suffrage movement, from its beginning at the first women’s rights convention held in Seneca Falls, New York in 1848. In the opening of the ballet, a male dancer gestures the folding and unfolding of an unseen letter, which signifies how freshman state representative Harry T. Burn, age 24, contemplated the letter from his mother Febb, urging him to vote for ratification. Another scene shows the dancers in the same formation as the figures portrayed in Tennessee Woman Suffrage Monument that was recently dedicated in Nashville’s Centennial Park. Other segments represent the fervent debates, negotiations, and agreements made at the Hermitage Hotel among legislators, suffragettes, and those who opposed suffrage.

Powerful words reflect the movement.

At times, the dancers speak key statements: “Your voice has power,” and “Dear son, do the right thing,” which is followed by a duet representing Febb Burn and Harry T. Burn. It concludes with an ensemble number, and a formation which highlights one of the male dancers stepping forward with the group, wearing the Totem Dress. The all-female creative team includes internationally acclaimed choreographer Gina Patterson, composer Jordan Hamlin, and costume designer Jocelyn Melechinsky.

Also on the program is a shorter dance, *New Beginnings*, by Christopher Stuart.

Inspired by the current climate of women’s issues, Stuart created this for a cast of all female dancers. As the father of a three-year-old daughter, Stuart wants to be sure that she feels empowered to do whatever she would like, and that she has a voice. This dance illustrates the power, sisterhood, and evolution of movement that has occurred for females.

The program will also include two short videos introducing each dance.

Key Points To Share With Students Before Seeing 72 Steps

1. 19th Amendment to the U.S. Constitution gave women the right to vote and was ratified on August 18, 1920 by the state of Tennessee.
2. Tennessee played a critical role in the ratification of the 19th Amendment. At the urging of President Woodrow Wilson, the Governor called a special session of the state assembly in the summer of 1920 to consider the issue. The state was seen by suffrage leaders as the last, best hope for ratification before the 1920 presidential election. By giving the nation the 36 states (2/3 majority) required to amend the constitution, Tennessee became known as “The Perfect 36.”
3. The vote in the Tennessee Assembly was close. While the Senate easily approved ratification, the House of Representative appeared to be heading towards a tied vote of 48 to 48 on August 18, 1920. At the last minute, freshman legislator Harry T. Burn unexpectedly changed his mind and voted in favor of ratification after reflecting on a letter he received from his mother Febb, urging him to support the vote for women. The mother and son are portrayed throughout the ballet.
4. Though the 19th Amendment was a woman’s issue, men played a critical role because they were the only ones with the power to vote for ratification of the amendment.
5. The title *72 Steps* alludes to the 72 steps leading to the Tennessee State Capitol building and to the 72 years from 1848 when the Women’s Right to Vote movement was first launched, to ratification in 1920.
6. The costuming has a black and white/yellow and red color scheme. Supporters of the 19th Amendment wore yellow roses and often dressed in white, while opponents wore red roses.
7. One voice, one vote can make a difference and change the course of history.
8. The dancers convey the emotional and political struggles in an abstract, contemporary style of ballet.

Discussion Prompts Before and After

Before the Performance

- What is the difference between guiding and controlling?
- In what ways can someone who is disenfranchised, or unable to vote on legislation, influence those in power?
- Who was opposed to the 19th Amendment that gave women the right to vote, and why? Who supported it? What were the critical steps in the ratification of this amendment?
- In what ways are you standing on the shoulders of those who walked before you?
- What controversial social issues of today might seem unthinkable to be widely opposed in 50-100 years?

After the Performance

- How did dance, as a non-verbal art form, allow for a different experience of this story and history in comparison to a play or documentary?
- In what ways did the choreographer and costume designer show changing roles of men and women in this dance?
- What did you notice about power dynamics in *72 Steps*?
- What is your role in social change?
- NOTE: Included in the choreographer Q&A are many additional post-performance questions for students.

Ratification of the 19th Amendment

In 1920, the ratification of the 19th Amendment came down to one vote in one state: Tennessee. 72 years in the making, and passed in the U.S. Congress in 1919, the amendment needed the approval of 36 states—a 2/3 majority—to become law. The Tennessee legislature was closely divided.

Twenty-three-year-old representative Harry T. Burn had previously stated he was not in favor of ratification. However, a letter from his mother changed his mind.

Febb Burn’s influential letter to her son was seven pages long and not solely about ratification of the 19th Amendment; family news was interspersed throughout. Here is the redacted text with significant information:

Dear Son, ... Hurry and vote for Suffrage and don't keep them in doubt. I noticed [Senator] Chandlers' speech, it was very bitter. I've been waiting to see how you stood but have not seen anything yet.... Don't forget to be a good boy and help Mrs. Catt with her "Rats." Is she the one that put rat in ratification, Ha! No more from mama this time. With lots of love, Mama.*

*reference to suffragette leader Carrie Chattman Catt.

Burn’s surprise swing vote in favor tipped the scales in favor of ratification. In the November presidential election of that same year, eight million American women voted for the first time.



Scene from *72 Steps*

Photo by Karyn Photography

72-Year Timeline for Ratification

- 1848 Seneca Falls Convention organizers Elizabeth Cady Stanton and Lucretia Malt launch the Women's Movement. The right to vote becomes the centerpiece of additional efforts and conventions, and Susan B. Anthony joins the fight.
- 1868 The movement loses momentum during the Civil War years and factions develop over the 15th Amendment, giving black men the right to vote but not black women.
- 1869 Stanton and Anthony form the National Woman Suffrage Association (NWSA) focusing on a Constitutional Amendment for women's suffrage and opposing active support of the 15th Amendment. Another new group, the American Woman Suffrage Association (AWSA), focuses on gaining the right to vote on a state level, and supporting the 15th Amendment.
- 1869 Wyoming Territory granted all female residents 21 and older the right to vote.
- 1870 The 15th Amendment giving black men the right to vote is ratified.
- 1886 An amendment to grant women the right to vote was defeated in the Senate.
- 1890 The NWSA and the AWSA merge to form the National American Woman Suffrage Association (NAWSA). Carrie Chapman Catt becomes the leader of the organization, which focuses on right to vote at a state level.
- 1918 From 1890-1918, 22 states and one territory extend the right to vote to women.
- 1919 Protests and marches in Washington DC and elsewhere raise awareness for the cause. Suffragettes are arrested.
- 1919 May 21, 1919 - U.S. Representative James R. Mann, a chairman of the Suffrage Committee, proposes the 19th Amendment. It passes the House of Representatives 304-89 on May 21, passes the Senate 56-25, and goes to the states for ratification.
- 1920 By August, 35 of the 48 states ratify the amendment. Others indicate they will not consider the matter until the following year. Only one more state is needed for ratification.
- 1920 In a special session of the Tennessee General Assembly, the Senate votes in favor of the amendment on August 13. The House appears to be gridlocked in a 48-48 tie. Representative Harry T. Burn's unexpected swing vote results in the ratification on August 18 by a vote of 49-47.**
- 1920 More than eight million women voters take part in the November 2, 1920 election, influencing outcomes at the presidential, state, and local levels, despite such barriers for some as poll taxes, long residency requirements, and literacy tests.

Q&A with Choreographer Gina Patterson

Q: One of the qualities of your work that Nashville Ballet indicated was important for this project is your in-depth process not just as a choreographer, but in preparing dancers to perform and fully embody a work. Could you speak a bit about your process as a choreographer, as well as the process the dancers undertook during the creation of this dance?

A: Each project may vary in the order of what comes first -- music, visual look, glimpses of choreographic framing, concept. In general, I begin my process with deep research about 1 - 1.5 years (sometimes 5!) prior to a premiere. After months of research and getting an idea for concept and direction, I begin discussions with designers in order to integrate each aspect in the early stages; concept, lighting, set/costume design, sound design and composition or existing music/creating the arrangement.

For *72 Steps*, I began 1.5 years out with a tour of the Hermitage Hotel in Nashville, Tennessee with the League of Women Voters. All the stories told that day and details that I picked up and saw worked their way into concepts that threaded the work. I began working on writing the libretto, storyboarding the visual ideas, and defining color palette. I then began discussions with Jordan Brooke Hamlin, the composer, and worked with her to begin sculpting the sound, feel and emotional core of the piece.

In search of ways to engage young people, things like the floating walls and “Totem Dress” popped in. I wanted the free-standing dress form to be sheer, seeing its “bones”, as it came to represent the voices of past: those who fought for four generations for our right to vote, present: those involved in the storytelling now, and future: the hope that the young people touched by this history will carry the torch and continue the march forward for our rights and equality. The costume designer came in after the score was well underway and began to design a look that matched the concept, direction and feel of the music. We were striving to talk about history while making it something contemporary, current, and universal.

Coaching, empowering, helping others to discover what they may not see inside themselves, helping them be better in every possible way as dancers and humans, creating a space to uncover the individual and collective voice, is what makes it all worth it.

-Gina Patterson

As far as preparing dancers to embody the work, I realized early on that if I made up steps/a dance, then I could coach it! Coaching, empowering, helping others to discover what they may not see inside themselves, helping them be better in every possible way as dancers and humans, creating a space to uncover the individual and collective voice, is what makes it all worth it. Using creative process unlocks barriers mentally, emotional, physically to get to an authenticity in communication, performance, and “storytelling” (whether narrative or abstract), and allows them to “embody” versus “act”.



Q: In creating this work, what surprised you? What were the challenges?

A: While creating this work and throughout the research, I was moved to an understanding and responsibility I hadn't felt before. I believe all of us who went through this process in creating the work were deeply moved and transformed. The mid-term election came towards the end of the creation period with the dancers, and I know for myself, going to the polls was extremely emotional. It was a profound privilege as I felt those that helped pave my way to the polls with me that day.

Some of the challenges were knowing it was for young audiences, so finding ways that would keep middle and high schoolers engaged, caring, and also finding a relatable way for each young dancer involved to be able to tell the story authentically. If it wasn't from a place of investment, vulnerability, truth and embodiment from them, it wouldn't work. I was thrilled to see the vision unfold before my eyes and realize that the outcome of the performances achieved what we set out to do.

Q: What would you like students to know or understand about the set pieces and costuming in this dance before they see the show, and what might you like for them to wonder about?

A: I explained a bit about the Totem Dress above – that it was a reference to the men that supported the cause, and all those who came before to fight for the rights we have today. It also takes on other symbolism for some. I'd like audiences to wonder: When someone gets into the dress, what does the imagery say to you? What is the feeling?

For the costumes: As I developed the libretto, I wanted both the men and women to have coats so that conceptually they would help talk about two sides (men/ women, black/white, anti- suffrage/for suffrage, discrimination, and power). The coats also represented the women that were actually anti- suffrage. The suffragettes wore all white. The yellow rose represented those in favor of suffrage and the red rose represented those against suffrage. This concept helped shape the color palette of black and white, yellow and red.

As far as the walls, it was a way to change scenes and shape the space architecturally. Sometimes they are literally walls, hallways (of the Hermitage Hotel where the frantic fight for the vote happened during the weeks leading up to the determining vote. People from both sides checked into the hotel to rally for votes for their side), rooms, revolving doors, a house, and sometimes abstract imagery like a barrier between a husband and wife. There were a lot of deals being made, sometimes by dubious means, inside the walls of the Hermitage and outside, like in cars.



The Tennessee Woman Suffrage Monument was dedicated at Nashville's Centennial Park in 2016. The sculpture by Alan LeQuire portrays five leaders of the movement to ratify the 19th amendment in Tennessee: Anne Dallas Dudley of Nashville; Frankie Pierce of Nashville; Carrie Chapman Catt (national leader who came to Tennessee for the final battle); Sue Shelton White of Jackson; and Abby Crawford Milton of Chattanooga.

Q: There is a formation in the dance that seems to be inspired by the Tennessee Woman Suffrage Monument in Centennial Park. What resource material found its way into the choreography?

A: Yes. I was walking in Centennial Park and saw this monument and felt a strong sense of responsibility to create a space in the work to bring this to life. In this formation, the dancers walk a path of 72 steps, the number of steps that led to the top of the Tennessee Capitol where they await the final vote as well as the number of years women fought for our rights (sometimes going to prison, being force fed, tortured, and sacrificing their lives for us.)

The all-girls schools actually bred the first activists. There is a scene set in an all girls school that shows, through education, activism. There are three scenes that could take place at the Hermitage Hotel. There was a steady stream of people getting dropped off at the Hermitage -- the cars were private places to make deals too!

Q: What would you like students to walk away with after seeing 72 Steps?

A: Harry Burn was a young representative who was against suffrage. His mother, Febb Ensminger Burn, an educated woman herself, wrote him a letter asking him to do the right thing and vote in favor of suffrage (also in the dance, look for these moments.) At the last minute he changed his mind and did vote for suffrage. That vote alone caused an upheaval and changed the course of history. I hope students can believe that their vote does count, (as witnessed in history), their vote does matter and I encourage you to not squander the privilege to vote and allow your voices to be heard. If everybody stayed home because they thought their vote didn't matter or they can't make up their mind, how many votes would that add up to? Maybe a change of an election! Be empowered. Choose. Vote. I hope that when you are old enough to vote, you let your voices be heard. There are volunteer organizations to help with voter education and getting to the polls. Please don't let fear or excuses stop you from voting. Find someone to guide or help you if you need help or have questions.

Choreographer's questions for student audiences:

- Can you identify the ways in which the walls are used in each scene?
- How does the use of the walls make you feel? Do the walls help tell the story?
- Can you identify all the different ways the coats tell this story? They can mean different things at different times. When are they talking about two sides? Power? Oppression?
- Why do you think all the women had both yellow and red in their costumes?
- Why do you think some women were against having the right to vote? Wouldn't all women want that? What do you think the reasons were that people didn't want women to vote?
- The fear of "breaking up the home" was a big reason why some men and women didn't want women to have the right to vote. Can you imagine that it might cause a struggle between a husband and wife?
- Consider the challenge faced by a man who wants to support his wife or the cause? What might come up for the men in that situation? Would they feel "peer pressure"? Societal pressure?

On creating the score for *72 Steps*

Composer Jordan Hamlin

I began researching what this moment was *experientially* like for these women and men who were dealing with the complexities of a HUGE societal, social, emotional, etc. change. There was a great deal of violence, family conflict, doubt, tenderness, and resilience, all there together in this snapshot. In order to best tell the story, I wanted to evoke a certain sense of compassion for all of that, in hopes that this “historical lesson” might move from conceptual to personal. I didn’t have to try too hard at all to find tendrils that reach into my life and the life of those around me, which confirmed that this push for equality is an ongoing and living movement. From the United States' Wealth Gap to Saudi Arabian women only gaining the right to vote four years ago, I took these emotional centers that that evoked for me and began to write “studies” that could begin to capture the fierce determination that must have been (and still is) required for such a fight. From there, Gina (choreographer) kept encouraging me to go further so that the dancing could burst into each moment. I hope we captured at least a part of these amazing humans’ story, because we owe them a great deal.

On symbolism of the costuming

Costume Designer Jocelyn Melechinsky

For the costume design, I started with period specific research and historical photos of the Suffragette movement, where women often dressed in white dresses to maintain a feminine look in defense against any criticism for appearing too intimidating or masculine as they challenged the status quo. By making a color rather than a specific garment their key identifier, the suffragettes created a democratized uniform, meaning women of any race or economic status could afford to dress the part. There's also reference to the black and white photography of the day, which made these women stand out in photographs. The red and yellow used in the costumes is a nod to the yellow (yes) and red (no) roses worn by the men voting on the bill to signify which way they would vote.



The costumes ended up being white and flowy on one side and stiff and colorful on the other side to help tell the story. Gina (choreographer) and I needed to find a way to create 'opposing sides', 'people changing sides', as well as moments of solidarity or uniqueness. A lot of the movement the dancers do is across the stage where you see them from the side, so with this costume design, when they face one way they are all in white, and when they face the other they are in color. This helps highlight some dramatic moments of voter indecision, one woman acting against a crowd, or two sides quarreling without having distinct 'for and against' costumes.

The men's costumes are white on one side and grey on the other for the same storytelling reasons, the grey color comes from images of Victorian men's suits. The long coats were another way of creating groups; they represent chaos and oppression. The transparent totem dress is supposed to represent the women of the history of the movement and a way to connect the past with the future. A big theme for Gina was 'Then and Now' so although I started by looking at historical images, the final costumes are really modern in style.

One Individual's Impact:

Research and letter writing for a current critical issue

LESSON OVERVIEW

This lesson addresses the history of the 19th Amendment and encourages students, through discussion and letter writing, to take action for a current critical issue.

Part two allows them to speak and embody segments of their letter, similar to storytelling found in the ballet *72 Steps*.

STANDARDS

CONTEMPORARY ISSUES

- CI.7 Examine how groups and individuals influence solutions to society's problems. (C, P)
- CI.11 Identify and explain current crucial issues and the relevant groups and individuals involved in these issues in the United States and globally, including the creation of a media presentation that integrates multiple sources of information on one such issue. (C, E, G, H, P) *

*Note that creating a media presentation is not a part of this lesson, but this lesson lays a strong foundation for moving on to this part of the standard.

Grades 7-12

Time Needed: 80 minutes Part One + 25 minutes optional Part Two

Students will:

- Learn about and reflect upon the history of the 19th Amendment and the groups and individuals who were a part of ratification efforts.
- See how one letter and one vote resulted in the ratification of the 19th Amendment.
- Identify, research and discuss current critical issues, relevant individuals and groups involved, and potential solutions.
- Write a personal or open letter in support of a current critical issue.

Optional Part Two:

- Identify one key statement of their letter and a salutation to speak aloud.
- Explore physically moving through the room with others while speaking their salutations, and embodying an emotion related to their key statement.

Giving Context 10 minutes

Share or have students research in advance the history of the ratification of the 19th Amendment and Tennessee's role in it. Be sure to include reference to the letter Febb Burn wrote to her son, Harry T. Burn, that swayed him in a swing vote that resulted in the ratification of the 19th Amendment. See the history segment in this guidebook for information if needed. This letter is represented in the dance *72 Steps*. It opens with the dancer portraying Burn holding the imaginary letter in his hand and putting it in his jacket pocket. Later in the dance performers say aloud salutations of letters, and key statements reflecting the personal and emotional nature of their struggle.

Reflection 15 minutes

Pose questions and discuss with the class:

- What steps needed to happen for that one letter from Febb Burn and one vote to make the difference? Or How did early suffragettes lay the foundation for this vote?
- In what ways was a power dynamic at play? (i.e. Women were not in power and had to influence men who were, Mother/son relationship, women's role in the work force during World War 1, two Women's organizations with a rift over focus and strategies)
- What are other times when a letter has had a significant impact on history? (Dr. Martin Luther King, Jr.'s Letter from a Birmingham Jail, Einstein's letter to FDR regarding the atomic weaponry research by Germany)
- What's the difference between an **open letter** and a **personal letter**? How do each work?

Inquiry and Exploration of Current Critical Issues

Brainstorming (20 minutes)

As a whole class, create a list of critical current issues. (Or use the list from TN curriculum.)

Choose one issue and go through the inquiry process below with the whole class:

1. Brainstorm some potential solutions to the issue listed.
2. What steps need to be taken to bring about these solutions?
3. Who will oppose these solutions, and why?
4. Who has the power to move this cause forward?
5. How can you influence those in power?

If your students can be productive in small group discussions, invite them to group in 3-5 students per group around a chosen issue and repeat the process of brainstorming solutions, strategies for solutions, ways to influence those in power, and supporters and opponents of their chosen issue. They may also go deeper with the ones already discussed with the whole class. Or, continue to work as a whole class on at least three current critical issues in which the class is most interested.

Letter Writing (30 minutes)

Individually or in small groups, students will create an open letter OR a personal letter urging support for a chosen cause.

1. If they have not already broken into small, issue-focused groups, students choose a contemporary cause they are passionate about, for which they will write a letter of support.
2. Identify to whom you are writing your letter, or if it will be an open letter. Determine if there is a Supreme Court Case, a UN Resolution, an international tribunal/treaty, a federal, state, or local legislator deciding whether or not to support a resolution/decision that is critical to the solution to this cause. (Note: The ideal is to write and send this letter to an individual. However, if it is difficult to determine specific legislation or resolution or treaty related to your cause, an open letter is an option.)
3. Create a short list of points you want to make in your letter to outline your cause and clearly state what needs to be done to support it. Include facts and statistics if possible. *Students may need time and resources to do research.*
4. Create at least one concise, personal statement or short paragraph about why this cause is important to you, and how it impacts you or your community.
5. Putting it all together. Create a salutation, and opening sentence or two from Step 4. Organize your points from Step 3 in bullet or paragraph form. Close with a short personal appeal, and what you hope will happen to support or resolve your chosen issue.
6. Email or mail your letter if it is to a specific person or post it somewhere public if it is an Open Letter.

Closing Reflection (5 minutes)

This can be a silent, personal reflection. In the ballet *72 Steps*, there is reference to the letter from Harry T. Burn's mother that changed history, as well as key spoken statements. Imagine if your letter was the one that tipped the scales in favor of this cause. Imagine if someone, one day in the future, created a dance or play to tell the story of the impact of this letter, and the work that others did to bring about change. How would you want to be portrayed? Who else would be a part of the story?

Topics listed in Tennessee Curriculum:

- Compare and contrast views on choice (abortion) for women. • Examine the role that diversity plays in college admission policies. • Define affirmative action and its justification. • Explain the controversy regarding the use of cell phones while driving. • Examine censorship.
- Analyze the debate over the legalization of gay marriage. • Analyze the issue of gun ownership and control in the United States. • Assess the effectiveness of the death penalty. • Examine the pros and cons of the legalization of drug sales. • Describe euthanasia and doctors' intervention at the end of life. • Examine the impact of global warming.

Optional Part Two:

Putting the Message on its Feet

Time: 25 minutes

Materials:

- For this exercise, students each need a paper copy of their letter to hold, or a copy they can access via phone.
- You will also need an open space in the room, big enough for at least half the class to walk through at the same time.

Identifying Key Message and Salutation 5 minutes

- Students choose one sentence or phrase from their letter that they feel is the most important, and circle or highlight it. If they cannot find one sentence, they may summarize their letter in one key statement. This will be shared with the whole class.
- If the student's letter is an open letter, ask students to think of a group of people to whom they could address the letter. I.e. "Dear Congress, Dear Americans, Dear class ...". This will be their salutation.

Warm up, Moving through Space 3 minutes

Without speaking or running into each other, have the class walk quickly and silently through the open space in the room, their letters in hand. Encourage them to vary their walks by changing direction frequently, and signaling them to speed up, slow down, and freeze on cue. The second time they freeze encourage them to freeze in a pose that shows power, walk again and freeze in a pose that shows pleading/asking, walk again and freeze in a pose that shows expectation.

Ordering and Addressing 5 minutes

- Divide class in half and ask half of class to stand in a line, shoulder to shoulder, the other half can stand or sit in an area on the edge of the open space where they can observe. Going down the line, have each student **quickly** read their letter salutation and their key statement.
- Students who are observers will listen for statements that are concise and powerful, and will vote for their top two. Count the votes and identify the two with the most votes.
- Count off 1, 2, 3.... down the line of students reading, making sure each student knows their number. Go again down the line starting from number one, with each student quickly reading **ONLY** their letter salutation, paying attention to who comes before them and what emotional quality they would like to add to their voice.
- After the salutations, the two students with the top-voted statements will again read their statements aloud, one at a time. Decide which of these two students will read their statement first in the next exercise, and number them 1 and 2.

Walking and Talking 5 minutes

- Tell students they are going to read their letter salutations quickly, in order, **while their group is walking/pacing through the open space**, changing directions, changing speed when they wish. When you give a cue to freeze, they should do so in a pose of power, pleading/appealing, or expectation. When frozen in this pose, the student with statement number one will read it.
- Give students a cue to all start walking, and student number one to start the salutation. Freeze in a pose. Cue the first of the two students with chosen statements to read. Repeat the walking/reading salutations and pause for the reading of statement number two.
- Students watching should look for examples of strong body language and speaking with conviction and/or strong emotions.

Reflection and Repeat with Group 2 5 minutes

- Ask the group watching where they saw or heard powerful, convincing, or moving messages and/or body language. What made it powerful or convincing or moving? In what ways could the walking and reading salutations be made more dynamic or interesting?
- Swap roles and repeat exercise, asking the students who were audience first to incorporate some of the effective body language or techniques they observed in their classmates while still making it their own.
- Note: if you do not wish to repeat this, you could ask for volunteers and perhaps offer extra credit for those who participate. Alternately, you can have the class divided into two lines facing each other and complete it all at the same time, without an audience, and with overlapping voices.

Closing Reflection 2 minutes

Imagine if you had just that one key statement from your letter to say aloud to illustrate your cause through words. Everything else in your letter and about your cause and its history would need to be told through dance, music, and costuming. This is similar to what the creators of *72 Steps* did, though there are closer to six key statements spoken by different dancers. The process of conceiving the project, researching, and creating it took more than two years.



Research and Role Playing: Tennessee's Role in the 19th Amendment

LESSON OVERVIEW

This lesson introduces key historical figures in the women's suffrage movement and involves students in representing the "for" and "against" positions of the ratification debate.

Optional part two allows them to create a silent "tug of war" representing the spectrum of opinions.

STANDARDS

Social Studies–Tennessee History

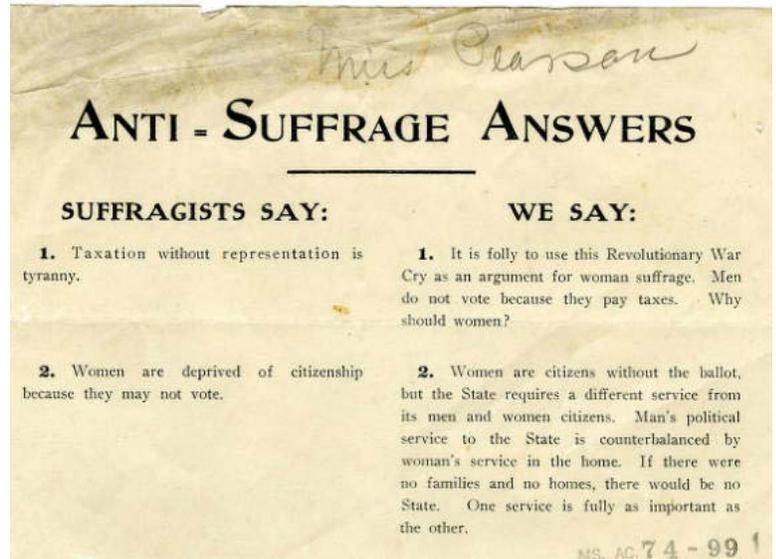
9-12 TN.46 Describe Tennessee's impact on the suffrage movement, including the following: "Perfect 36," Harry Burn, Anne Dallas Dudley, and A.H. Roberts.

Grades 7-12

Time needed: 40-50 minutes

Materials: Project or have print outs of the document in the link below, which was found in Monteagle resident Josephine A. Pearson's papers and is now a part of Tennessee's Virtual Archives.

Excerpt of the "Anti-Suffrage Answers" primary document from the Tennessee Virtual Archive.



"Anti-Suffrage Answers"

<https://teva.contentdm.oclc.org/digital/collection/p15138coll27/id/56/>

Students will:

- Research and describe how Harry Burn, Anne Dallas Dudley, A.H. Roberts, and "Perfect 36" impacted the women's suffrage movement.
- Use a primary source to recognize the pro and anti women's suffrage points.
- Role-play supporters and opponents of women's suffrage in a game to influence Tennessee's swing vote.

Optional, last 10 minutes

- Students will use full-body gestures and body language to silently express their pro or anti suffrage arguments

Research 20 minutes

1. Divide class into four equal groups and assign each group one of these four people or groups to research. Each student should **individually** come up with three key points or facts about their person or group related to their role in support of Women's Rights and passing the 19th Amendment.

Perfect 36

Harry Burn

Anne Dallas Dudley

A.H. Roberts

2. Within their group, students share their three key points/facts. Note and document similarities found.
3. As a group, discuss how this person or this group/state was controversial at the time, and who and why were groups of people against their support of Women's Suffrage.
4. Each group decides on 3-5 points or facts about their person or group/state and 1-2 groups of people who opposed them. Share these aloud with the rest of the class. They may also be documented visually.

Choosing Sides, Researching Arguments 10 minutes

1. Within each group, select or have one student volunteer to portray Harry Burn, Anne Dallas Dudley, A.H. Roberts, or the state of Tennessee for the Perfect 36 group.
2. Count off the rest of the class in 1s and 2s.
3. Assign group 1 to be pro Women's Right to Vote, and group 2 to be against it.
4. Read or have students read aloud the arguments for and against Women's Suffrage.

Activity, Tug of War Suffrage Rally 10 minutes

In an open space in the room, establish a line that represents a spectrum. One end is 100 percent for ratification of the 19th Amendment. The other end is 100 percent against it. Explain to students you are going to have a pro and anti Women's Suffrage rally.

Have the four students portraying **Harry Burn, Anne Dallas Dudley, A.H. Roberts, and the state of Tennessee** decide where they should stand on that spectrum **shortly before Tennessee voted for ratification**. (Burn and Tennessee should be somewhere close the middle, Dudley and Roberts solidly on the pro side).

The rest of class stands at opposite ends of the spectrum, depending on their group number assignment as pro or against the 19th Amendment.

Explain that this is like a tug of war game, using words instead of pulling on a rope to try to get Burn and the State of Tennessee to come to your side. Students portraying Burn and Tennessee will move toward the side they feel is most convincing with each statement called out. They may move together or separately and can go back and forth at different lengths on the spectrum between the two groups based on how convincing the arguments sound.

Using the "Anti Suffrage Answers" document as a guide if needed but **putting the arguments into their own words**, students on each side will call out arguments/points/counterpoints for or against women's suffrage to try to convince Burn and Tennessee to get all the way over to their side. Determine if your class can speak out spontaneously, like a protest/counter-protest, or if you will need to call on or order students to designate a time for each to speak out.

Set a timer for two minutes (or whatever amount of time you feel your students can fill). Tell them they have that amount of time to try to convince Burn and Tennessee to vote their way.

If students are not automatically engaging, call on students, switching each time between the two sides so it is a back-and-forth argument.

Note: students portraying Dudley and Roberts should be on the Pro side, arguing in their character.

At the end of the allotted time, the student portraying Burn decides to vote for the side that is most convincing; not necessarily the side he voted for historically. Consider upping the ante by giving extra credit or another award to the side that wins.

Optional - Embody this lesson 10 minutes

The dancers in *72 Steps* use very few words to tell the story of the ratification of the 19th Amendment. Ask students to imagine how they might make these arguments and enact this tug of war without using words. How can gesture, body language, and facial expressions help you express what you need to say? Ask for examples of body language that expresses a pro and an anti-suffrage argument, and have the class observe.

Repeat a short version of the tug of war game with students only using body language to try to argue their points.

Power Dynamics:

Exploring Current Critical Issues through Dance

High School Dance Lesson, adaptable for Theater

With additional time, the two activities in this lesson can be expanded to 2+ class periods, going deeper in each exploration, and allowing for setting and refining student-created choreography rather than process-focused explorations.

Sidebar note: Theater teachers: You can adapt this lesson for theater using gesture, poses with transition movement, and character walks in place of the dance movement.

STANDARD

D.Cr1.A - Generate and conceptualize artistic ideas and work.

NOTE: Nuance this lesson for each specific grade level of this standard.

With individual movement but moving at the same time, they are to cross from one side of the room to the other, **gradually transitioning their movement from that of someone not in power to movement of being empowered.**

Moving back across the room, have students explore movement that shows a transition from someone who is a person in power to someone who has a greater understanding of or compassion for a cause.

Pause. Reflect: What differences did you find when exploring powerful and less powerful roles? How do dynamics of choreography (stance, energy, speed, levels) fit into communicating the meaning/intent of these two states of being?

Power Dynamic Partner Work

Activity One (10 minutes)

- Count class off in 1s and 2s.
- All move around the space again. On cue, 2s will freeze in a pose of not being in power (or use the term you chose in the warm up), and 1s will continue moving through the space.

Grade level: 9-12

Time needed: 50-60 minutes

Group Discussion (10 minutes)

List at least three specific, current critical issues.

Discuss who supports these issues, who opposes them, and why. Capture notes where class can see them and refer to them later.

Some examples, if needed:

Immigration Reform, Gender Equality, LBGTQ Issues, Voting Rights
Environmental Regulations

Discuss power dynamics. Who has power over someone else in this issue? Who are the oppressed, if any, or those not empowered? How can those with less power influence those with the power to change things for the better? What is the difference between controlling and influencing?

Warm Up (10 minutes)

Instruct students to walk around the room, exploring speed, levels, spatial relationships to the group (condensing and spreading out). Occasionally instruct them to freeze, and then walk/move again.

Next, instruct students to freeze in a posture of power. Move again, and repeat with a different pose. You may invite students to hold their pose but see and observe the poses of others. On given cue, instruct students to move again, travelling through the space in a position of power. Encourage them to explore dance movements that are powerful.

Repeat this process with the prompt “oppressed” or “disenfranchised” or “not in power” in place of the term power.

In the final movement through the room representing movement of those not in power, instruct students to move to one side of the room and pause.

- On cue, 1s will pair with a frozen 2 and will create a pose of power over their partner. You may wish to specify if you will allow physical contact or not.
- Pause. Have half of the class hold their poses, and half observe the dynamics of the frozen poses. Switch observer/poser pair roles and repeat.
- Instruct pairs to explore movement in their oppressed/oppressor pairs. How can you travel through space? What dance moves might you be able to do with this power dynamic?
- After they have been given time explore, give them this prompt:
- How can those not in power (2s) transition out of that position of being controlled or held down, and influence (but not control or oppress) those in power (1s)? Explore this through movement/dance.
- *Time expansion note: If you are expanding this lesson over 2+ class periods, use the rest of your class period for the pairs to create and develop a phrase that shows a power dynamic relationship, a transition from disenfranchised to empowered, and the student who becomes empowered eventually influencing the student in power. Have students pair share their work and get/give feedback, and then refine.

Activity Two (15-25 minutes)

Step One: Combine pairs into groups of 4 or 6 per group, keeping pairs together, but allowing them to set aside their power dynamic roles for now. You may assign each group a critical issue discussed at the beginning of class, or allow each group to quickly choose one issue as their focus.

Step Two: In their groups, students will think about and explore movements that represent their cause, and how they might influence someone in power to support it. Each group will together create one short movement phrase – for instance 8 counts – that shows them fighting for their cause. It can be abstract. Everyone in the group should learn it. Students with less choreographic experience may need to start with creating three poses in support of this cause, and then making transitional movement between.

Step Three: Define roles. Students who are 2s* will now be opposed to the issue and the ones who are in power, initially, but who will be eventually influenced to support the cause. Students who are 1s will be fighting for it, having less power at first but eventually influencing those in power. *Note: this is an intentional role swap of not in power/in power earlier, giving all students the opportunity to explore both roles. If you or students prefer, you could also allow them to remain in the same roles.

Step Four: Using their pair work from Activity One and their group phrase from Activity Two, each group will create a short dance that shows, not necessarily in this order:

- A clear relationship of power dynamic and supporter/opposer of a cause
- A recurring/repeated phrase that shows support of their cause
- A shift in power dynamics that expresses transition, in at least one dancer, from the role of opposing to that of supporting the cause
- A commitment of at least one of those in power/originally opposed to the issue to participate in dancing the phrase of support

Step Five: Have each group share their phrase with another group, or if time, have each group share for the whole class. Ask students observing what they notice about how elements of choreography help tell the story. If expanding this lesson, conduct the shares as a work-in-progress and invite observers to give feedback for revision/refinement.

Reflection: 5 minutes

Give students some background on the history behind the ballet *72 Steps*. Women who were fighting for the right to vote had to influence men, because only men were in the legislature and able to vote on an amendment to change the constitution to allow women to vote.

What groups are currently disenfranchised (unable to vote) regarding issues that directly relate to them?

How can you change an issue if you don't have the power to vote for legislation?



RESOURCES

Creative Team

Nashville Ballet: <https://www.nashvilleballet.com/72-steps>

Gina Patterson, Choreography <https://www.grballet.com/artists/gina-patterson/>

Jordan Hamlin, Music <https://www.allmusic.com/artist/jordan-brooke-hamlin-mn0002128453>

Jocelyn Melenchinsky, Costumes <http://fermatadesigns.com/team/jocelyn-melechinsky/>

League of Women Voters Tennessee: <https://www.lwv.org/local-leagues/lwv-tennessee>

Academic and Contextual Resources

Tennessee State Museum Perfect 36 History and Travelling Trunk resources: <https://tnmuseum.org/understanding-womens-suffrage-tennessees-perfect-36>

Primary Source Documents on Women's Suffrage: <http://www.crusadeforthevote.org/primary-documents-1>

Letters that Changed History: <http://mentalfloss.com/article/20427/6-open-letters-changed-world>

NPR 2:22 minute audio article on 72 Steps: <https://www.nashvillepublicradio.org/post/nashville-ballet-s-new-work-celebrates-72-steps-women-s-suffrage#stream/0>

National Park Service, Women's Rights National Historical Park: <https://www.nps.gov/wori/index.htm>

Library of Congress, 19th Amendment to the U.S. Constitution: <https://www.loc.gov/rr/program/bib/ourdocs/19thamendment.html>

Civic Engagement

Head Count: Voter Registration and info with a focus on young voters <https://www.headcount.org/>

Mayor's Youth Council: <https://oasiscenter.org/for-youth/mayors-youth-council-myc>

Briteheart Civic Match Survey for Activism: <https://briteheart.org/say/>



League of Women Voters, Tennessee

Cindee Gold and Debby Gould

72 Steps was commissioned by the League of Women Voters of Nashville as one of several projects to celebrate the Centennial of the Ratification of the 19th Amendment, and Tennessee's role in it. It was created specifically for middle and high school audiences to align with Tennessee history curriculum and to reach and empower students who are nearing the age to register to vote. Project leaders Cindee Gold and Debby Gould felt ballet was a perfect fit for physical, spiritual, emotional storytelling of not just the ratification of the 19th Amendment, but the foundation laid by suffragettes starting with the Seneca Falls Convention of 1948. Dance also allowed for some abstraction and interpretation in the storytelling, showing both the historical and contemporary importance and impact of long-term activism, and how one vote can make a difference.



PAUL VASTERLING, Artistic Director

Nashville Ballet

Since its founding in 1986, Nashville Ballet has grown to become the largest professional ballet company in Tennessee, presenting a varied repertoire of classical ballet and contemporary works by noted choreographers, including original works by Artistic Director Paul Vasterling.

Nashville Ballet owns its own building, the Martin Center for Nashville Ballet, a customized 44,000 square foot facility that serves as a home for our professional dancers, school students and administrative offices. Though some performances are held at the Martin Center for Nashville Ballet, most performances are held at the Tennessee Performing Arts Center (TPAC) in downtown Nashville.

The Company

The company is comprised of 24 professional dancers from around the world who perform in all main stage productions during Nashville Ballet's performance season. The pre-professional second company, NB2, offers more than 20 young dancers the chance to hone their technique and artistry in preparation for a dance career with intensive training and performance opportunities.

Special Thanks

Tennessee Performing Arts Center's nonprofit mission is to lead with excellence in the performing arts and arts education, creating meaningful and relevant experiences to enrich lives, strengthen communities, and support economic vitality. TPAC education programs are funded by generous contributions, sponsorships, and in-kind gifts from our partners.



511 Group, Inc.
Advance Financial
Julie and Dale Allen
Anonymous
Athens Distributing Company
Bank of America
The Bank of America Charitable Foundation, Inc.
Baulch Family Foundation
Mr. and Mrs. Robert E. Baulch Jr.
Best Brands, Inc.
BlueCross BlueShield of Tennessee
Bonnaroo Works Fund*
Mr. and Mrs. Jack O. Bovender Jr.
Bridgestone Americas Tire Operations, LLC
Bridgestone Americas Trust Fund
Brown-Forman
Butler Snow
Caterpillar Financial Services Corporation
Chef's Market Catering & Restaurant
City National Bank
CMA Foundation
Coca-Cola Bottling Company Consolidated
The Community Foundation of Middle Tennessee
Compass Partners, LLC
CoreCivic
Delta Dental of Tennessee
Disney Worldwide Services, Inc.
Dollar General Corporation
Dollar General Literacy Foundation
Dollywood
Earl Swensson Associates, Inc.
The Enchiridion Foundation

Dr. and Mrs. Jeffrey Eskind
David P. Figge and
Amanda L. Hartley
Google, Inc.
Mr. and Mrs. Joel C. Gordon
Grand Central Barter
HCA Inc.
HCA - Caring for the Community
John Reginald Hill
Hiller Plumbing, Heating,
Cooling and Electrical
Homewood Suites
Nashville Downtown
Ingram Industries
Martha R. Ingram
The JDA Family Advised Fund*
The Jewish Federation of
Nashville and Middle Tennessee
JohnsonPossKirby
Liberty Party Rental
Mary C. Ragland Foundation
MEDHOST
The Memorial Foundation
Metro Nashville Arts
Commission
Monell's Dining and Catering
Nashville Convention and
Visitors Corporation
Nashville Lifestyles
Nashville Originals
The NewsChannel 5 Network
Nissan North America, Inc.
NovaTech
Kathleen and Tim O'Brien
Maria and Bernard Pargh
Publix Super Markets Charities
Mr. and Mrs. Ben R. Rechter

Regions Bank
Ryman Hospitality
Properties Foundation
Sargent's Fine Catering
Service Management Systems
Lisa and Mike Shmerling
SunTrust Foundation
Rhonda Taylor and
Kevin Forbes
The Tennessean
Tennessee Arts Commission
Judy and Steve Turner
Neil and Chris Tyler
Vanderbilt University
Washington Foundation
Dr. and Mrs. Philip A. Wenk
Jerry and Ernie Williams
Woodmont Investment Counsel, LLC

*A fund of the Community Foudation of Middle Tennessee





TENNESSEE
PERFORMING
ARTS CENTER

EDUCATION

Contact us!

TPAC.ORG/Education
education@tpac.org

