

# Acknowledgments

#### **Authors**

Catherine West

Alison Kenny-Gardhouse

Britta Obern

Kate Blechinger

# **Indigenous Consultant**

Sherryl Sewapagaham

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Alyssa Paterson (Winspear Centre)

Erin Mulcair (Winspear Centre)

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# Introduction

Women's **Empowerment** Through Music commemorates the centenary of women's right to vote in Canada, which started with Manitoba, Saskatchewan and Alberta in 1916, followed by British Columbia and Ontario in 1917. This learning and teaching module is designed to help teachers and students to investigate the ways in which music has been present in the lives of Canadian women, often as an expression of social justice. The lesson plans and resources share the stories of Canada's female musicians, noting the ways in which they were empowered by music and were able to empower others.

The teaching and learning module contains four units of study. Each unit is divided into sessions of approximately 50 minutes in length. Many of the learning activities are music-based and are integrated across the curriculum. The lessons are written mainly for Grades 7-12 but can be adapted for use in lower grades.

Appendix Ais a link to the Women's Empowerment Through Music Catalogue, an extensive listing of Canadian female performers, composers, music educators and activists. Use of the catalogue is embedded in the lesson plans, providing student opportunities for research.

Appendix B is a set of teacher resources in Power Point format to support the units.



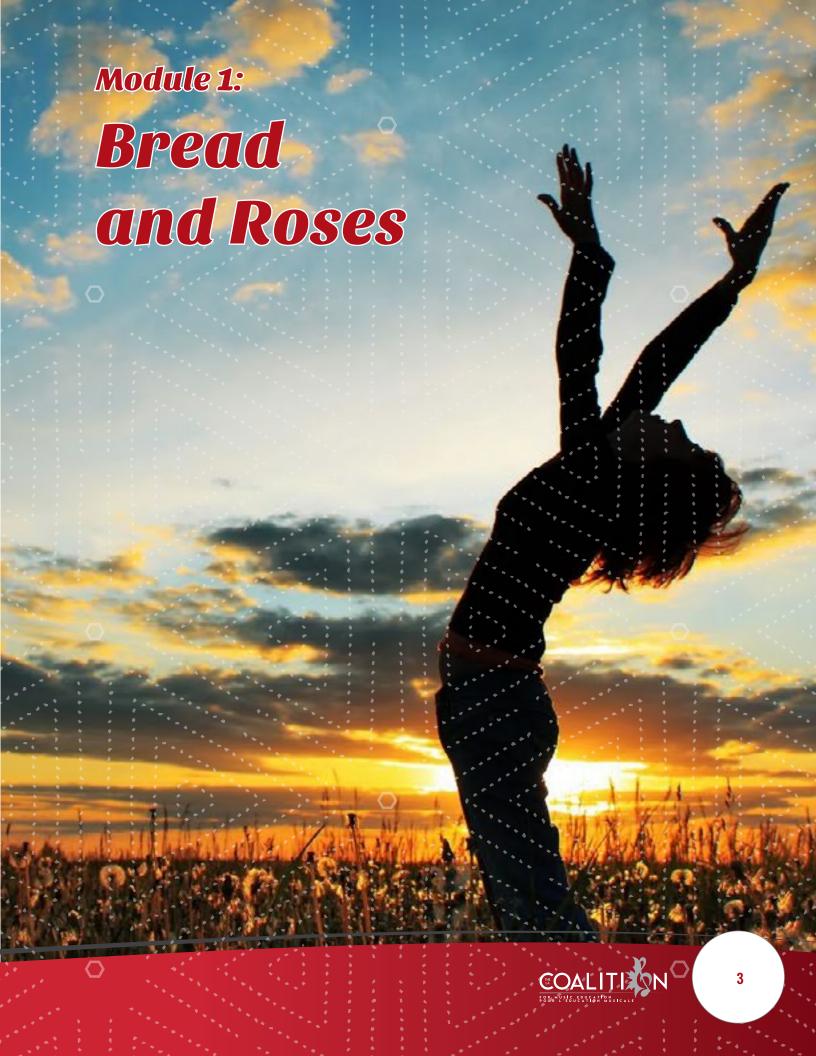
#### **About The Coalition For Music Education**

The Coalition for Music Education is an organization comprising parents, students, educators, and business people from varying walks of life who support school music programs. The Coalition works to build awareness about and celebrate the importance of music education for all young people in Canada. More info: www.coalitioncanada.ca



#### **About Youth4Music**

Youth4Music is a network of Canadian youth who are passionate about music in their lives – learning, appreciating, creating and making music! Youth4Music provides a platform for the voice of young people about the importance of music in their schools and communities, and gives youth a chance to collaborate on Coalition strategies and projects. It provides leadership opportunities for youth to make a difference for music in their schools, and communities. More info: <a href="https://www.coalitioncanada.ca/youth4music">www.coalitioncanada.ca/youth4music</a>



# **Bread and Roses**

# **Teaching Objectives**

Students will understand that music has played a vital role in the historic women's movements in Canada and will learn how music builds community and has an impact on social justice issues. They will consider the power of music to unite people around a cause, elevate and inspire strong emotions, and express that which is hard to express through words alone.

#### **Overview**

Students will explore the role of music in historical movements by experiencing a video of an iconic feminist protest song, "Bread and Roses", then respond to a first-hand account from the Canadian Bread and Roses March, and learn to sing and play the music themselves. They identify issues of social justice, and relate these to newspaper articles reporting on suffrage activities from the early 20th century. They learn some basic information about first-wave feminism in Canada, viewing images from the time, and hearing or singing a song of the day. As a culminating experience, they divide into small social-justice teams, identify a single issue, and write a new verse for the song, then reflect on the power of music in human society. This teaching module is designed with the music curriculum in mind, but the content is widely relevant across many subject areas. Further resources are referenced for educators who wish to explore the social studies content in greater depth.

The unit is designed as follows, assuming 50-minute sessions:

**Session 1:** Learn the song "Bread and Roses", identify social justice issues from the distant and recent past where women's voices have made a difference.

**Session 2:** Create and rehearse a class arrangement of "Bread and Roses", experience a popular song from the suffrage movement, and examine and discuss further historical documents.

**Session 3:** Reflect on the learning, identify a social justice issue and create a new verse for "Bread and Roses" in small groups.



#### Resources

#### Links:

- Bread and Roses <u>video</u>
- Audio: <u>Bread and Roses.mp3</u>
- Bread and Roses March information page

#### Visuals:

- Anti-Suffragists Score Win in Debate, *The Globe*, Oct. 18, 1916 (see Appendix B)
- What Women Can Do When They Get Ballot, The Globe, Jan. 8,1914 (see Appendix B)
- "The march was beautiful," from *Ten Thousand Roses* (see Appendix B)
- Hymns for Use in W.C.T.U. Meetings, 1889 (see Appendix B)
- Suffrage Meeting Poster
- Songs of the Suffragettes

#### **Student Sheets:**

- Bread and Roses/Du pain et des roses
- Keep Woman in her Sphere
- Music and Social Justice

#### **Additional Resources:**

- <u>First and Second Wave Feminism in Canada</u>
- Annotated List of Online Curriculum Exploring Gender Equity in Canada

#### **Curriculum Connections**

This lesson addresses music expectations from grades 5 to 12. It also naturally addresses many content areas beyond music, such as social studies, history, gender studies, law, civics, equity, diversity and indigenous studies. Teachers are encouraged to adapt these plans to fit their local context.

# **Lesson Map**

# i. Finding Meaning

- Display Slide 2, and ask students what they think "bread and roses" means. Use this as an opportunity to assess prior understanding. Once you have listened to their responses, write the following underneath, click to add more text: "Hearts starve as well as bodies, give us bread but give us roses." Ask students for any new thoughts.
- Play this video (Slide 3) of the song "Bread and Roses", asking students to jot down a list of social justice issues represented in the images.
- Create a list on the board from the jot lists, and introduce the information about the song's origins (see Slide 4/5 or <u>Student Sheet</u>). Note the number of times and places that the song "Bread and Roses" has been used to rally and bring people together.

• Share the following quote (Slide 6):

One of the lines in the feminist anthem, "Bread and Roses" is "Hearts starve as well as bodies, give us bread but give us roses." Feeding our hearts as well as our bodies is the promise of feminism, a lofty goal in this world obsessed with greed and power....The women's movement gave us a place to connect with other women and feel what we could give each other and the world. It also helped us to think about the world in a way different from that of powerful men.

- Judy Rebick, Ten Thousand Roses, p. 253

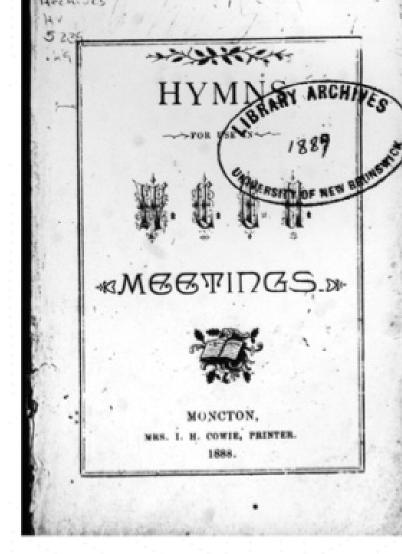
#### II. Inquiring

- Invite the class to brainstorm any additions to the list of social justice issues women's groups have fought for, e.g., the right to vote, the right to be a member of parliament, reproductive rights, marital property rights, equal pay for equal work, maternity leave and benefits, child support, pornography/ freedom of speech issues, LGBT rights, peace activism, anti-poverty/social equity, anti-racism, access to childcare, violence against women, etc.
- Project or distribute student copies of <u>Appendix A:</u>
  - Slide 7: Anti-Suffragists Score Win in Debate, *The Globe*, Oct. 18, 1916
  - Slide 8: What Women Can Do When They Get Ballot, The Globe, Jan. 8,1914

- Ask small groups of students to scan one paragraph each of the articles and make a list of the social justice issues raised by the suffragettes.
- Share these with the class, and add to the list on the board.
- Predict: ask the students to identify and place stars beside any issues which are still contentious and/or unresolved. Keep this list on display and refer to it as you move through the rest of the lessons in this learning module.
- Slide 9: Over the next few classes we're going to explore how Canadian women have used music as a tool for empowerment as they came together to advance a huge range of social justice issues, including the ones you have just identified, and others. Let's listen to a more recent version of that song.
- Play the audio of the recording (Slide 9), projecting or distributing the lyrics for students to follow along (<u>Bread and Roses.mp3</u> and Slides 10-13: <u>Student Sheet</u>)
- Teach the class to sing or play the song, and/or work out an arrangement.
- Share Slide 14: the information about and image of the 1995 Canadian Bread and Roses March undertaken by the Féderation des femmes du Québec (FFQ), then ask one student to read aloud or project Slide 15, the following first-person account:

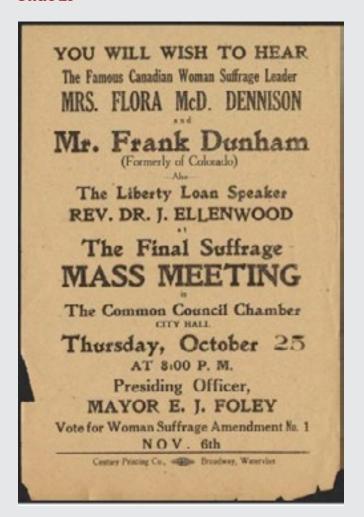
...the march was beautiful. The theme was bread and roses, the famous theme song of Marie-Claire Séguin. We sang the song ten times a day. The march and the song were on television. A rose producer from Drummondville really liked us, and he delivered ten thousand roses free. So instead of placards, women held roses in their hands. ...we had roses and ribbons, and the sun was shining. It was fabulous.

- Françoise David, quoted in Judy Rebick, *Ten Thousand Roses*, p. 249
- Pair-share, then discuss as a class Slide 16: How can a song bring people together and inspire them? Can you think of other occasions when music is used to bring people together for a common purpose?
- Slide 17. Tell students: One hundred years ago, women in Canada were fighting for two big causes: temperance and suffrage. Women did not have many opportunities to meet collectively, but one organization open to many was the church. Women's church prayer group meetings provided the seedbed of Canada's first wave of feminism, where women educated themselves and learned to organize, strategize and publicize their own causes. Singing was always a part of the meetings, actions and marches, and Canadian women had their own made-in-Canada songbooks for the occasion.
- Slide 18: Project this image of the title page of a book of songs to be used in Women's Christian Temperance Union (W.C.T.U.) meetings.
- Share Slide 19 and ask one student to read the sidebar.
- Slide 20 provides a brief background about the speaker Flora MacDonald.
- Slide 21/22: Tell students, The W.C.T.U.



joined forces with the suffragists in 1898, ensuring a broad base of support across the country. For women, the two issues of temperance and suffrage were closely related as we can see in the song "Keep Woman in her Sphere".

- Distribute or project Slide 23: <u>Student Sheet: Keep Woman in her Sphere</u>, and sing the song (to the tune of *Auld Lang Syne*).
- (Optional) Rehearse as a class, perhaps dramatizing the performance with soloists or solo groups for the dialogue. Songs like this were usually programmed and presented in dramatic form to engage



Envision if you will, a small meeting hall, or an over-size parlor of the 1890's, where a dozen or so women have somehow managed to gather together to share their hopes and ideas and determination for equality....And then, in high, thin voices, to buoy up sagging spirits or to celebrate a new victory, these songs are heard.

**Source:** Songs of the Suffragettes, Elizabeth Knight. Smithsonian Folkways Archival, 1958, liner notes.

#### Slide 20

Woman Suffrage. Flora McDonald Dennison.

(broadside) "You will wish to hear the famous Canadian woman suffrage leader Mrs Flora McD. Dennison ...(& others)... The final suffrage mass meeting... Thursday, October 25... Vote for Woman Suffrage Amendment No. 1, Nov. 6th."

(new York State? 1917). Broadside, 23 x 15cm.

Flora MacDonald Denison was a successful author, journalist and business woman, and a leader in the campaign for women's rights. She was also a devoted republican, and when the birth of her son (author Merrill Denison) was imminent, she went to Detroit, that her baby would be born on republican soil.

- potential audiences, a tradition that evolved into guerrilla theatre, a strategy popular in second-wave feminism that is still used by many protest groups.
- Slide 24: Pair-share, then discuss as a class: Why did first wave feminists think it was so important always to include music in their meetings and public actions?

# III. Consolidating

- Divide the students into small social justice working teams of (4-5 students) and provide time to complete the activities outlined on Slide 25, Student Sheet: Music and Social Justice.
- Once students are ready, share performances of the new lyrics, incorporating the accompaniment developed earlier.
- Post Slide 26 as a prompt: "Music can..."
   and invite class members to complete the
   thought with an action word on a stick on note and post. (Examples of responses
   might be inspire, uplift, entertain,
   persuade, provoke, annoy, overpower,
   unite, amuse, etc.)

#### **Extensions**

 (Optional) Provide additional background information from First and Second Wave Feminism Sheet and/ or implement social studies activities appropriate to your class' needs from the Annotated List of Online Curriculum Exploring Gender Equity in Canada (see Additional Resources: First and Second Wave Feminism in Canada and/ or Annotated List of Online Curriculum Exploring Gender Equity in Canada).

#### **Student Sheet: Bread and Roses**

"Bread and Roses" was popularized as a political slogan during the 1912 textile workers' strike in Lawrence, Massachusetts, referencing a popular poem of the time by James Oppenheim. The strikers struck for adequate wages ("bread") and decent working conditions ("roses"), and settled successfully with their employers.

The song has been sung to several melodies, the best-known of which is by Mimi Farina (1976) who established a Bread and Roses Foundation that brings live music to marginalized populations. It became an iconic protest song through performances by Pete Seeger, Joan Baez, Judy Collins, and others, and was adopted as a theme song by the second wave of the twentieth-century women's movement in Canada. It continues to be sung at gatherings and events in support of social justice issues.

Song used by kind permission of breadandroses.org and Mimi Farina.



- As we go marching, marching, we battle too, for men,
   For they are in the struggle and together we shall win.
   Our days shall not be sweated from birth until life closes,
   Hearts starve as well as bodies, give us bread, but give us roses.
- 3. As we go marching, marching, un-numbered women dead Go crying through our singing their ancient call for bread, Small art and love and beauty their trudging spirits knew Yes, it is bread we fight for, but we fight for roses, too.
- 4. As we go marching, marching, we're standing proud and tall. The rising of the women means the rising of us all. No more the drudge and idler, ten that toil where one reposes, But a sharing of life's glories, bread and roses, bread and roses.

# Du pain et des roses (traduction du Marie-Claire Séguin)

- Pendant que nous marchons, marchons dans la beauté du jour Un million de cuisines sombres, un millier de greniers mornes Sont touchés par des rayons de soleil radieux et soudains Alors qu'on nous entend chanter, du pain et des roses, du pain et des roses!
- 2. Pendant que nous marchons, marchons, nous luttons aussi pour les hommes Car ils sont les frères des femmes et nous marcherons de nouveau avec eux Nos vies ne seront pas passées à suer de la naissance à la mort Le coeur a faim tout comme le corps, Donnez-nous pain, mais aussi des roses
- 3. Pendant que nous marchons, marchons, d'innombrables femmes mortes Pleurent pendant que nous chantons, notre cri pour du pain L'art, l'amour et la beauté que leurs âmes de servantes renfermaient Oui, nous luttons pour du pain, mais nous luttons pour des roses aussi
- 4. Pendant que nous marchons, marchons, nous nous tenons bien droit La montée des femmes est notre montée à tous Finies les corvées et enfin on se repose On partage les gloires de la vie du pain et des roses, du pain et des roses

# Student Sheet: Keep Woman in her Sphere

This song was popular at suffrage events in the early twentieth century. It tries to win over the listener with persuasive argument, dramatic dialogue and a touch of humour. Verse 2 describes a social issue of pressing importance – drunken men who did not provide for their wives and families - making clear the close ties between the causes of temperance and suffrage. A grog-shop is a bar.

#### Keep Woman in her Sphere



2. I saw a man in tattered garb
Forth from the grog-shop come;
He squandered all his cash for drink,
And starved his wife at home;
I asked him, "Should not woman vote?"
He answered with a sneer,
"I've taught my wife to know her place,
Keep woman in her sphere."

3. I met an earnest, thoughtful man
Not many days ago,
Who pondered deep all human law
The honest truth to know;
I asked him, "What of woman's cause?"
The answer came sincere,
"Her rights are just the same as mine,'
Let woman choose her sphere."

# Student Sheet: Music and Social Justice

Identify a current issue of social justice which matters to you. Explain why you care about this issue.
What group supports this cause? Who will benefit from the proposed change? Why?
What group opposes this cause? Who has something to lose if change happens? Why?
Share your ideas with your social justice working group. Decide which issue the team will adopt for further follow-up.
As a group, write lyrics for another verse of Bread and Roses / Du Pain et des roses which relates to your chosen issue. Sing your new verse to the class.

#### **Additional Resources**

#### First and Second Wave Feminism in Canada

# I. The First Wave: Temperance, Suffrage and Emerging Feminism

The arrival of industrialization in Canada saw an increase in women entering the workforce, owning property and attending post-secondary institutions. As they began to participate more in the public sphere, women grew concerned with their lack of political representation, and their inability to vote on issues that mattered to them.

Suffragists fought for representation – the right to vote - so that they could work for social change. Canadian suffragists such as Nellie McClung, Henrietta Muir Edwards, Irene Parlby, Louise McKinney and Emily Murphy (known as The Famous Five) fought for the vote and for improvements to public health, social assistance, education and employment. With the support of the temperance movement, they also hoped to raise awareness about domestic violence, and issues of child and spousal support. World War I helped many Canadian women gain more independence through their contributions to the war effort, but it wasn't until 1918 that many women were finally granted the right to vote in federal elections. Indigenous and Québec women were excluded until later.

The rise of the temperance movement, spearheaded by the creation of the Women's Christian Temperance Union (WCTU) in the mid-1870s, was one of the first opportunities for Canadian women to become politically involved in their communities and to organize on a national level. Growing concern over

male alcohol abuse and its effects on the family and home caused women to band together to fight for social change. By praying or protesting in front of bars and pubs, the women of the temperance movement believed they could shame men into a life of sobriety, which in turn would solve problems of unemployment, disease and domestic violence. Eventually, the women of the temperance movement recognized the need for their own government representation in order to move their political agenda forward. The belief in their right to participate in public life made getting the vote a priority, and made the WCTU one of the first organizations to advocate for women's rights.

#### II. The Second Wave: Feminism

The 1970 Report from the Royal Commission on the Status of Women kicked off a period of massive change and reform. As women began to have higher representation in political, corporate, legislative, creative and academic fields, more voices were joining the fight for gender equality.

Causes that had been first championed by the suffrage and temperance movements, such as domestic abuse, commanded more attention in the public eye. Activists held demonstrations on a variety of issues from the right to information on birth control, to the wage gap between men and women, and many other equity issues. The growing number of all-female bookstores, publishers and record labels gave female artists the opportunity to create awareness on an international scale. The arts, as practised by increasing numbers professional female practitioners, brought a power to express and engage

to feminist causes which helped to spread information and win hearts and minds.

Access a detailed timeline on the history of women's issues in Canada here.

# Annotated List of Online Curriculum Exploring Gender Equity in Canada

#### Heroines.ca

This site, developed by Canadian historian Merna Foster, is a resource guide for teachers and students. The premise is loosely based on her own book, 100 Canadian Heroines: Famous and Forgotten Faces. Her dream is to get more students and teachers interested in women's history in Canada and she's cultivated a list of resources in the "Classroom" section that may be helpful. They include lesson plans written by other teachers, online games and quizzes, and a list of reading, visual and resource material that might help engage students.

#### Canada's History Magazine

Formerly known as *The Beaver, Canada's History Magazine* has an educational section on their website devoted to historical lesson plans developed by Canadian teachers. This particular one is targeted towards Grades 4-8 history and is available as a PDF. It was the only one geared to this particular subject on the site.

### <u>Developing a Global Perspective for</u> Educators (DGPE)

This is an interesting site run by the Faculty of Education at Ottawa University. Its aim is to work with pre-service teachers to create a diverse and equal learning environment while incorporating global issues into the curriculum. Look at the very comprehensive

lesson plan about The Famous Five.

#### Crayola's Steps to Suffrage

The Crayola site is mainly a resource for arts and crafts activities, with suggestions for several age groups.

# **Library of Congress: Teaching Resources**

The lesson plan found here is very Americanbased but worth inclusion for the list of resources underneath the "Procedure" tab. Students can access and download scanned copies of authentic letters from the suffragettes as well as other historical artifacts from that time period.

#### Manitoba

Manitoba is an online resource jointly created by the federal and provincial governments as well as several Manitoban educational institutions. It is a resource on all things Manitoba and acts as an online museum with old documents, photographs, etc. that students can browse on a variety of topics. See the written resource with a timeline on the women's right to vote, and a lesson plan here.

# Nobody Likes an Alarm Clock-The British Columbia Teachers' Federation

This lesson plan may be a little outdated (it was written about 20 years ago) but you may still find it relevant. Originally developed for Grade 11 students in B.C. by a group of teachers and librarians, it examines how women in our culture were (and still are) treated socially. There's a long bibliography at the end, including Black Line Masters.

### **Canada Democracy Week**

A division of Elections Canada, this organization aims to educate students on the many facets of democracy and government.



The lessons provided are aimed at older students, and may not necessarily be directly relevant to women's rights but you may find some of the classroom activities useful when talking about how governments are formed, and how power is distributed.

#### **Nellie McClung Foundation**

This is a resource for all things Nellie McClung.

#### **Historica Canada Heritage Minutes**

This lesson plan is based on the Nellie McClung Heritage Minute, produced by Historica Canada. A related lesson plan about intolerance that uses the Nellie McClung video can be found <a href="https://example.com/here/">here</a>.

#### **TEACH Magazine-**

# Canada's Capital Treasures Lesson Plan

This lesson plan presents students with seven national monuments that are important to Canada's social history, including The Famous Five Monument (Lesson 4).

#### **Provincial Archives of Saskatchewan**

This page gives some much-deserved attention to Violet McNaughton and the other women involved in the women's suffrage movement in the Prairies. It's a great resource for actual copies of McNaughton's speeches, along with other historical documents, including an audio recording of an interview she gave on CBC Radio. The lesson plan is called, "Why Were Prairie Women Leaders in the Canadian Women's Suffrage Movement?" and complies with the educational requirements of the Province of Saskatchewan.

# 100th Anniversary of Women's First Right to Vote- Government of Canada

As part of Canada's 150th birthday

celebration, the government of Canada has set up a website devoted to our country's historical milestones. This page includes original source material and articles, as well as links to various related lesson plans within the Government of Canada's website.

#### **EFTO- Learning from Labour**

The EFTO has produced this kit featuring lesson plans that cover a variety of different topics concerning Canada's labor laws. Lesson 8 titled, "Women and Labour" might be of interest.

#### Canadian Museum for Human Rights

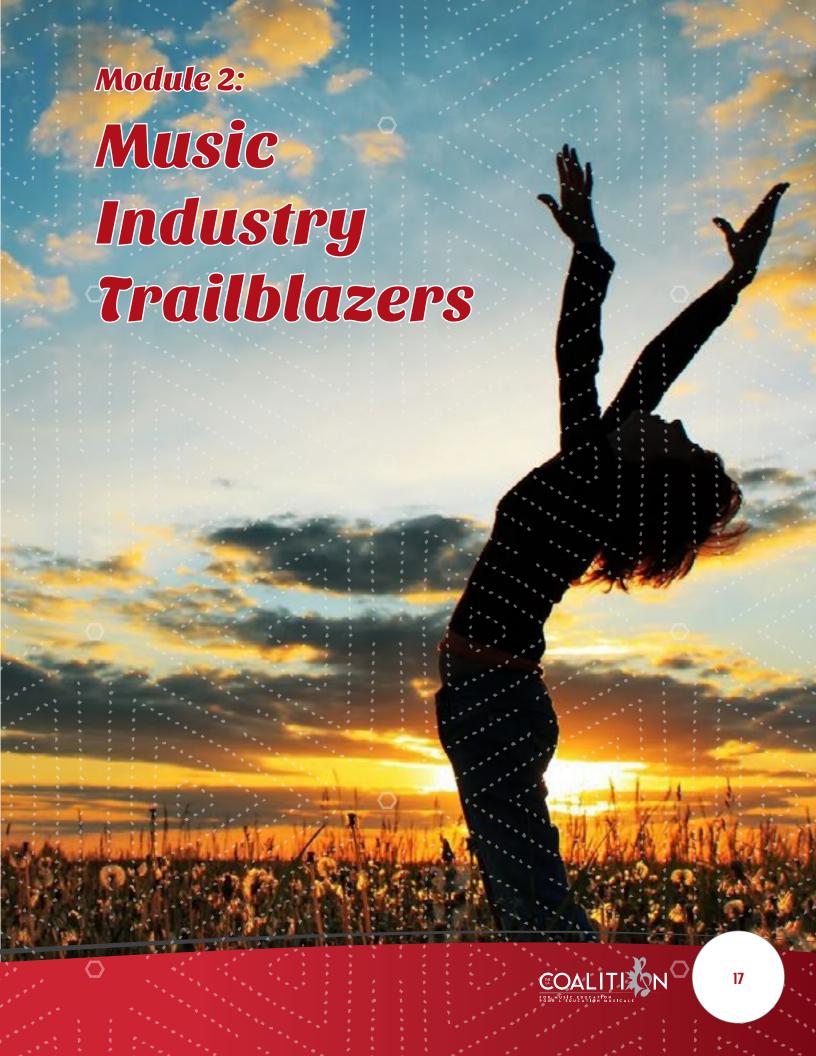
Not all of these lesson plans or activities are directly related to the women's movement, but use as a source for interactive theatre games and activities that promote diversity and inclusion within a classroom setting for all ages. The activities were designed based on curriculum developed by the International Centre for Human Rights Education.

### The Famous Five-LearnAlberta.ca

This lesson plan uses the women's right to vote as an historical example to open up a discussion about discrimination and the rights of individuals. This was developed in collaboration with the Government of Alberta.

#### **The Famous Five- Grass Roots Press**

This 11-page booklet is full of information and activities about the Famous Five, with a focus on reading comprehension and looking for meaning in language choices. The lesson plan was developed for ESL and adult learners. The catalogue boasts a lot of free content for educators on a variety of different social and historical topics. Also see this page for succinct information.



# Music Industry Trailblazers

# **Teaching Objectives**

Students will understand that music is a professional avenue for women to pursue and achieve. They will learn about women who have been creative and innovative in breaking through existing power structures, making significant contributions in the music industry.

#### **Overview**

In this unit, students review an archival image, read articles and resources and analyze the contributions of several trailblazer women from the performing world and music industry.

The unit is designed as follows, assuming 50-minute sessions:

**Session 1:** Identify gender imbalance in the orchestral world and suggest some of the historic attitudes and perceptions surrounding women's participation in the performance of music.

**Session 2:** Learn about changes in the orchestral world that have positively impacted gender balance and investigate the roles of several trailblazers.

**Session 3:** Students consider solutions to a real-life scenario experienced by a well-known female singer/songwriter, and research the experiences of a female executive from the music industry. They conclude by writing a job description for one of the four women studied in the unit.

#### Resources

#### Links:

- Article: Paving the Way.
- Article: Male Conductors are Better for Orchestras
- Speech by Ruth Budd, November, 2017
- Article: Denise Donlon Tells of a Music-Filled Life

#### Visuals:

Archival photograph, 1923

#### **Student Sheets:**

• Student Sheet: <u>Trailblazer Job Description</u>

#### **Additional Resources:**

- Rachwal, Maria Noriega; From Kitchen to Carnegie Hall: Ethel Stark and the Montreal Women's Symphony, Second Story Press, Toronto, Canada, 2015.
- Donlons, Denise; Fearless as Possible (Under the Circumstances), House of Anansi Press, Toronto, Canada, 2016.

#### **Curriculum Connections**

This lesson addresses music expectations from grades 5 to 12. It also naturally addresses many content areas beyond music, including language arts, social studies, history, gender studies, law, civics, equity, and diversity. Teachers are encouraged to adapt these plans to fit their local context.

#### **Lesson Map**

#### I. Viewing and Inferring

- Show the archival photograph. Be careful not to mention the date (1923) or the organization (Edmonton Symphony Orchestra).
- Invite students to look closely and in detail.
   Allow time for them to study and note what is interesting.
- Discuss, using some of the following prompts:
  - What time period might it this picture be from?
  - Where was the picture taken?
  - If you were in the audience what would your eye have been drawn to?



Archival photograph, 1923

- Does the setup of the stage tell you anything about the audience experience in that time?
- Some of the musical details to note:
  - Presence of a sousaphone and a bass drum tells us there's likely a march on the program.
  - Note the French Horn on the left. How is it different from the one on the right? (It does not have valves. This might suggest that there is a fanfare on the program.)
- When you feel that students have sufficiently discussed the photograph, identify that the photograph is from 1923 and that it is of the Edmonton Symphony Orchestra, which at that time was a community orchestra (not professional).
- By now students have likely noticed the gender imbalance. Ask them to count the total number of musicians on stage and state in percentages, the representation by gender. Write their answers on the board and the compare with the current percentages.
  - o 1923 4% female players: 96% male players
  - o 2017 48% female players: 52% male players
- Invite students to account for the reasons why there would so few females in 1923 and why the percentages are so drastically different today. What might have changed in the past 90 plus years that could account for such a change?
- Discuss. Share a few thoughts about the times:

In the 1900's "respectable" women did

not perform for a living. Those who did performed in what were considered lower class venues such as music halls and burlesque. The exceptions to this were opera and theatre (although theatre was somewhat suspect). Women were not considered capable of the sustained effort required to play an orchestral instrument. As well, it was believed that the effort used to produce a sound would look graceless and less than feminine. Instead, women were encouraged to keep their musical activities limited to singing and playing the parlour piano to accompany others, preferably for their families, at home.

# II. Consolidating

- What Would You Do?
  - o Imagine that you are a successful female singer/songwriter. You notice that male singers are getting more radio airtime than you, and consequently more offers for touring and live performances. When you challenge this, you are told that two different female artists songs cannot be played back to back on radio, and when you propose an all-female performer music festival concert tour, you are told that there would never be a demand for such a thing.
- Invite students to discuss in small groups and come up with the possible actions they could take to try and change the situation. Discuss as a whole class.
- Share that this is something that actually happened to singer/songwriter Sarah McLachlan. Her response was to create

Lilith Fair, an all-female concert tour that launched in 1997 and toured over 48 cities in North America. It was one of the top grossing tours that year, and played to sold-out audiences wherever it went. Ask students to conduct an internet search on Lilith Fair and report back. How was it significant in impacting popular music?

- Read the <u>Globe and Mail interview</u> with Denise Donlon, a music industry trailblazer. Discuss:
  - Were there any situations or issues that Ms. Donlon and Ms. McLachlan experienced that were similar? Do we have any indication that these issues are fixed or improved?
  - What were the achievements of both women? What lasting changes did they contribute to? Do you think there are still challenges like the ones they faced?
- Using the <u>Student Sheet: Trailblazer Job Description</u>, have students write a job description that would fit for either Ms. Stark, Ms. Budd, Ms. McLachlan or Ms. Donlon. The description should include a job title, description of the organization doing the hiring, a list of responsibilities, and qualifications.
- Have students exchange the job descriptions.
   Read and discuss. Conclude by asking each student to find one word that describes a characteristic shared by all four women.

# III. Inquiring

 As the discussion unfolds, many of the suggestions that the class will make (changing role of women, more equitable access to music education, etc). will be accurate and will have no doubt played a part in the change of gender representation in orchestras. However, they may not be aware of one specific change in orchestral procedures that has made a significant impact-blind auditions. These are auditions where the candidate plays behind a screen and cannot be seen.

- Distribute the article <u>Paving the Way</u> and allow time for students to read and take notes. Ask: Are there other professionals where a strategy like blind auditions could be used to create equity?
- Use the <u>WEMCatalogue</u> to read and research about Ruth Budd, the first professional upright bassist in Canada, and Ethel Stark, the founder and conductor of the Montreal Women's Orchestra. Have students read <u>Student Sheet: Ruth Budd Speech</u>.
- Ask students to describe the challenges both women faced.

# Really??? Just when you thought sexism in the orchestral world was a thing of the past...

The principal conductor of the National Youth Orchestra and the Royal Liverpool Philharmonic has provoked outrage by claiming that orchestras "react better when they have a man in front of them" and that "a cute girl on a podium means that musicians think about other things." When conducted by a man, musicians encounter fewer erotic Vasily distractions, Petrenko claimed. "Musicians have often less sexual energy and can focus more on the music," he said, adding that "when women have families, it becomes difficult to be as dedicated as is demanded in the business."

Excerpt - The Guardian, September 2, 2013

# Student Sheet: Ruth Budd Speech

The following speech was given by Ruth Budd, Canada's first professional upright bassist, at a Music Care conference, November 12, 2016 in Toronto. Ruth talks about the role of music throughout her life and describes some of the challenges she faced as a young woman. As you read, imagine how you would respond if you faced similar challenges.



For seven years, I was the youngest of three children and, according to my sister, was the favourite. My dad had a little studio in the attic of our house where, though he worked as a portrait photographer during the day, he took home extra work, retouching photographic negatives. He had made a short wave radio on which he could pick up concerts. I do not understand how, but he could pick up Andres Segovia, an incredible musician who played the classical guitar. After I was put to bed, I used to sneak up the stairs, sit very close to my dad, keep very quiet and listen while he was working. I think it was at that time that music became something so special! It made me feel good. My mother believed that we should learn to read music as we learned to read words, so we took piano lessons. I used to look through the Eaton's catalogues and decided that I needed a mandolin, so I was given one for Christmas when I was about seven years old. That was the very Christmas that my sister was born. Lessons were free at the Ukrainian hall, and so that is where I went twice a week. They had several levels of groups, and we were always striving to advance to the next group. My brother played the violin, so he taught me as he was being taught. These were all pretty positive experiences except for the mandolin teacher, who I think might have liked music, but not children.

At high school, I was playing a violin in the orchestra and had organized a mandolin quartet. You see, we had no television, or other electronic devices. I think we did have a multiparty telephone line. You are probably having difficulty imagining such a world, but remember I was born in 1924!

Getting back to high school, as I said I was playing violin. Almost every high school had a pretty good orchestra and choir, and our school, like many others, put on a Gilbert and Sullivan opera every year. As well, we entered the Kiwanis Festival every year and usually won our class. When I was 16 and still playing the violin in the group, we had a month before it was our turn to play at the festival. The boy who was playing the bass broke his arm while playing football. The conductor, a very rigid type, was terribly upset and asked, "What could he do?". Who would volunteer to play the bass? I volunteered and he said, "Don't be ridiculous! A girl couldn't play the bass". Of course, I was not buying that and it made me even more determined. I took the bass home, got a good book and found a teacher. We did enter the festival, came first in our class, and the adjudicator who was from England like what we did and gave me a special mention saying that he had never seen a female bass player before. I really enjoyed that!

It was nearing time for me to decide what to do after high school. My mother was really opposed to my becoming a professional musician. She wanted me to become a pharmacist, so off I went to the BC School of Pharmacy and Science in Vancouver. I was miserable there and knew it could not work for me. Good thing for the medical world that I became a musician! It was now 1943 and we were at war. As there were lots of jobs to be done in war industries, and there were huge shipbuilding enterprises in Vancouver. I got a job as a shipwright's helper, helping to put the railings on ships. It was a great job and very easy, just holding up the parts as they were being attached to the deck. I could now afford to pay for music lessons with the principal bassist for the Vancouver symphony. I joined the Junior Symphony, which was being conducted by a colourful Russian fellow by the name of Gregory Garbovitsky, who called me his "dollink". After a while at the shipyards, I thought there must be many other people working there who, like me,

might have something to do with music. After notices went up, I discovered enough people to form a glee club and an eight-piece jazz band. I also discovered a fire-eater, a magician, several guitar players, as well as some of the crew members of ships in for repair, who played or sang or even danced. Soon, I was sharing an office with the nurse, and was given authority to start an entertainment unit. It was great fun, and we raised a lot of money for war bonds by presenting lunch hour concerts. All the while, I was taking bass lessons, and was soon invited to play with the Vancouver Symphony, which I did for several wonderful years, learning what it meant to play in a professional orchestra under different conductors, and learning repertoire. I was still only about 18, and had so much to learn. It was both exciting and scary! I think I was the first professional woman bass player in Canada. Good thing I was living with my brother and his wife, who put me up in the attic of their house, and closed the door. Bass practicing is not beautiful except to the ears of a bass player. Living with them was a happy time, as my brother played guitar and we used to have Saturday night at the Ross' when his many friends would come over, and we would play and sing for hours.

A couple years went by in this joyous state, when I learned of a scholarship possibility for the Toronto Conservatory, which I applied for. Ettore Mazzoleni was the adjudicator who was sent across the country to assess potential scholarship recipients. He scoffed when he saw me and said something like, "This is no instrument for a girl," and some other similar comments. He made me very nervous, but I was okay after a while and was actually awarded a scholarship. Anyhow, I did not have the money to get to Toronto with my bass, and because I was a member of the musicians' union, had a provision for travelling musicians, that stated

that if you were traveling outside of your local territory, you had to be paid enough to get back to your home. So I thought, Well, I could use that money to get on to Toronto. All I had to do now was to find a traveling band that was heading east...and looking for a bass player! Amazingly enough, there was an all-girl band – Diane, Kaye and I! They felt pretty lucky to find a female bass player, and I felt very lucky to find them. They were not very good musicians, but they were very good, fun people. It turned out that I was the only one who could read music! They had cancan costumes made, but I was such a snob. A professional musician wears a long black gown, so that is what I wore, and they all wore these black lace trimmed, blue cancan costumes.

As it happened, the driver of the tour van was an alcoholic. My mother had warned me to never ride with anyone who drank, so I decided to hitch hike! I got a lift with an old man and a young man who were father and son. I was in the back seat, feeling kind of homesick, missing hearing good music, when I realized that the young man was whistling the clarinet part to the Mozart clarinet quintet, which was my favourite piece of music at the time. I was SO surprised and said, "Do you know what you are whistling?". He said, with equal surprise, "Yes! Do you?". He turned out to be the first clarinetist in the Edmonton Symphony Orchestra! I was so happy. It felt like I had found a family member. The three of us went somewhere for dinner, then went back to their place and listened to music all night long. The next night he drove me to where we were playing and stayed to listen. We laughed about that for many years, as we remained long-distance friends.

The band continued playing at small venues on its way to Winnipeg, at which point I left the tour by pre-arrangement, and went on to Toronto to pick up life on scholarship at the conservatory. I lived in a set-up with three other students, practiced every morning from 7:00 am to 8:45 am, worked at McLean Hunter magazine until 1:00 pm, then went back to school. The next year, I enrolled at the Faculty of Music to study with a Toronto Symphony Orchestra bassist. All the time I was playing in as many amateur orchestras as possible. After about five years, at age 23, I auditioned for the TSO and became the first woman bass player in that orchestra. Five years later, there was an incident involving crossing the border in the United States, and six of us were refused entry. Our contracts were not renewed and we became known as the "Symphony Six".

Over the next several years, I married an oboe player, had two children, and went to Halifax for two seasons to become principal bassist in that orchestra. I then returned to Toronto, became a member of the CBC orchestra, and went on to play in the Stratford Festival Concert Orchestra and Boyd Neel Orchestra for ten years. Life was filled with music. In 1964, after a change of management, the new conductor came to a concert where I was playing and I was invited to return to the TSO, which I did. I remained part of that orchestra until I retired at age 65. Always, I was part of the players' committees, negotiating and helping to improve working conditions for the musicians. After the symphony, I started the Toronto Senior Strings, a successful chamber group that went on for 12 years.

Even after retirement, I continued to play hundreds of school concerts with a quartet until I retired from bass playing at age 85. 13 years ago, I moved to Christie Gardens, a retirement home.

Oh, what to do about music in my life. I knew that I could not start an orchestra, but could possibly

start a choir, which I did ten years ago. We now have 48 people in that choir, singing four-part harmony in almost every genre from folk music and rounds to a respectable Hallelujah chorus. I do not conduct, but sing in the alto section. We sing in tune! Also, I decided to give back to the people who had given me such a start in music early in my life, so I joined the Toronto Mandolin Orchestra. I still play in that orchestra but have downsized to a mandola. This is my mandola, which is just a little larger than the mandolin, just like a viola is to a violin.

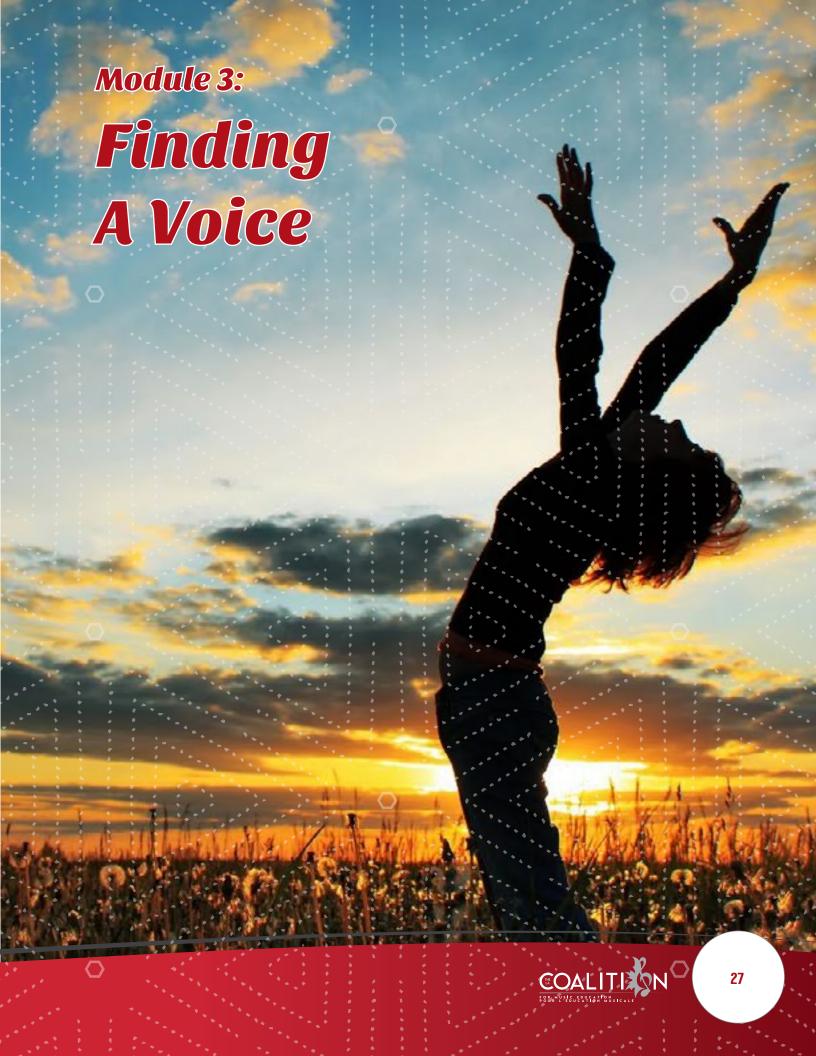
I have always found wonderful opportunities in my life, and today I found another two. First, my dear friend, Tamara Volskaya, one of the greatest mandolin players in the world, is in Toronto, so as I am not as skilled, she will demonstrate the sound of the instrument. This also gives me a chance to tell you about the upcoming concert of the TMO.

In conclusion, I want to say that music has not done anything for my knees, but it has done a great deal for my brain! It has taught me how to listen to follow instructions and to work with other people. Thank you for this opportunity to talk about music in my life!

# Student Sheet: Trailblazer Job Description

Write a Job Description for either Ms. Stark, Ms. Budd, Ms. McLachlan or Ms. Donlon. Include the following:

Job Title			
Description of Organization Hiring			
Responsibilities			
Qualifications			
Qualifications			
		1 /	



# Finding a Voice

# **Teaching Objective**

Students will become aware that women musicians from Indigenous backgrounds participate as creators and performers of every style of music, and are active in all roles of the Canadian music industry; they will also learn about the special responsibility often felt by these women to use their music to build awareness and relationships, in the widest possible sense, and how some draw on particular aspects of their cultural heritage to that purpose.

#### **Overview**

In this unit, students view video, hear interviews and analyse the work of several Canadian women musicians of Indigenous backgrounds, and gather additional information from the WEM Catalogue. They conduct a more extensive inquiry into Buffy Sainte-Marie's career in small groups, then present their findings along with one of the artist's songs, to one of the other groups. At the end of their investigations, they reflect about the special contribution of these artists. Activities require online access and projection capability.

*Note:* Please preview any additional video content associated with these artists for appropriateness in your context. All resources in identified content are non-contentious for students from grade 5 to 12.

The unit takes 3-4 sessions of 50 minutes:

Session 1: Listen to Asani "O Canada"; conduct initial brainstorm on Buffy Sainte-Marie

**Session 2:** Small-group inquiry into Buffy Sainte-Marie (or assign as an out-of-class time assignment)

**Session 3:** Small-group presentations and whole group summary presentations

**Session 4:** Learn about Cris Derksen, final reflective activities. There might be enough time during this session to start the song-writing unit.

#### Resources

• 6 pads of stick-on notes

#### Links:

- WEM Catalogue
- Asani's "O Canada"
- Throat singing video
- Buffy Sainte-Marie:
  - o Website
  - Article about her
  - o Interview with her

- o Singing "Carry It On"
- o Lyrics For "Carry It On"
- o <u>Audio Interview On Cbc</u> Unreserved
- Tanya Tagaq:
  - o <u>Audio Interview On Cbc</u> <u>Unreserved</u>
  - o *Rabbi* Https://Www.youtube. com/Watch?V=E87jgwvblsg&List =Rde87jgwvblsg&T=25
  - o <u>Review Of Retribution In The</u> Toronto Star
- Cris Derksen
  - o Brief Bio And Audio Links
  - o <u>Biography</u>

#### Visuals:

- Instructions For First Group Task: Finding Out About Buffy Sainte-Marie (See Appendix Page 33B)
- Instructions For Second Group Task (See Page <u>34</u> Appendix B)

#### **Additional Resources:**

- Asani
- <u>Teacher Resources</u> From Sherryl Sewepagaham And The National Arts Centre: Music Alive Program Song, All My Relations And Celebrating Canada's Indigenous Peoples Through Song And Dance



Photo of Buffy Sainte-Marie, used with approval. Credit: Matt Barnes

#### **Curriculum Connections**

This lesson addresses music expectations from grades 5 to 12, along with many content areas beyond music, such as language arts, social studies, history, gender studies, law, civics, equity, diversity and indigenous studies. Teachers should adapt this lesson to fit their local context.

# **Lesson Map**

# I. Activating

- Slide 3: Play <u>this video</u> of Asani performing O Canada at an Athabasca University convocation
- Slide 4: Pair-share, then discuss as a class:
  - o What surprised you?
  - Who and what is included? (English, French, Cree, wolf howls, Canada goose, drum, rattle, harmony, regalia – including the academic dress of the watchers)
  - What is left out? (instrumental accompaniment except for percussion, "sons" Asani use "all of us command" instead of "all thy sons command")
  - What is the message of this performance? How did it make you think and feel?
- (Slide 5) Introduce the performers:

Asani are an Aboriginal women's trio from Edmonton. They are Debbie Houle, Sarah Pocklington and Sherryl Sewepagaham. This circle of First Nations and Métis women have performed across Canada and

internationally at such venues as Carnegie Hall in New York, The Kennedy Centre in Washington D.C. and the Saddledome in Calgary.... They have performed for the Dalai Lama, Her Majesty Queen Elizabeth II and at the 2010 Olympics in Whistler, BC.

Asani seek to use the inspiration of their cultural heritage to create music that is accessible to a wide audience, but deliver a powerful message from their hearts. (from http://www.asani.org)

# II. Inquiring

- Tell students (Slide 6): Today we're learning about women whose people lost their voices for more than a generation in residential schools set up to erase their cultural identity. When they make music today, there is a special resonance, an awareness that they are asserting a right they always had, but could not always exercise, to express who they are and how they feel about the world.
- Slide 7: Watch part or all of <u>this video</u> of Buffy Sainte-Marie singing Carry It On.
- Slide 7: Display or distribute the lyrics for the song
- (Optional) Consider learning to sing and accompany the song on classroom instruments.
- Slide 8: Discuss *Do you notice any themes in common with our first performers?*

Slide 9: Introduce the performer. Buffy Sainte-Marie looks fabulous and sounds amazing. At 75 years old, she has just released her newest recording, Power in the Blood. We're going to learn about her

extraordinary life – from Native American rights campaigner and protest music icon to hit songwriter, amateur astrologer, Sesame Street star, teaching coordinator and electronic music pioneer. (adapted from the Guardian interview listed above and below).

• Post a chart on the board:

Trailblazer	Empowered by Music	Empowered Others
)		

 Slide 10: Divide the class into six research groups and post or project this visual, giving each group one pad of stick-on notes

#### Finding Out about Buffy Sainte-Marie

- 1. Appoint a recorder.
- Read about Buffy Sainte-Marie using the WEM Catalogue.
- 3. Write information about Buffy on separate stick-on notes.
- Decide as a team where each note gets placed trailblazer - empowered- empowering others.

You have \_\_\_\_ minutes to complete this task.

- Share the chart with the whole class and pile duplicates on top of each other.
   Leave the chart available to help with the next steps.
- Assign each group to one of the three categories (i.e., there will be two groups investigating Buffy as a trailblazer, two groups investigating Buffy as an empowered artist, and two groups investigating Buffy as empowering others). You may wish to model the task steps below using Carry It On depending

on the experience level of your class.

• Slide 11: Post or project the new group task, listed below (*Note*: if you prefer, assign as work to be completed independently outside of class time). Resources are posted on Slide 12.

#### Finding Out about Buffy Sainte-Marie – Going Deeper

- 1. Read about Buffy using these resources, making jot notes on information which fits the role you are researching. Each person consults one source:
  - article about
  - interview
  - audio interview
- 2. Listen to associated songs and consult lyrics
- 3. Identify a single song recorded by Buffy which illustrates her work in this role.
- 4. Prepare a short presentation to explain to another group why you chose the song and how it shows Buffy in this particular role.

Presentations will take place on	

- Three groups of students present their findings, play their song and share the lyrics with another group which focused on a different role (e.g., a trailblazer group might present to an empowered artist group). Provide an appropriate time limit for the presentation.
- The second set of groups presents to the first set.
- Give each group a few minutes to decide on the most important things they learned from the other group.
- Give each group two minutes to talk to the whole class about what they learned

from the presentation they listened to. Play a short excerpt from each song as part of the summaries.

### **III.** Making Connections

*Note:* You may wish to show one of Tanya Tagaq's videos in conjunction with this part of the lesson, but please preview for suitability in your context.

- Slide 13: Write the name Tanya Tagaq on the board. Share any prior knowledge the students have about this contemporary musician.
- Slide 13: Listen to this excerpt [9:46-10:59] from Tanya Tagaq from an interview on CBC's Unreserved.
- Slide 14: Pair-share, then discuss as a class: What types of issues does Tanya refer to here? What are the big issues today for Indigenous people/women? Are some of these the same or related to the causes feminists fought and fight for?
- Slide 15: Ask students to read the information about Tanya in the <u>WEM</u> <u>Catalogue</u>.
- Slide 16: Play Rabbit: <a href="https://www.youtube.com">https://www.youtube.com</a> watch?v=e87jGWvbLsg&t=25 without revealing the title or showing the image of the cover art. Ask students to respond using a See/Hear/Feel chart sketched in their notebooks:

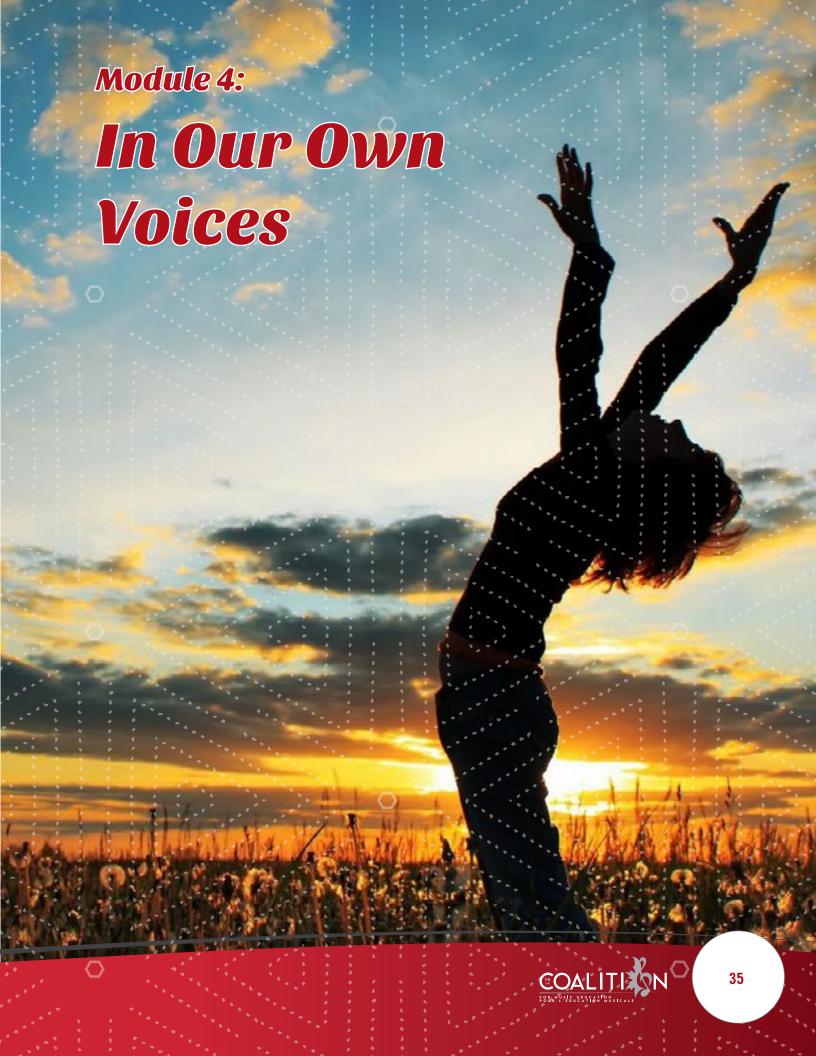
SEE	HEAR	FEEL

- Slide 17: Tell students: Tanya uses a traditional form of singing called throat singing in her music. Let's find out a bit more about it, and have a go at doing it too! Play this short explanatory video.
- Slide 19: Get into partners and try it out:
  - Face each other and make contact.
     You can even hold each other's arm(s) if you want.
  - The leader starts saying, "humma" slowly and rhythmically.
  - The follower acts as an echo, fitting the echo into the spaces after the leader speaks.
  - One person can voice "humma" while the other one does not voice (use breath only).
  - One person can sing "humma" while the other one speaks.
  - One person can sing low while the other one sings higher.
  - Now try speeding up until you're going so fast you both laugh.
  - o Take turns being the leader.
  - For a slightly trickier pattern, try "i-u-a" instead of "humma."
- Invite a few volunteers to demonstrate their best throat singing for the class.
- Slide 20: Reflect: Why is throat singing such an important expressive tool for Tanya, and how has she adapted the traditional art to fit her own music?

# IV. Consolidating

- Slide 21: Play all or part of this audio selection (Cris Derksen's "Mozart's Ghost Ft The Chippewa Travellers", from Orchestral Powwow), asking the students to figure out what they are hearing:
- Slide 21, 2nd click: After a few guesses, write the recording title, *Orchestral Powwow*, on the board, and see if the guesses are now a little more accurate.
- Show the photo of Cris from the link above.
- Slide 22: Introduce the musician: *Cris Derksenisatwo-spiritJunoAward–nominated Canadian Indigenous* cellist from Northern Alberta. On this recording, she combined audio of traditional powwow music with her own composed accompaniments for symphonic instruments.
- (Slide 21) Ask one student to read aloud Cris' words (2nd paragraph, link above).
- Slide 23: Ask students to reflect by themselves for a few minutes and then come up with a single word to describe the women they learned about in this lesson. Ask them to speak their word when you tap their shoulders.
- Slide 24: Pair-share, then discuss as a class how Indigenous music may be different from "first world" music in terms of its focus on relationships and culture.





# In Our Own Voices

# **Teaching Objective**

Students will use the knowledge and understandings acquired during this learning module to compose their own empowered song about an issue that matters.

#### **Overview**

Students meet in small groups to reflect on their own experiences of being empowered by music, then listen to and analyse Parachute Club's 80's anthem, *Rise Up*. In small groups, they identify features they would like to include in their composition, then spend time composing, refining and performing for their classmates. Teachers are encouraged to provide more detailed instructions for the composition task suited to the experience level of the students.

The suggested timeline for this lesson is 2-3 sessions, depending on how you set up the composition task.

#### Resources

#### Links:

- <u>Video</u> of Lorraine Segato reflecting about "Rise Up" [3:55-5:41]
- Audio, Parachute Club's "Rise Up"
- Lyrics, "Rise Up"
- WEM Catalogue

#### **Student Sheets:**

Song Planner

#### **Curriculum Connections**

#### Lesson Map

- Ask students to reflect in writing in their music notebooks about a time when they experienced being empowered by music e.g., a patriotic event such as Canada Day, a sports game or the Olympics, an activist rally, or a memorial service/funeral.
- Meet again in the social justice working teams formed during the Bread and Roses lesson. Ask students to share their writing with each other, then try to answer the question, What does music express on these occasions which cannot be said through speech alone? Why do we need the music?
- Listen to or watch the first part of <u>"Rise Up"</u>
- View the <u>short excerpt</u> of Loraine Segato talking about "Rise Up" [3:55-5:41]
- Invite the students to read about Loraine in the WEM Catalogue
- Listen to the whole song while displaying the lyrics

- Ask the students to analyse the song:
  - identify the form (verse-chorus form with extra choruses)
  - o how long is the chorus (4 lines)
  - does the chorus have rhymes? (one half-rhyme: come/sun)
  - how long are the verses? (longer)
  - o how many verses are there? (2)
  - o do the verses have rhymes? (no)
  - what other unifying device is used? (repetition of phrase structures, starting with "we want" in verse 1, and "talking about" in verse 2)

- Ask students: Why do you think this particular song has such staying power?
- Students complete their Song Planner per team, and then develop their own lyrics based on the choices they made. Draw attention to the characteristics they identified in *Rise Up* as things to think about (verse/chorus structure, rhyme or no-rhyme, unifying devices, etc.)
- The students compose, accompany, refine and share their songs using a process suited to their experience level.
- (Optional) Record a video of your class singing one of the songs and send it to coalitioncanada.ca.



# **Student Sheet: Song Planner**

1. What will your song be about? This could be the issue you wrote about when you developed a verse for "Bread and Roses".
2. Do you want to have rhymes in the chorus? If not, how will you provide a sense of unity?
3. What are some words or phrases you might want to use in the chorus?
4. Do you want to have rhymes in the 2 verses? If not, how will you provide a sense of unity?
5. What story or statements do you want to see in the verses?
6. What musical choices will you need to make?

# Appendix A: Visuals

ANTI-SUFFRAGISTS SCORE WIN IN DEBATE: Prominent Women Take Part in Contest of 

The Globe (1844-1936); Oct 18, 1916, ProQuest Historical Newspapers: The Globe and Mail
pg. 10

# ANTI-SUFFRAGISTS SCORE WIN IN DEBATE

in Contest of Oratory
and Logic

Good nature, and even merriment, prevailed in Willard Hall last evening when, under the auspices of the Nortehrn W. C. T. U., the subject was debated: "Resolved that in the interests of humanity women should be enfranchised." Mrs. J. B. Laidlaw presided at the meeting, and on the platform with her was Mrs. Pugsley. For the affirmative the debaters were Mrs. Burt. Mrs. Hector Prenter and Mrs. Alex. MacGregor; for the negative. Dr. Burt Sherratt, Mrs. A. C. Courtice and Mrs. H. H. Loosemore.

Mrs. Burt opened the debate with a ten-minute talk on the spiritual side of the woman's movement, and Dr. Burt Sherratt replied. The speaker for the negative said that in England and New York, where women were not enfranchised, the best white slave laws prevailed; that the four eastern States of the Republic, representing a fourth of its population, had turned down woman suffrage, while in the western States, where woman are enfranchised, one has Mormonism flourishing, and another has put no progressive laws on the statute books for twenty years.

#### The Economic Side.

Mrs. Hector Prenter spoke for the affirmative on the economic side. Speaking of domestic economy and social or political economy, she showed how the one was only the extension of the other over a wider field, and how the changes which have taken place have necessitated the progress of women's interests into the larger sphere. She quoted Gibbon in calling man "the great usurper," and said that woman did not want to wrest back her rights from him, but to cooperate for the maintenance of peace, order and morality in the environment in which her children must be brought up.

Mrs. A. C. Courtice replied to Mrs. Prenter, saying that at such a time women should be helping the nation, not working for the vote.

#### Daws for Women and Children.

The legal side of the affirmative was treated by Mrs. MacGregor, who said that in Canada girls were allowed to marry at twelve, fourteen, sixteen or sighteen years, according to the Province; that in all but one or two Provinces the mother had nothing to say as to the education of a child, and that in the divorce laws there was discrimination in favor of men.

Mrs. MacGregor denied the statement that Colorado had made no good laws as a result of woman suffrage, and quoted a Commission on child welfare as saying that no such sane and progressive laws in this line had in been made anywhere as in Colorado.

#### The Antis Win.

While the judges were out Mr. Whittier Burt sang, and on their return Mrs. Glen Campbell gave the decision in favor of the negative, saying that the suffrage arguments had been good, but not so well backed by proofs as those of the anti-suffragists. The other judges were Miss Redpath and Miss Long.

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# WHAT <mark>WOMEN</mark> CAN DO WHEN THEY GET BALL**o**t

Chapters of Experience by a Woman Senator

# SOME QUICK ACHIEVEMENTS

Progress Bapld in Securing Equal Franchise in United States — A Slight Fling at the British Militants—A Bright Lecture.

"Anti-suffragists are those indies who go into politics to keep other ladies out."

So said Senator Helen Ring Robinson of Colorado, speaking on the subject, "Where Women Legislate," before an open meeting of the Equal Franchise League last evening. It was a large and enthusiastic meeting and grew more enthusiastic under the spell of Senator Robinson's delightful personality and her frequent flashes of quite irresistible humor. There was nothing of the funny-paper version of the suffragette in this wellgowned, well-poised woman, and all the jokes were pointed the other way.

"Much of the argument against suffrage on this side of the water." the speaker said, "is based on the action of the militants in Britain. People say that we should not vote here, because those women in Britain are throwing stones not wisely but too well."

"The only difference between those women and myself," the speaker said, "is that I only have to leave my home for three or four months once in two years. These others leave theirs theirs every day in the year. Also I can afford to pay a competent house-keeper, which they cannot. If home duties cannot keep women out of factories and sweat shops—even out of brothels—how can any man with a sense of justice and a sense of humor think home duties should keep women out of the Legislature where laws may be made to sweep out of existence forever the brothel?"

In the Colorado Senate there are three men representing the farmers, three representing labor, one the medical men, three the railroads and one the grocers. When the housewives found that the grocers' combine had their representative there they were glad they had their woman there to watch him. Senator Robinson represents in the Colorado Legislature the home-maker, the wife and mother.

# What Women Have Done.

Telling of some of the things equal suffrage had done to Colorado, Senator Robinson told of a law giving the mother co-guardianship of her child with the father, which it took Massachusetts women, by sweet womanly influence, fifty-five years to pass, and which Colorado women, with the ballot, gained in something less than fifty-five days. She told of a really effective minimum wage law, not a "meybe" or a "perhaps" like the Massachusetts one, and of all average pay for women teachers in Colorado of \$350 where in the country at large it averages only \$280.

The meeting, which was held in Columbus Hall, was presided over by Mrs. I. A. Hamilton.

#### Woman Suffrage in U. S.

In the United States n. to States have won equal suffrage and a tenth can vote for everything but the Presidency, without a sign of militancy—excepting when those opposed to the measure threw over-ripe vegetables at the women whom they thought ought to be at home.

Once when she was speaking, Senator Robinson said, a little man who looked as though he had been left over from yesterday came and stood in the aisle. "The first thing I noticed," she went on, "was that his feet were not mates. And if there are any girls in this audience meditating matrimony you should look out for that circumstance. I'm always suspicious of a man whose feet are not mates. I found out later that this little man left over from yesterday was a now-made widower and very sulky. His wife had had the added ill-grace to die on a Friday. The little man stood in the middle of the aisle and said, with a hard-boiled smile:

of your home while you are away making laws to govern other women's homes?"

#### The Other Side.

Then Senator Robinson told him of torty-three women employed in the offices of the State Capitol who were keeping up homes for incompetent husbands, or because their husbands had deserted them, or for children or parents or younger brothers and sisters, women who had to go out of their homes to run those homes; she told him of thousands of women scrubbing to keep up their homes, and of 50,000 women in New York State supporting idle or incapacitated husbands.

