

The Dinner Party Curriculum Project

Susan B. Anthony and the Suffrage Movement: Collaboration and Relationships

by Hannah Koch

Big Idea: Two heads are better than one.

Overview



Lesson Goals: The goals of this lesson are to:

1. Explore the role that collaborative relationships play in our lives.
2. Illuminate the collaborative relationship between Susan B. Anthony and Elizabeth Cady Stanton.
3. Provide a collaborative art-making experience for groups of two or three students

Students begin with an exercise investigating the concept of collaboration as it relates to relationships in their lives. They will read and discuss the relationship between Susan B. Anthony and Elizabeth Cady Stanton. The students will then use their knowledge to create a collaborative work of art reflecting the “big idea” of the lesson. Working in groups of two or three, (see instructions for days three and four) students will trace their silhouettes and then join them together. They will explore how color, line, and shape can symbolize emotions and characteristics, and use their findings to design their joined figures. The result will be the combination of two or three silhouettes showing the identity of each partner as well as the nature of the partnership. Finally, students will study the role of letter-writing in the collaboration of Anthony and Stanton. The student groups will then each write a letter to their partner(s) that reflects on the collaborative art-making experience.

Artworks, Persons, and/or Artifacts:

Susan B. Anthony and Elizabeth Cady Stanton; copies of letters written by Susan B. Anthony and Elizabeth Cady Stanton.

Standards:

National Visual Arts Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas. Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

Objectives:

Knowledge: *Students will understand that:*

1. Two heads are better than one. Two people can share strengths and ideas to work towards a common goal.
2. Anthony and Stanton maintained an unusual working relationship that took advantage of each other's strengths and was the driving force behind the early years of the American Women's Suffrage Movement.

Knowledge: *Students will learn to:*

1. Create a collaborative work of art.
2. Use color, line, and shape to symbolize characteristics of identity.
3. Reflect on an art-making experience through writing.

Assessment:

Students' understanding of the lesson objectives may be informally assessed along the way. This assessment can take place through the daily review questions at the beginning and end of each class. There will also be an opportunity for assessment throughout the art-making portion of the lesson.

Students' understanding of the lesson objectives may be formally assessed after completion of the performance task assignment, the combined silhouettes. Assess each project using the criteria outlined in the *Collaboration and Relationships Studio: Criteria and Instructions* given to each student at the beginning of the studio portion of the lesson.

Sequence of Action:



Day One

Goals for today:

1. Prompt students' thinking about collaboration and its place in the relationships in their lives.
2. Discuss collaboration in relation to the making of *The Dinner Party*.

Materials and resources needed:

1. Whiteboard.
2. Paper.
3. Any available visuals of *The Dinner Party*.

Motivation:

Introduce the "big idea," two heads are better than one. Ask students to provide up to three examples of when two heads are better than one. Ask students to explain their answers with supporting statements. Then have students split into pairs. Pairs should spend about five minutes generating a list of examples of relationships or situations in their lives when two heads have been better than one. Simply stated, students generate a list of collaborative experiences in their lives.

Development:

- ▶ After five minutes, ask for two to three examples from each group and write them on the board. After generating a good list, engage students in a discussion about their answers. Use the following to guide your discussion:
 1. Picking one of the situations we have written on the board, tell why two heads are better than one.
 2. What challenges could a person face if she/he had to do this alone?
 3. Imagine you work for a car company and they ask you to invent a new car that is environmentally friendly. What would be some of the advantages of having a partner to work with? What would be some of the challenges?

4. We already know that everyone has different strengths and weaknesses. For example, I am talented in art, but have difficulty with _____. How can working with someone else change that?

► After you have given sufficient time for students to generate ideas and grasp the concept of collaboration, invite students to consider the role that collaboration played in the making of *The Dinner Party*. Choose an image for discussion. Some good questions to prompt conversation would be:

1. How many people do you think are responsible for the creation of this artwork?.
2. How long do you think it may have taken to complete an artwork as large as this?
3. Do you think that Judy Chicago's vision could have been achieved if she had had to work alone on *The Dinner Party*?

► Explain that *The Dinner Party* was made possible by the help of hundreds of volunteers. Chicago collaborated with ceramists, fabric artists, and researchers. Through collaboration, Chicago was able to solve such technical problems as creating a three-D plate that would not break when fired. It is also important to note that so many people volunteered because they were inspired by the vision of *The Dinner Party*. Many women believed in the artwork and wanted to contribute to giving women a place in history

1. Now that you know what went into the making of *The Dinner Party*, how does it change your experience of the artwork?
2. Does it make the artwork more significant now that you know so many people were inspired by its vision before it was even complete?

Conclusion:

Ask students to review the concepts of collaboration that have been discussed today. One option is to have students write down one point that they remember and use it as their ticket out the door.

1. What words would you use to describe Susan B. Anthony?



Day Two

Goals for today:

1. Provide background information about Susan B. Anthony and Elizabeth Cady Stanton's collaborative relationship.

Materials and resources needed:

1. *Collaboration and Relationships: Not for Ourselves Alone* worksheet
2. *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony* web slideshow at <http://www.pbs.org/stantonanthony/index.html>.
3. Computer lab or teacher computer with LCD projector and speakers.
4. Prepared example of studio project.

Motivation:

Use the following questions to review yesterday's discussion about collaboration:

1. What are some of the points that were made about collaboration during the last class?
2. How collaboration does make life easier?
3. Can anyone remember the ways that Judy Chicago used collaboration to complete her vision of *The Dinner Party*?

Development:

Tell students that today they will be focusing on the collaborative relationship between two women, Susan B. Anthony and Elizabeth Cady Stanton. Explain to students that they will be using a website to learn more about the collaborative relationship.

Next, (either with the use of an LCD projector and computer speakers or with each student at a computer), watch the Ken Burns and Paul Barnes documentary slideshow entitled *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony* found at <http://www.pbs.org/stantonanthony/index.html>.

Students will interact with the website and fill out the *Collaboration and Relationships: Not for Ourselves Alone* worksheet.

The website accompanies a Ken Burns and Paul Barnes video documentary, *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony*, which aired on PBS. You may be able to find the video and the accompanying book in a library near you, especially if you have access to curriculum holdings at a local college.

The website allows you to watch a slideshow with sound as well as to use its web resources. Make sure to show students how to use the sidebar tabs of information included in the slideshow. There is important information printed in the sidebar tabs that is not part of the audio track.

Conclusion:

- ▶ Do a quick recap of the day's events. Check for understanding by asking the following questions about the readings and the "big idea":
 1. Who can give an example of a situation when two heads are better than one?
 2. What did we say are some of the advantages to collaborating with another person?
 3. Who are the two suffragists we learned about today?
 4. What made their relationship special?
 5. Do you think that Susan B. Anthony and Elizabeth Cady Stanton were best friends?
 6. Did they always agree? What did they disagree about?
 7. How do you think they may have solved disagreements and continued to work together for such a long time?
- ▶ Briefly acquaint students with the studio portion of this lesson by showing them an example of joined silhouettes that you have made. You do not need to do a demonstration today; simply display your example to arouse their interest.



Day Three

Goals for today:

1. Introduce the studio project using a brief critique of your previously made example.
2. Complete the silhouette portion of the studio project.

Materials and resources needed:

1. Pre-arranged tracing stations. Each station needs a lamp or lighting source, a chair, and paper.
2. 12 x 18-inch white paper, one per student. Paper quality is not very important for this section of the project. It will be a pattern for students to trace around during the next class.
3. Pencils.
4. *Collaboration and Relationships Studio: Criteria and Instructions* sheet.

Motivation:

- ▶ Spend the first five minutes of class reviewing **Day One**. Ask the following questions:
 1. What is the "big idea" for this lesson?

2. What does it mean to collaborate?
3. What is an example of collaboration?
4. Does anyone remember the names of the two suffragists who are famous for their collaboration?

► Next, reintroduce the studio portion of the lesson by engaging in a brief critique of your silhouette example. Use the following questions as a guide:

1. What do you see in this artwork?
2. What images are used in this artwork? What might some of them mean?
3. What colors are used?
4. Describe the lines and shapes and effects.
5. How are both sides alike?
6. How are they different?
7. What do you think this artwork is about?
8. What are some ways that the images, colors, lines, or shapes are used as symbols in this artwork?
9. Do you think that this artwork could be about a collaborative relationship in any way?
10. How do you think the artwork might communicate the idea of two people working together?

► Tell students that your particular example is about you and another person in your life. Show them how your personal silhouette is designed with images, lines, shapes, and colors that describe your interests and personality. Then discuss how the other person's silhouette is designed. Finally, show them the middle section where you and your partner have collaborated to create a design that describes both of you. Then ask the following questions:

1. Now that I have explained my intention, do you think that the artwork communicates the idea of collaboration?
2. What is successful about it?
3. What might you have done differently?
4. How will the artwork change if I change the people who make it?
5. Do you think all collaborations will look the same?
6. How could the collaboration between you and another person look different from my own?

► This conversation should take approximately 10 minutes. You need to allow a good amount of time for students to trace silhouettes.

Development:

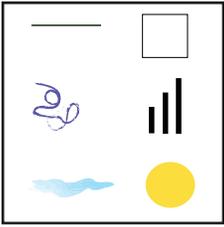
Demonstrate how to trace a person's silhouette. Choose one student to sit for you. Show students how to adjust the light, paper, and chair. Then, using a pencil, trace the front half of your student's face so that students can see a result.

Arrange students into groups of two or three, and send them to tracing stations with the attached Collaboration and Relationships Studio: Criteria and Instructions sheet. The goal is for all students to have a complete silhouette by the end of today's class. Make sure that no student starts a new silhouette with only five minutes of class left, as they will not be able to finish and will have a very hard time aligning the silhouette again in the next class.

Conclusion:

Briefly check for understanding using the following statements:

1. The title of this lesson is *Collaboration and Relationships* and the "big idea" is that two heads are better than one.
2. We looked at my example and decoded it for meaning.
3. What are some of the things that were said?
4. How does our project relate to our "big idea"?
5. How were images, color, line, and shape used as symbols?



Day Four

Goals for today:

1. Explore how line, shape, and color can be used to symbolize emotions and how various images might be used to characterize identity.
2. Join students' silhouettes.
3. Students begin designing the silhouettes. .

Materials and resources needed:

1. Worksheet: *Collaboration and Relationships: Creating Symbolism Using Images, Color, Line, and Shape*.
2. 18 x 24-inch paper, one sheet per pair of students..
3. Masking tape.
4. Colored pencils.
5. Scissors.
6. Glue.

Motivation:

Begin the day with a brief review, using the following questions:

1. What is the "big idea" for this lesson?
2. What does it mean to collaborate?
3. What is an example of collaboration?
4. What are the names of the two suffragists who are famous for their collaboration?
5. How are we going to use art to show collaboration?
6. What are some ways that we can do that?

Development:

Distribute the *Collaboration and Relationships: Creating Symbolism Using Images, Color, Line, and Shape* worksheet. Read the directions aloud. Use the thumbs up/thumbs down method to check that all students understand each section of the worksheet. Give students access to colored pencils and allow them 10 minutes to finish the worksheet.

Next, show students how to turn two or three separate silhouettes into a pattern for their composite silhouette. You will need the two or three silhouette tracings from the previous class, a large sheet of paper (18 x 24-inches), masking tape, and a pencil. With the two different silhouettes facing opposite directions, overlap the backs of the heads so that they share at least six inches of space. The result should be symmetrical. If the group is comprised of three students, the final shape will be a triangle. Using masking tape, tape heads together. Place the new pattern onto the large 18 x 24-inch paper and trace around the form so that a composite is created. Cut out the composite.

Finally, demonstrate to students how they will use color, line, and shape to design their silhouette. Explain that there is a shared space where the heads overlap. All the students in the group must collaborate on a common design for this area. Outline this area on your example. The area should be at least six inches long and six inches wide at some point. It does not have to be a specific shape. For example, you may use a lightning-bolt shape if it stretches to six inches at one point. Students may also choose to use shapes like hearts, squares, circles, overlapping circles, or an area that gradually blends into their personal silhouettes.

After the demonstration is over, students reorganize into their small groups for the purpose of brainstorming. Each student in the group will discuss personal strengths and weaknesses. Then the students will discuss how their strengths could combine. Student discussion should focus on such questions as: How can you combine your strengths to create a successful team? How can one of your strengths offset the other's weakness? Do either of you

bring out a good quality in the other? How can you use the elements of art such as color, line, and shape to communicate these ideas to the viewer? Come up with at least three brainstorming ideas of how your artwork will communicate the idea of collaboration before you begin work.

Make sure each student has a copy of the *Collaboration and Relationships Studio: Criteria and Instructions* worksheet. Students should work until it is time to clean up.

Conclusion:

After students have cleaned up, check for understanding. Ask them the following questions:

1. What is the “big idea” of this lesson?
2. How will this artwork demonstrate this big idea?
3. What do you like about working with a partner or partners?
4. What is difficult about working with a partner or partners?
5. What do you think the artwork of Susan B. Anthony and Elizabeth Cady Stanton would look like if they were in our class today?

Day Five



Goals for today:

1. Complete most or all of the studio project.

Materials and resources needed:

1. Colored pencils.
2. Silhouettes.

Motivation:

Briefly review by restating the “big idea,” and asking students the following questions:

1. What did we do during the last class?
2. How are we going to use a work of art to communicate ideas about collaboration to the viewer?
3. Share one example of how your group will visually communicate your shared strengths.

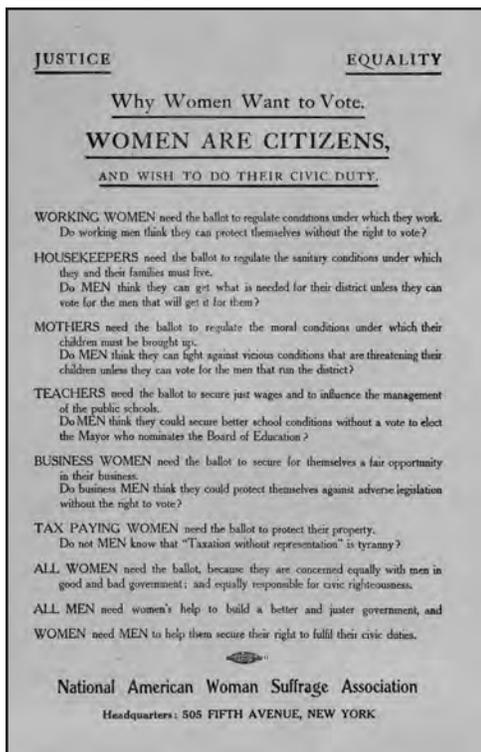
Development:

The main purpose of today’s class is to allow for a large amount of studio time. Once you feel that all students understand the lesson objective and have a clear plan, allow students to use their time to work on their project.

Conclusion:

Allow students to have as much of the class period to work as possible. After students have cleaned up, use the following questions to review today’s work:

1. How did your group use the formal elements of art to convey the idea of a collaborative relationship?
2. How did you use the formal elements to show one person’s strength can balance another person’s weakness?
3. How was working on your personal portion of the project different than working on the joined space?
4. Did your group find the collaborative space to be more or less challenging? Why?



Day Six

Goals for today:

1. Complete any unfinished studio projects.
2. Introduce and complete reflective letter-writing portion of lesson.

Materials and resources needed:

1. Colored pencils.
2. *Collaboration and Relationships: Friends and Letters* packet.

Motivation:

Briefly review what has been covered to date. Have students work in groups of four to create lists of all the topics covered throughout the lesson. Give students three to five minutes to generate this list. You may want to offer a small reward to the group with the most correct answers.

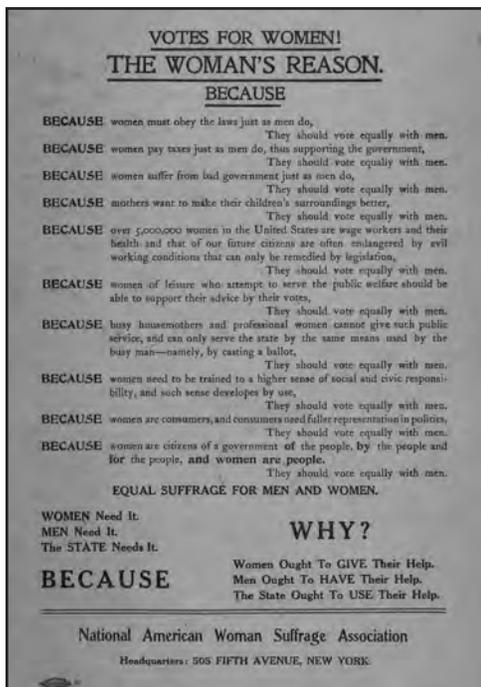
Development:

Introduce the reflective letter-writing portion of the lesson. Use the following questions:

1. Who can name the two famous suffragists discussed earlier in the lesson? (Susan B. Anthony and Elizabeth Cady Stanton)
2. What is special about these women?
3. Think of our “big idea”, *Two Heads Are Better Than One*. Why do we discuss Susan B. Anthony and Elizabeth Cady Stanton during this particular lesson?

Your goal is to facilitate a short discussion guiding students to reflect on the collaborative relationship of Susan B. Anthony and Elizabeth Cady Stanton.

Next, distribute the *Collaboration and Relationships: Friends and Letters* packet. Read the directions aloud to students. Students will read examples of letters between Elizabeth Cady Stanton and Susan B. Anthony to understand role letter writing played in their collaborative relationship. Students will briefly reflect on the reading by answering a series of questions. They will then have an opportunity to write a letter to a partner about their collaborative art-making experience. Allow students to work on this assignment for the remainder of the class period. If students finish early and their studio projects are unfinished, they may work until the conclusion of class.



Conclusion:

Spend five minutes wrapping up the lesson with the following questions:

1. What was this lesson about?
2. How did we use art to reflect that?
3. What is the word that starts with ‘C’ that means working together?
4. What was fun about collaborative art?
5. What was a challenge?
6. What part of the lesson did you enjoy the most?



Preparation

Teacher Preparation and Research:

It is recommended that teachers read the Susan B. Anthony section of *The Dinner Party* book by Judy Chicago to gain some background information. Teachers will also need to create an example of the studio project before beginning this lesson.

Instructional Resources:

1. *Collaboration and Relationships Studio: Criteria and Instructions* sheet.
2. *Collaboration and Relationships: Not for Ourselves Alone* worksheet.
3. *Collaboration and Relationships: Creating Symbolism Using Color, Line, and Shape*.
4. *Collaboration and Relationships: Friends and Letters* packet.
5. Prepared example of studio project.
6. PBS: *Not For Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony*:
<http://www.pbs.org/stantonanthony/index.html>.
7. Computer lab or teacher computer with LCD projector and speakers

Student Supplies:

1. 12 x 18-inch paper, does not need to be high quality.
2. 18 x 24-inch good-quality paper, one sheet per pair of students.
3. Masking tape.
4. Colored pencils.

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Collaboration and Relationships Studio: Criteria and Instructions

For this project you will need to:

1. Collaborate with a partner or partners to create a work of art expressing your identity as well as the identity of your collaborative partnership.
2. Trace the silhouette of your partner(s) and combine it with your own to create a unified work of art; use various images and line, color, and shape to symbolize your identity as well as the identity of your collaborative partnership.



Before you begin to work you will need to think about the following questions:

1. What words describe you?
2. What are your strengths?
3. How can you use images, color, line, and shape to symbolize those words?
4. What are the strengths of your collaborative partnership?
5. How can you use images, color, line, and shape to symbolize those words?



Remember that some artists work together to create one work of art. Your project should reflect all your identities, and should look like a cohesive collaboration. Think about how Judy Chicago collaborated with hundreds of people to create *The Dinner Party*, and yet it looks like one large unified work of art, not like many unrelated objects forced together. Remember, this lesson is all about collaboration. Work together!

Instructions:

1. Using 12 x 18-inch paper, a light source, and a chair, trace the silhouettes of your head.
2. Cut out the silhouettes, then tape them together with the backs of the heads joining.
3. Lay the combination of your silhouettes on an 18 x 24-inch piece of white paper and trace the entire shape.
4. Cut out your new silhouette composition.
5. Use images either drawn or cut from books or magazines and colored pencils or paint to design your composition.



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Collaboration and Relationships: Not for Ourselves Alone

Directions:

1. Use the PBS *Not For Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony* website (see below) to answer the following questions. Make sure to read each question carefully. The number of each question corresponds to the number of the slide. Remember to read the information in the sidebars as some questions will come from those sections and will not be part of the audio track. <http://www.pbs.org/stantonanthony/index.html>

True or False:

1. By law, married women were the property of their husbands. Husbands were also entitled to their wives' wages and bodies. _____
2. As a girl, Elizabeth Cady Stanton was prim, proper, and played only with girls. _____
3. Susan B. Anthony never married because she never fell in love. _____
4. In 1840, Stanton traveled to London and attended an anti-slavery convention where women were forbidden to sit with the men, speak, or vote. _____
5. Susan B. Anthony was raised in a reformer's family where it was normal to spend one's life working to make a better world. _____
6. Elizabeth Cady Stanton liked small-town life and fit in with her neighbors. _____
7. In 1848 the Seneca Falls convention was the first women's rights convention. The attendees signed the Declaration of Sentiments along with its 11 resolutions which demanded that women be given the right to vote. _____
8. Although Stanton was very busy with motherhood, Anthony constantly pushed her to write speeches and remain active in the movement. _____
9. Without Susan B. Anthony there would still have been a women's movement. _____
10. Stanton and Anthony helped to establish the American Equal Rights Association dedicated to the voting rights of all Americans. _____
11. When the 14th and 15th amendments gave African-American men the right to vote but did not include women's suffrage, Stanton and Anthony formed the National Woman Suffrage Association. Other abolitionist women's rights activists formed the American Woman Suffrage Association, splitting the movement in two. _____
12. Stanton and Anthony published *The Revolution*. _____

Written Answer: Follow the directions and answer in complete sentences.

13. Move the cursor onto the picture that reads *Are Women Legal Voters*, read the information that appears and answer:
Why was Susan B. Anthony arrested?

14. After reading the *Stanton and Anthony* sidebar, answer:
Besides suffrage, in what other ways did Stanton want to revolutionize women's lives?

15. Listen to the audio track.
What did Anthony, Stanton, and Matilda Joslyn Gage work on together?

16. Listen to the audio track and read the sidebar labeled *Stanton and Anthony*.
Why did the two major suffrage organizations join forces?

17. Listen to the moving words of Elizabeth Cady Stanton's famous speech, *The Solitude of Self*, then click on and read the sidebar labeled *Arguments and Declarations*.
What do you think Stanton was trying to say in her speech?

18. Listen to the audio track, then move the cursor to the picture of Anthony on the right. Read what Anthony said about the death of her dearest friend.
What do you think she is trying to express in this letter?

19. Listen to the audio track, then read the sidebar labeled *Stanton and Anthony*.
Explain what you think Anthony meant by the phrase, *Failure is Impossible*.

20. Listen to the audio track.
Describe Susan B. Anthony's thoughts about the future of women. What does it make you think?

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Collaboration and Relationships: Not for Ourselves Alone Answer Sheet

Answers for teachers

1. True

2. True

3. False

4. False

5. True

6. False

7. True

8. True

9. False

10. True

11. True

12. True

13. She was arrested for “wrongfully and unlawfully” voting.

14. Stanton was concerned with marriage and divorce reform, dress reform, expanded educational opportunities for women, and organized religion’s oppression of women.

15. They wrote a history of women’s suffrage.

16. They joined forces because Anthony knew women would never achieve suffrage if the two movements were divided.

17. Student opinion

18. Student opinion

19. Student opinion

20. Student opinion

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Collaboration and Relationships: Friends and Letters packet

Before the Internet, text messages, or even the cell phone, people relied on letters to communicate with one another. Writing letters played a large role in the lives of the suffragist community. The women wrote letters to discuss philosophy, to make plans, and to encourage each other to keep fighting for suffrage. Printed below are excerpts from two examples of such letters. One is from Susan B. Anthony to Elizabeth Cady Stanton. The other is from Elizabeth Cady Stanton to Susan B. Anthony.

Directions:

Read the letters and answer the questions that follow.

From *The Selected Papers of Elizabeth Cady Stanton and Susan B. Anthony*, edited by Ann D. Gordon.

This letter is from Susan B. Anthony to Elizabeth Cady Stanton. Each of them had specific roles in their partnership. Stanton was the philosopher and writer of the two. Anthony was the activist and workhorse. In this letter, Anthony is very concerned that Stanton will help her write a speech for a teacher's convention. She is flustered because her servant girl has just had a miscarriage and the house is in chaos. While you read, pay attention to the details of Anthony's writing style. Something should stand out.

Private.

*Home getting along toward 12 Oclck
Thursday Evening 5th June [1856]*

And Mrs Stanton, not a word written on that Address for Teachers Con. - This week was to be leisure to me-&lo, our girl, a wife, had a miscarriage on Tuesday, --at eve one Lady Visitor came & to day a man & the mercy only knows when I can get a moment--&what is worse, as the Lord knows full well, is, that if I get all the time the world has—I cant get up a decent document, so for the love of me, & for the saving of the reputation of womanhood, I beg you with one baby on your knee & another at your feet & four boys whistling buzzing hallooing Ma Ma set your self about the work—it is of but small moment who writes the Address, but of vast moment that is be well done—I promise you to work hard, oh, how hard, & pay you whatever you say for your time & brains—but oh Mrs. Stanton don't say no, nor don't delay it a moment, for I must have it all done almost commit it to memory...

This next letter is Stanton's reply to Anthony's letter that you just read. Stanton mentions the names Antoinette and Lucy. She is referring to the Reverend Antoinette Brown and her sister-in-law, Lucy Stone. Both of these women were important to the United States Woman Suffrage Movement. This letter was written when all four women were still working together, and Lucy and Antoinette were taking a break from activism. Later, after the Civil War, Susan B. Anthony and Elizabeth Cady Stanton split off from Lucy Stone's group of suffragists. This is when the National Women's Suffrage Association was created.

Seneca Falls, 10 June 1856

Dear Susan,

Your servant is not dead but liveth. Imagine me, day in and day out, watching, bathing, dressing, nursing and promenading the precious contents of a little crib in the corner of my room. I pace up and down these two chambers of mine like a caged lioness, longing to bring nursing and housekeeping chores to a close. Is your speech to be exclusively on the point of educating the sexes together, or as to the best manner of educating women? Have you Horace Mann on that point? Come here and I will do what I can to help you with your address, if you will hold the baby and make the puddings. Love to Antoinette and Lucy when you write them. Womankind owes them a debt of gratitude for their faithful labors in the past. Let them rest in peace and quietness thinking great thoughts. It is not well to be in the excitement of public life all the time, so do not keep stirring them up or mourning over their repose. You, too, must rest, Susan; let the world alone awhile. We can not bring about a moral revolution in a day or a year. Now that I have two daughters, I feel fresh strength to work for women. It is not in vain that in myself I feel all the wearisome care to which woman even in her best estate is subject. Good night. Yours in love,

E. C. Stanton

Collaboration and Relationships: Friends and Letters Reading Reflection

1. What is your first impression of the friendship between Susan B. Anthony and Elizabeth Cady Stanton? Do they speak to each other the way that you would speak to a friend?

2. How is their relationship different from an ordinary friendship between women?

3. Look at the letter from Anthony. Observe how often she underlines words; why do you think she did that? What does it say about her personality?

4. Re-read the letter from Anthony; what sort of mood does it convey?

5. Now re-read the letter from Stanton; how is the tone of this letter different than Anthony's? What does that say about the two personalities of these good friends?

6. Compare and contrast what you have learned about Anthony and Stanton. How did they complement and clash with each other?

7. Based on what you have read, what role do you think that letter-writing played in the friendship between Anthony and Stanton? What sort of friendship do you think they would have had if they had not written to each other?

8. What sorts of things can you say in a letter that you do not always feel comfortable saying in person?

9. What sorts of things cannot be expressed in a letter that can be expressed in person?

10. If you could write a letter to one person to tell them how much you value their place in your life, who would it be and why?

Collaboration and Relationships: Friends and Letters

Now that you have read the letters between Susan B. Anthony and Elizabeth Cady Stanton, and examined the concept of letter-writing, you will use the format of a letter to communicate with your project partner/s about the experience of creating a collaborative artwork. Your letter should answer the following:

1. What did you like about working together to create an artwork?
2. What was challenging about working together to create an artwork?
3. Why do you make a good team?
4. What is your partner's greatest strength?
5. How did your partner's strength help to balance your weakness?
6. How did your strength balance your partner's weakness?
7. What is one thing that you learned about your partner that you never knew before?
8. What is one thing you wish could have been done differently?
9. What is one thing that you would do again in another collaborative venture?
10. Why did you value the experience of making a work of art together?

The Dinner Party Curriculum Project

Collaboration and Relationships: Creating Symbolism Using Color, Line, and Shape

Part One: Interpreting Color, Line, and Shape

Directions:

Examine each of the lines and shapes below. Determine what they might represent to you. Write your answer beneath each line or shape.



Part Two: Creating Symbolism Using Color, Line, and Shape

Directions:

Using the space below, and/or space on the back, choose three words that describe who you are. Then draw your answers using color, line, and shape to symbolize those characteristics.