

WHAT the CONSTITUTION MEANS to ME



STUDY GUIDE

SYRACUSE
stage
50th

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PRESENTS

WHAT *the* CONSTITUTION MEANS *to* ME

BY

Heidi Schreck

DIRECTED BY

Melissa Crespo

SCENIC DESIGNER	COSTUME DESIGNER	LIGHTING DESIGNER	SOUND DESIGNER
Ann Beyersdorfer [‡]	Carmen M. Martinez	Kathy A. Perkins [‡]	Jacqueline R. Herter

PRODUCTION	CASTING
STAGE MANAGER	
Stuart Plymesser*	Bass/Valle Casting

Robert Hupp	Jill A. Anderson	Melissa Crespo	Kyle Bass
<i>Artistic Director</i>	<i>Managing Director</i>	<i>Associate Artistic Director</i>	<i>Resident Playwright</i>

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What the Constitution Means to Me is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

Original Broadway production produced by Diana DiMenna, Aaron Glick, Matt Ross, Madeleine Foster Bersin, Myla Lerner, Jon Bierman, Jenna Segal, Catherine Markowitz, Jana Shea, Maley-Stolbun-Sussman, Rebecca Gold, Jose Antonio Vargas, Level Forward Cornice Productions, Lassen Wyse, Balsam Nederlander Productions, Kate Lear. | *What the Constitution Means to Me* was commissioned by True Love Productions. | This production originated as part of Summerworks in June and July 2017, produced by Clubbed Thumb in partnership with True Love Productions. | West Coast premiere produced by Berkeley Repertory Theatre, Berkeley, CA, Tony Taccone, Artistic Director, Susan Medak, Managing Director. | *What the Constitution Means to Me* had its off-Broadway premiere in New York City at New York Theatre Workshop, Jim Nicola, Artistic Director, Jeremy Blocker, Managing Director, 2018.

September 13 - October 1, 2023

NYS LEARNING STANDARDS FOR THE ARTS – THEATER

5th TH:Re8.1.5

a. Connect personal experiences to theater as a participant or observer

6th TH:Re7.1.6

a. Describe and record personal reactions to artistic choices.

7th TH:Re7.1.7

a. Compare recorded personal and peer reactions to artistic choices.

8th TH:Re9.1.8

b. Articulate the aesthetics of technical elements in a drama or theater work.

HS Proficient TH:Re9.1.HSI

b. Critique the aesthetics of technical elements in a drama or theater work.

HS Advanced TH:Re9.1.HSIII

c. Debate the connection between a drama or theater work and contemporary issues that may affect audiences.

EDUCATION LETTER

Dear Educators,

The best way of learning is learning while you're having fun. Theatre provides the opportunity for us to connect with more than just our own story, it allows us to find ourselves in other people's lives and grow beyond our own boundaries. While times are different, we are still excited to share with you new theatrical pieces through live and/or pre-recorded means. We're the only species on the planet who make stories. It is the stories that we leave behind that define us. Giving students the power to watch stories and create their own is part of our lasting impact on the world. And the stories we choose to hear and learn from now are even more vital. Stories bring us together, even when we must stay apart. Stories are our connection to the world and each other. We invite you and your students to engage with the stories we tell as a starting point for you and them to create their own.

Sincerely,

Kate Laissle, and Theorri London



Kate Laissle
DIRECTOR OF EDUCATION



Theorri London
COMMUNITY ENGAGEMENT
+ EDUCATION COORDINATOR

SYNOPSIS:

The play begins with Heidi Schreck. She is the writer of the play. She comes out on stage to greet the audience and explain where the play is set. The setting, Heidi explains, is sort of a memory. Heidi explains that this place is where she took part in debate competitions. She did these when she was a teenager. Those competitions focused on the U.S. Constitution.



In the first section of the play, Heidi reenacts one of those competitions. The only other character on stage is someone who is called the Legionnaire. This person is a portrayal of the supervisors of these competitions. These Legionnaires are ex-military service people. They are members of a group of military veterans. This group is the American Legion. Heidi and the Legionnaire explain that the Legionnaires held debates. These debates were about the Constitution. They

Mel House (L) and Phillip Taratula (R) in What the Constitution Means to Me. Photo: Michael Davis

wanted to help young people learn more about the Constitution. It gave young people a chance to earn money toward college by winning. In this first section of the play, the Legionnaire character helps Heidi. She then recreates one of these debates.

Throughout this part of the play, Heidi acts as her teenage self. She gives speeches as if she's in a competition. But she sometimes breaks character to comment on or explain what her "teenage self" had been saying. She adds stories from her family history and other anecdotes.

A key to the competition was showing a personal connection to the Constitution. Heidi had difficulty as a teen finding those personal anecdotes. But adult Heidi speaks more deeply. She discusses the rights and protections the Constitution offers and the ones that it does not. She talks about how this has affected her, and generations of women in her family.

These sidebars range from frank to funny, warm and engaging. These stories focus on the significance of the Ninth and 14th Amendments, and, in particular, how these amendments affect the lives of women.

Heidi then speaks directly to the audience. She stops portraying her teen self in a debate. Heidi introduces the actor playing the Legionnaire by name. He's no longer playing the character of the Legionnaire. The actor is able to tell his own personal story. He talks about growing up as a gay man. He discusses how his relationship with the Constitution evolved through his life. There are parallels to Heidi's story.

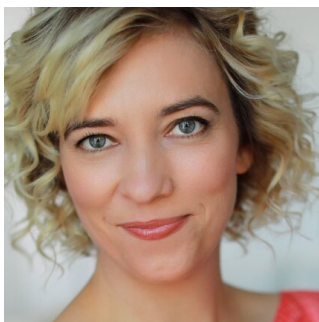
Heidi returns to discussing her own relationship with the Constitution. She explains how her impression of it evolved over the years. She says she grew more aware of how certain laws affect women and began to see how the Constitution

enabled those laws.

At the end, Heidi participates in a live debate with a young debater. This debate is more formal than the first part of the play. They debate whether or not the Constitution should be abolished. After the debate, the two ask each other a series of questions that have been submitted by the audience.-

Jerald Raymond Pierce

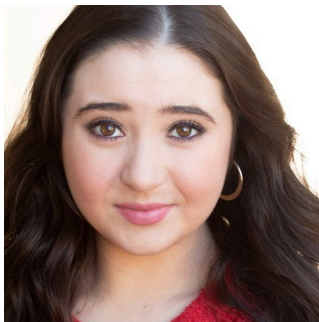
MEET THE CAST



Mel House
HEIDI



Phillip Taratula
LEGIONNAIRE



Emily Castillo-Langley
THE STUDENT



Malaika Wanjiku
THE STUDENT

MEET THE PLAYWRIGHT HEIDI SCHRECK



Heidi Schreck is a writer and performer living in Brooklyn. Her critically acclaimed, award-winning play *What the Constitution Means to Me* played an extended, sold-out run on Broadway in 2019, and was nominated for two Tony Awards. It had subsequent sold-out runs at the Kennedy Center in Washington D.C., as well as at the Mark Taper Forum in Los Angeles. A filmed version of *What the Constitution Means to Me*, starring Schreck, premiered in 2020 on Amazon Prime Video, and was nominated for a Critics Choice Award, a PGA Award, and a DGA Award. *What the Constitution Means to Me* was named Best of the Year by The New York Times, The Los Angeles Times, the Chicago Tribune, Time Magazine, The Hollywood Reporter, The New Yorker and more; NPR named it one of the “50 Great Pop Culture Moments” of 2019. Schreck’s other plays *Grand Concourse*, *Creature* and *There Are No More Big*

Secrets have been produced all over the country and she has worked as a stage actor in NYC for almost 20 years. Her screenwriting credits include *I Love Dick*, *Billions*, *Nurse Jackie* and shows in development with Amazon Studios, Big Beach, Imagine Television and A24. As both an actor and writer she is the recipient of three Obie Awards, a Drama Desk Award, and a Theatre World Award, as well as the Horton Foote Playwriting Award and the Hull-Warriner Award from the Dramatists Guild. She was named one of Fast Company’s Most Creative People in Business in 2019 and was featured on Variety’s 2019 Broadway Impact List. Schreck was awarded Smithsonian magazine’s 2019 American Ingenuity Award for her work in the Performing Arts.

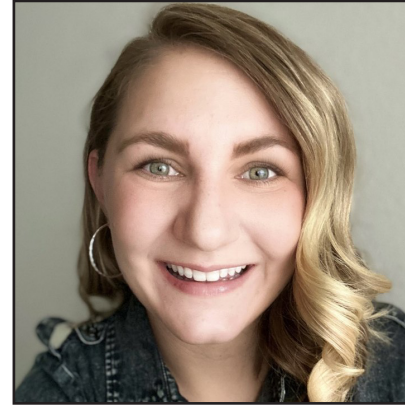
MEET THE DIRECTOR MELISSA CRESPO



Usual Suspect (NYTW), The Director's Project (Drama League), Van Lier Directing Fellow (Second Stage Theatre), and the Allen Lee Hughes Directing Fellow (Arena Stage). Melissa received her M.F.A. in directing from The New School for Drama and she is currently the associate artistic director of Syracuse Stage. <https://www.melissacrespo.com>

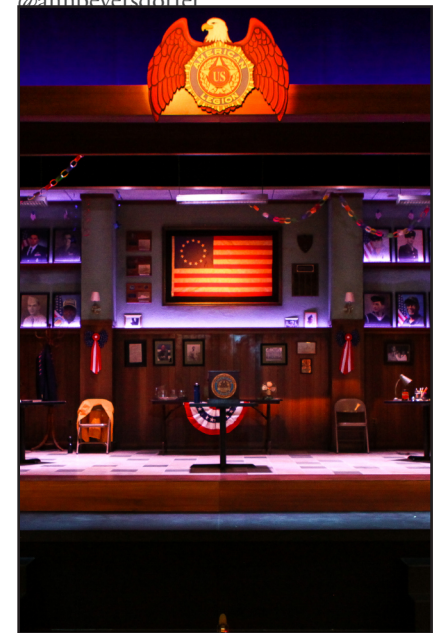
Melissa Crespo (she/her) has made a career of developing new plays, musicals, and opera around the country and abroad. She recently directed the world premiere of *Bees and Honey* by Guadalís Del Carmen off-Broadway at MCC Theater. Other favorite past credits include, *Espejos: Clean* by Christine Quintana (Hartford Stage & Syracuse Stage), *form of a girl unknown* by Charly Evon Simpson (Salt Lake Acting Company), and *¡Figaro! (90210)* (The Duke on 42nd Street). As a playwright, her play *Egress*, co-written with Sarah Saltwick, had a world premiere at Amphibian Stage and won the Roe Green Award for Outstanding Achievement in Playwriting at Cleveland Playhouse. As a producer, she is one of the Founding Editors of 3Views on Theater, an online publication conceived by The Lillys. Fellowships and residencies include: Time Warner Fellow (WP Theatre),

MEET SCENIC DESIGNER ANN BEYERSDORFER

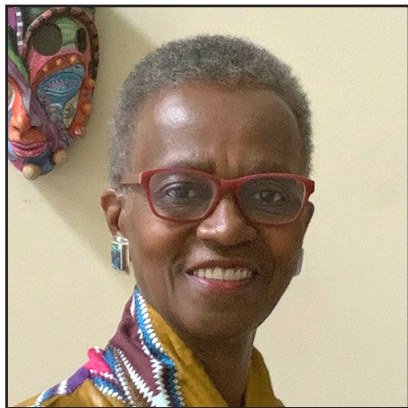


Irish Repertory Theatre, Lincoln Center (*Carmen*), The Hudson Theatre (*Afterglow* - LA Drama Critics Circle Award Winner, and *The Dodgers*), Flint Repertory Theatre, 59E59, Theater Row. Additional Associate Design: *Samson et Dalila* (The Metropolitan Opera), PHISH New Year's Eve Concert '17/'18 (Madison Square Garden), and an immersive touring production of *Peter Pan* in China (Broadway Asia). Ann is an adjunct professor at Fordham University in their Theatre Department, a Live Design/LDI 30 Under 30 recipient (2018), and is a proud member of USA Local 829. www.annbeyersdorfer.com @annbeyersdorfer

Ann Beyersdorfer (*Scenic Designer*) is a NYC-based set designer for theatre, opera and television. Ann is also a proud Syracuse University Drama alumna ('14) and is thrilled to be back designing at Syracuse Stage after most recently designing *Yoga Play* for their 48th season. TV Design Credits: *Saturday Night Live* (art director of the Film Unit, NBC), *Matt Rogers: Have You Heard of Christmas* (production designer, Showtime), *Vir Das: Landing* (production designer, Netflix). Broadway Associate Design Credits: *Company*, *Ink*, *Jitney*, *The Children*, and *Anastasia* (first national tour and international productions). Select Regional and off-Broadway set design credits include: *The Munny* (*West Side Story*, *Beauty and the Beast*, *Camelot*), The Alliance Theatre (*Knead*), Maltz Jupiter Theatre (*Beautiful*, upcoming), Geva Theatre,



MEET LIGHTING DESIGNER KATHY PERKINS



Kathy A. Perkins (*Lighting Designer*) has designed lighting for Broadway, off-Broadway, and regional theatres such as American Conservatory Theatre, Arena Stage, Berkeley Repertory, Seattle Repertory, St. Louis Black Repertory, Alliance, Goodman, Steppenwolf, Baltimore Center Stage, Alabama Shakespeare Festival, New Federal Theatre, Mark Taper, Yale Repertory, Actors Theatre of Louisville, Two River Theater, People's Light, and Playmakers Repertory. As a scholar, she is the editor of seven anthologies focusing on women both nationally and internationally and was a senior editor of the *Routledge Companion to African American Theatre and Performance*. Kathy has traveled to nearly fifty countries as both designer and lecturer and is the recipient of numerous research and design awards,

including Ford Foundation, Fulbright, the Henry Hewes Design Award and an NAACP Image Award. She received the 2021 United States Institute for Theatre Technology (USITT) Distinguished Achievement Award for both Education and Lighting Design. In 1995, Kathy co-curated ONSTAGE: A Century of African American Stage Design at New York's Lincoln Center. In 2016 she served as theatre consultant for the Smithsonian National Museum of African American History and Culture inaugural exhibition Taking the Stage. In 2007 she was inducted into the College of Fellows of the American Theatre. She received her BFA from Howard University and her M.F.A. from the University of Michigan. Kathy is faculty Emerita at the University of Illinois at Urbana-Champaign and the University of North Carolina at Chapel Hill.



MEET COSTUME DESIGNER CARMEN M. MARTINEZ



Carmen M. Martinez (*Costume Designer*) is an assistant professor and the program coordinator of the theater design and technology program in the Syracuse University Department of Drama, where she teaches costume and scenic design. Among her credits in Syracuse are: *Red Riding Hood* (upcoming), *Push, Pull, Together, Apart* (Syracuse Stage Theatre for the Very Young), and the last four Syracuse Stage Bank of America Children's Tours (*The Miraculous Journey of Edward Tulane*, *The Girl Who Swallowed A Cactus*, *Danny King of The Basement*, *Suzette Who Set To Sea*). Prior to Syracuse, Martinez lived in New York City, where she founded and ran her own studio, all of the things, making and designing everything from small costume pieces to fully realized productions. Among her clients were Katy Perry (2017

Metropolitan Museum of Art Costume Institute Gala performance), Lisa Lampanelli (*Stuffed*), and several theaters and performance spaces in the city (Atlantic Theater, the Cherry Lane Theater, the Park Avenue Armory). Her design credits include *The Wild Party* (Syracuse University Department of Drama), *James and The Giant Peach* (Atlantic Theater), and *King Lear* (Cherry Lane Theater). Before focusing on theater, Martinez worked as a graphic designer at both the Museum of Modern Art (MoMA) and the Metropolitan Museum of Art in New York City. Martinez's focus is in storytelling, color, and the ways in which all artforms interconnect and relate to each other. YSD '14, RISD '08.



PRE SHOW ACTIVITIES

POST SHOW ACTIVITIES

PRE SHOW QUESTIONS

What do you know about the Constitution? How was it created? Who created it?

Who does the Constitution protect?

Does the Constitution affect your everyday life?

How do you think the Constitution would be different if it was written today?

What is a debate?

Have you ever participated in a debate?

POST SHOW QUESTIONS

Did you learn anything new about the Constitution from this play?

Did any of your answers to the pre-show questions change? (how was the constitution created, who created it, who does it protect, how does it affect your everyday life, etc.)

POST SHOW REVIEW

How did the play make you feel?

Did different parts of the play make you feel different things?



What is the moment you will most remember from the play?

Did you believe the actors?

Which actors did the best in their roles?

What made the actors successful?

Could you find a theme in the production?

What was the theme?

How did the production show you that theme?

What did you think of the set?

How did the set add to the storytelling?

What did you think of the costumes?



How did the costumes add to the storytelling?

How did the lighting affect the mood of the storytelling?

Did this play have any observations about people, society, relationships, or anything else?

Would you recommend someone else to see this play?

Why or why not?

THINK, PAIR, SHARE:

Students will answer questions present in the post show review. Afterwards, students will be grouped into pairs and to discuss their answers to the questions in the post show review. The instructor will then lead a full group discussion on the questions in the post show review, and the many different experiences students had during the production.

OVERVIEW OF THE U.S. CONSTITUTION



Howard Chandler Christy's *Scene at the Signing of the Constitution of the United States* commissioned in 1937.

The Constitution established America's national government. It serves as the foundation for the country's legal system. It has a few main components: It outlines the structure and powers of the federal government; it confirms the rights of citizens; and it shows the relationship between the federal government and the states.

The Constitution replaced the Articles of Confederation, the first governing document of the United States. The Articles were not effective because they didn't address the country's needs and didn't unify the states. In 1787, state delegates decided to create a more powerful Constitution. They hoped that it would make a stronger and more efficient government. They designed it to protect the rights of people within the United States.



The United States Constitution is the supreme law of the United States of America. Written in 1787, ratified in 1788, and taking effect in 1789, the U.S. Constitution remains the world's longest enduring written charter of government.

A group of men known as the "Founding Fathers" authored the Constitution. These men were prominent white leaders from different states. They played key roles in the creation of the country. They needed nine of the 13 states to ratify the Constitution. Without that, it couldn't become law.

Some people opposed the document. They feared that it would lead to a strong central government that could threaten the rights of states and people. They also argued that the Constitution was missing some basic rights. For example, it didn't include freedom of speech, religion or the press.

Three delegates wrote "The Federalist Papers" to persuade people. They compromised by allowing changes to the Constitution. Those changes became the Bill of Rights and amendments. The states ratified the Constitution in 1788. They signed the Constitution at Independence Hall in Philadelphia. - Jerald Raymond Pierce

THE BILL OF RIGHTS

Not everyone was happy with the U.S. Constitution when it was first created. There were concerns that it didn't do enough to protect personal liberties. People were afraid that the government could squash the rights of citizens. So, Americans were promised a Bill of Rights. This reassured them that their fundamental freedoms would be guaranteed.

The Bill of Rights is a collection of the first 10 amendments to the U.S. Constitution. It was ratified in 1791. Amendments are changes or additions to the Constitution which were added after its ratification. These amendments guarantee fundamental rights for American citizens acting as a shield, and protecting personal liberties.

Some opposed the Bill of Rights, and worried about listing specific rights. They feared it might seem like those were the only protected rights. They argued that all rights should be protected they were written down.

There are a number of key rights protected by the Bill of Rights. For example, these amendments protect freedom of speech. This allows people to freely express their thoughts and opinions. Freedom of religion gives people the right to practice any religion of their choice, or no religion at all. The Second Amendment protects the right to bear arms. The Fourth Amendment guarantees the right to privacy. The Bill of Rights also details the right to a fair trial. It guarantees citizens a trial by jury as well.

"What the Constitution Means to Me" references the Ninth Amendment. This amendment discusses the listing of specific rights. It says that people have other rights outside of those listed. In other words, the Bill of Rights doesn't cover the full range of personal rights and people have rights beyond those that are explicitly stated. -*Jerald Raymond Pierce*



A Bill of Rights

as provided in the Ten Original Amendments to
The Constitution of the United States
in force December 15, 1791.

Article I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

Article II

Well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed.

Article III

No Soldier shall, in time of peace be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law.

Article IV

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

Article V

No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offence to be twice put in jeopardy of life or limb; nor shall be compelled in any Criminal Case to be a witness against himself, nor be deprived of life, liberty,

or property, without due process of law; nor shall private property be taken for public use, without just compensation.

Article VI

In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining Witnesses in his favor, and to have the Assistance of Counsel for his defence.

Article VII

In Suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury shall be otherwise re-examined in any Court of the United States, than according to the rules of the common law.

Article VIII

Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

Article IX

The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.

Article X

The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.



Regards
of
Henry P. Howard.

FOURTEENTH AMENDMENT

The 14th Amendment to the Constitution was ratified in 1868. It aimed to protect the rights of all citizens. It was important for those who were once enslaved. The amendment helped shape crucial civil rights and equality laws. It played a key role in the legalizing of same-sex marriage nationwide.

There are three major aspects of the 14th Amendment:

1. CITIZENSHIP:

Those born in the U.S. or who became a citizen (naturalized) are citizens of the U.S. and the state they live in. This means that everyone born in the U.S. is a citizen, no matter where their parents are from. This overturned a ruling that denied citizenship to African Americans.

2. FAIR TREATMENT:

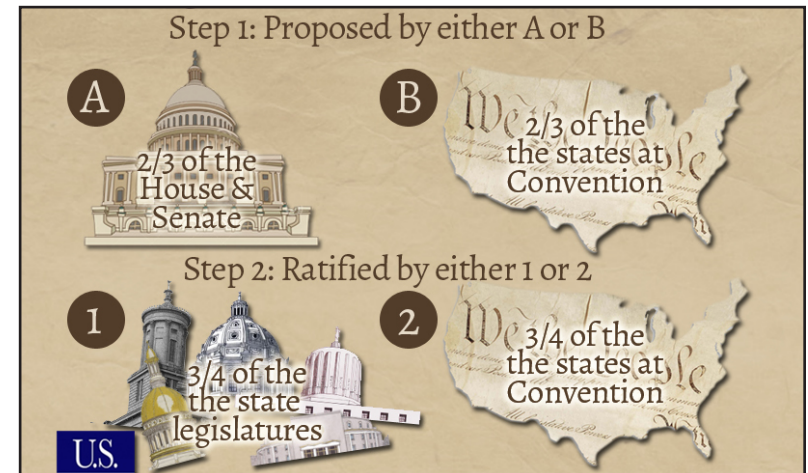
This is the due process clause. It says that no one can just take your life, liberty or property. There must be due process of law. This makes sure that everyone gets fair treatment and a fair trial.

3. EQUAL RIGHTS:

This part promises that all people should be treated equally under the law. No one should be treated differently because of their race, ethnicity, or any other attributes.

Later sections authorized the government to punish Confederate states. President Andrew Johnson was a former slaveholder. He oversaw the merging of former Confederate states back into the Union. He and Southern states opposed the 14th Amendment but they eventually agreed to ratify it and the 13th Amendment so they could rejoin Congress. -*Jerald Raymond Pierce*

PROCESS FOR AMENDMENTS TO CONSTITUTION



An amendment is a change or addition to the U.S. Constitution. The U.S. Constitution is the oldest in the modern world. It's important to have a way for citizens to update the Constitution. The Constitution lays out how to make those changes to the Constitution.

OVER 11,000 AMENDMENTS HAVE BEEN PROPOSED BUT ONLY 27 HAVE BEEN ADDED.

There are two main ways to amend the Constitution: The first is the congressional proposal method. For this, an amendment must be proposed in the House of Representatives and the Senate, the two chambers of Congress. The amendment needs two-thirds of the vote from both chambers of Congress to move on. After it moves on, it can either go through state legislatures or special state conventions for approval. An amendment needs approval from three-fourths of either to become law. So far, only one amendment went through conventions instead of legislatures. The other route is the convention method. Two-thirds of state legislatures can ask Congress for a national convention. People can propose new amendments at this convention and three-fourths of the states need to ratify it for it to become part of the Constitution. -*Jerald Raymond Pierce*

AMERICAN LEGION



Congress created the American Legion in 1919. It is an association for veterans of the U.S. military. It started as a group of veterans of World War I. Today it is an influential nonprofit group. It focuses on serving veterans, service members, and communities. The group mentors youth and sponsors programs in local communities. They help veterans in achieving meaningful careers, educations, and more, free of charge. One program supports wounded service members and their families. The group raises millions of dollars in donations. These donations help veterans and their families during times of need. The money also goes to providing college scholarships.

The American Legion has nearly 2 million members. It has 13,000 posts worldwide. Each of the 50 states has a post. There are also posts in the District of Columbia, Puerto Rico, France, Mexico and the Philippines.

The American Legion has hosted a Constitutional speech contest since 1938. The American Legion wants the contest to teach leadership qualities and to help students learn the history of laws in the U.S. It gives students the ability to think and speak clearly. It helps students understand the duties and rights that come with citizenship. -*Jerald Raymond Pierce*

SPEECH AND DEBATE

Speech and debate in the United States dates back to the country's earliest days. Early colleges adopted in-class debates. They modeled these after British universities. The debates were in Latin and followed strict rules of logic.

Many students didn't like these, so they developed new styles of debate. Yale University introduced "forensic disputations" in 1747. These allowed for more natural remarks. Students could defend the side they believed in. These debates often revolved around current issues.

Students pressed to move away from these types of debates as well. They wanted a style that developed on-your-feet thinking. They wanted to, in real time, develop arguments and counterpoints. In the 19th century, schools began establishing debating clubs. These clubs helped students with critical thinking and knowledge of public affairs. By the early 20th century, speech and debate competitions were widespread.

Today, speech and debate activities have become competitive events. The most prominent ways to participate are through tournaments. National Speech & Debate Association (NSDA) hosts tournaments or students can participate through school.

Participants may choose from a number of ways to compete:

1. PUBLIC ADDRESS EVENTS:

These events feature speeches written by students. Students either write them in advance or with limited prep time.

2. INTERPRETATION EVENTS:

These events center on students picking from published material that they then perform.

3. DEBATE:

People can compete alone or as a team of students. They then work to convince a judge that their side of a topic is right. -*Jerald Raymond Pierce*

READING LIST

BECAUSE THEY MARCHED: THE PEOPLE'S CAMPAIGN FOR VOTING RIGHTS THAT CHANGED AMERICA

-Russell Freedman

The struggle for voting rights was a pivotal event in the history of civil rights. For the fiftieth anniversary of the march for voting rights from Selma to Montgomery, Alabama, Newbery Medalist Russell Freedman has written a riveting account of African-American struggles for the right to vote.

In the early 1960s, tensions in the segregated South intensified. Tired of reprisals for attempting to register to vote, Selma's black community began to protest. In January 1965, Dr. Martin Luther King Jr. led a voting rights march and was attacked by a segregationist. In February, the shooting of an unarmed demonstrator by an Alabama state trooper inspired a march from Selma to the state capital. The event got off to a horrific start on March 7 as law officers brutally attacked peaceful demonstrators. But when vivid footage and photographs of the violence was broadcast throughout the world, the incident attracted widespread outrage and spurred demonstrators to complete the march at any cost.

Illustrated with more than forty archival photographs, this is an essential chronicle of events every American should know. [-Goodreads](#)

VOTES OF CONFIDENCE: A YOUNG PERSON'S GUIDE TO AMERICAN ELECTIONS

-Jeff Fleischer

Every four years, coverage of the presidential election turns more into a horse-race story about who's leading the polls and who said what when. Younger readers, who might be old enough to remember only one or two other elections, aren't provided with much information about how the election process actually works, why it matters, or how they can become involved. With civics education becoming less common in schools, it's important for teens to know what's going on. Using a fun, casual voice and interesting sidebars and anecdotes that tell stories rather than just list facts, this book will provide teachers with a supplemental resource and readers with an engaging way to better understand their government. [-Goodreads](#)

KNOW YOUR RIGHTS!: A MODERN KID'S GUIDE TO THE AMERICAN CONSTITUTION

-Laura Barcella

We the People of the United States, in Order to form a more perfect Union . . . establish this Constitution for the United States of America. A simple, unintimidating introduction to the US Constitution and the rights it grants every American citizen.

The American Constitution is one of the nation's most important documents—but what is it saying, exactly? This book helps children understand the answer to that question. In simple, accessible language, it describes how the Constitution was drafted and who the Founding Fathers were; provides a summary of all the articles, amendments, and the Bill of Rights; and explains why the document remains so relevant today.

[-Goodreads](#)

SOURCES

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2023/2024 EDUCATIONAL OUTREACH SPONSORS

Syracuse Stage is committed to providing students with rich theatre experiences that explore and examine what it is to be human. Research shows that children who participate in or are exposed to the arts show higher academic achievement, stronger self esteem, and improved ability to plan and work toward a future goal. Many students in our community have their first taste of live theatre through Syracuse Stage’s outreach programs. Last season more than 21,000 students from across New York attended or participated in the Children’s Tour, the Young Playwrights Festival, Backstory, Young Adult Council, and/or our Student Matinee Program. We gratefully acknowledge the corporations and foundations who support our commitment to in-depth arts education for our community.

