

A Documentary Play with Music
Created by Joel Bernbaum,
Lancelot Knight and Yvette Nolan
World Premiere

Reasonable DOUBT

About our community. Spoken by our community.

STUDY GUIDE

Remai Arts Centre, 100 Spadina Crescent East, Saskatoon SK | persephonetheatre.org



STUDY GUIDE

A resource provided by Persephone Theatre, Saskatoon, SK

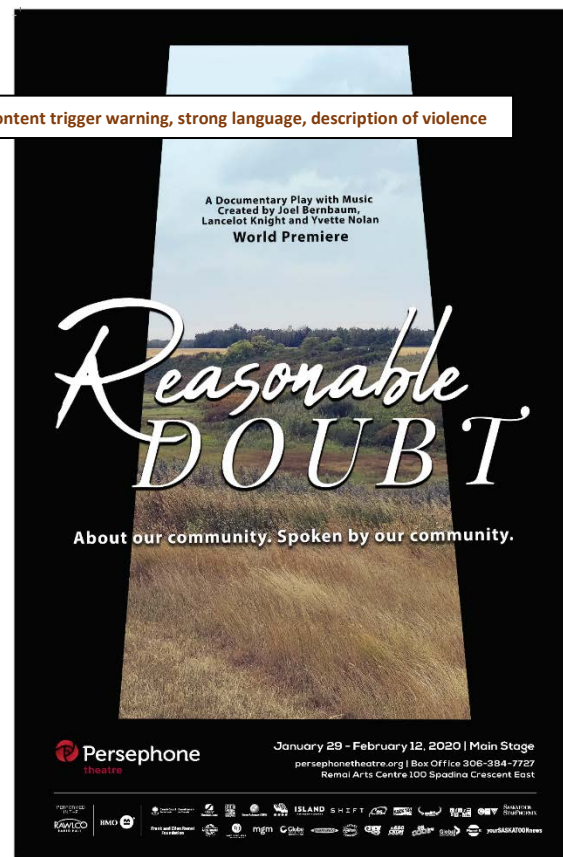
Written by Carla Mysko

We wish to acknowledge that Persephone Theatre is on Treaty 6 land, which includes the Nêhiyawak (Cree) as original signatories and became the traditional homeland of the Métis Nation. We also acknowledge the contributions of the Dakota and Round Prairie Métis peoples in establishing our city of Saskatoon and we extend our appreciation for the opportunity to live, create and perform on this beautiful territory.



Reconciliation:

- A situation in which two people or groups become friendly again after they have argued; and the process of making two opposite beliefs, ideas, or situations agree.
(Cambridge Dictionary)



NOTES ON THIS STUDY GUIDE:

This play is a verbatim (documentary) play and includes video projection. In the spirit of reconciliation, it is a conversation within our community, province, and country and serves as a tool toward understanding. There were many resources used in the creation of this play, and in the creation of this study guide, and those provided are only a small sampling of those available. The purpose of this guide is to aid in the viewing of the play. Though there are other elements of social justice and relationships discussed, this guide closely focuses on one event as a mechanism to provide supports for understanding and learning about some much broader areas of study. In the spirit of the play we hope that you find pathways to honest conversation and understanding that singular events are but the tip of a “cultural iceberg”. Other suggested study areas include: treaties, colonialization, societal stereotypes, and race relations.

Saskatchewan Curriculum Areas Supported

Social Studies: DR8.3, PA8.2, IN9.4, Social Studies 10/20/30

English Language Arts: CR8.1, CR8.4, CR8.5, CR8.7, CC8.1, CR9.1a, CR9.4b, CR9.7, CC9.1a, ELA 10/20/30

Law 30, Native Studies 10/20/30, Communication Studies 20, Journalism Studies 20

World Premiere

Reasonable Doubt

A Documentary Play with Music

Created by Joel Bernbaum, Lancelot Knight and Yvette Nolan

Directed by Yvette Nolan

January 29 to February 12, 2020

In Rawlco Radio Hall, Remai Arts Centre

Media Release

About Our Community. Spoken By Our Community.

In the spirit of community and of reconciliation, Persephone Theatre offers a powerful and timely new documentary play reflecting on race relations in our province. **REASONABLE DOUBT**, a documentary play with live music created by Joel Bernbaum, Lancelot Knight and Yvette Nolan, and directed by Yvette Nolan, runs in Rawlco Radio Hall from **January 29 to February 12, 2020**.

In 2015, playwright and journalist Joel Bernbaum was commissioned by Persephone Theatre to gather interviews with local citizens for the purposes of writing a documentary play on race relations in our province. Then, in 2016, Colten Boushie was fatally shot after driving on to Gerald Stanley's farm near Biggar, SK. His death and the controversial acquittal at Stanley's trial shook Saskatchewan and the country. The interviews changed dramatically and the need for us to reconcile as a community became undeniable.

One of the responsibilities of our theatre is to provide an opportunity for people to gather together safely and consider their shared experience through the works on our stage. This documentary play with live music, created from actual interviews and woven with transcripts from Gerald Stanley's trial, offers an opening for honest dialogue and a step towards shared healing.

Following each performance of **REASONABLE DOUBT**, audience members will be invited to participate in a conversation about their experience of the play, hosted by Persephone's Community Liaison Coordinator Lyndon J. Linklater and with support from leaders in our community.



Cast: Kris Alvarez, Nathan Howe, Lancelot Knight, Krystle Pederson, Tara Sky, Colin Wolf

Creative Team: Joel Bernbaum (*Co-Creator/Interviewer/Editor*); Lancelot Knight (*Co-Creator/Composer/Sound Designer*); Yvette Nolan (*Co-Creator/Director/Dramaturg*); Katey Wattam (*Assistant Director*); Carla Orosz (*Set Designer*); Jensine Emeline (*Assistant Set Designer*); Byron Hnatuk (*Lighting Designer*); Taegan O'Bertos (*Costume and Projection Designer*); Laura Kennedy (*Stage Manager*); Ricardo Alvarado (*Assistant Stage Manager*).

School matinee: February 12, 2020; 12 noon

AUDIENCE SUPPORT

Live theatre can often surprise us with its power, whether through skill in performance, personal revelation or highly charged content. The subject matter in *Reasonable Doubt* may become uncomfortable but like love and joy – sadness, grief, anger or anxiety are normal feelings in the grand array of human life.

Persephone has set up a quiet space in the Tier 2 Lounge in the upper lobby. Please feel free to use this space to settle or reflect. You are welcome to leave the show for this purpose and return as you wish. For assistance with responses that exceed the above, the following resources are also available:

24/7 Response:

HealthLine (call 811): HealthLine 811 is a free, confidential, 24-hour health and mental health and addictions advice, education and support telephone line available to the people of Saskatchewan. It is staffed by experienced and specially trained Registered Nurses, Registered Psychiatric Nurses, and Registered Social Workers.

www.811healthline.ca

Saskatoon Crisis Intervention Service:

Caring Crisis Workers, with the professional skills needed to respond effectively to a variety of crises, provide service to the Saskatoon community around the clock.

Taken from their website <https://saskatooncrisis.ca/services/24-hour-mobile-crisis/>

Executive Director Rita Field: rfield@saskatooncrisis.ca

Mental Health & Addiction Services-Saskatchewan Health Authority

Centralized Intake: 306.655.7777

Mental Health and Addiction Services provides a range of outpatient clinical services for clients of all ages. Our team of professionals uses a variety of helping strategies including individual, group and family therapies.

https://www.saskatoonhealthregion.ca/locations_services/Services/mhas/Pages/Home.aspx

Elder support services can be available by contacting Persephone's Community Liaison Coordinator Lyndon J. Linklater. Lyndon will be present at every performance of *Reasonable Doubt* or can be reached at lyndon.l@persephonetheatre.org

CREATORS MESSAGE

This project began five years ago. Joel had a great experience making *Home Is a Beautiful Word* - a documentary play about homelessness - at the Belfry Theatre in Victoria, B.C. That play showed him the true power of community engagement and he wanted to return home and make a documentary play about Indigenous and non-Indigenous relations in Saskatchewan. The Saskatchewan Arts Board funded the first 50 interviews. The conversations were interesting, but very polite. It was important to keep talking to people about this topic, and Joel was thankful that Persephone Theatre saw the value of continuing the conversations and decided to commission a full play. Joel kept doing interviews.

On August 9th, 2016 Colten Boushie was shot and killed on the Stanley Farm. This tragic event rocked our whole province. Joel continued doing interviews but they were different now. People were speaking with a new kind of raw honesty. People wanted to talk. People needed to talk. Interviews were

transcribed and Yvette began pouring over thousands of pages of transcripts. Joel and Lancelot would sift through transcripts and see how they became songs. We worked together with the hopes of capturing a kaleidoscope of views about this incident, this province, and our people.

It is our hope that this play creates a bigger conversation. An opportunity for us to talk to each other and with each other. To talk about what has happened on this land and how we can live together in a good way. It may be uncomfortable at times, but we feel it's worth it.

Thank you for being a part of the conversation.

~ Joel Bernbaum, Lancelot Knight and Yvette Nolan

ARTISTIC DIRECTOR'S MESSAGE

From small conversations can grow large collaborations...

Joel Bernbaum and I used to find occasion in the summers to sit on a bench at River Landing overlooking the South Saskatchewan and talk theatre. During one such chat, we turned to musing on what were the most dominant topics in our community that could serve as the basis for a new play and we both agreed that race relations topped that list. Interviews, a play commissioning, and transcriptions ensued until one day it became obvious that this fairly broad topic was seeing a more narrow focus... the interview results had changed... the Stanley trial was occurring. Like good artists sometimes should, we retuned our original vision to follow where the citizens of our community were saying it should lead us... bringing us to today.

Theatre is uniquely situated to provide a great service to a community. For a while, one sits in the darkened theatre – alone with one's own thoughts and imagination, yet not alone as one is within their community... and together/alone, we walk in other's shoes for a bit in experiencing their stories. It's a place where it is both safe and possible to grow one's understanding of others' experiences and circumstances... perhaps even evolving our own opinion, even if it was firmly held when we sat down. Theatre has been serving us in this way for many, many decades and Persephone sees this as part of what we provide for humanity.

For many years we have had a Land Acknowledgement in our programs and Opening Speeches. Over that time, how we phrase it has seen continual evolution as society has grown and become more informed. I would just like to personally add that our awareness of how we are all treaty people is part of every day at Persephone, here at River Landing, and enriches all of our lives.

~ Del Surjik



THEATRE ETIQUETTE PLEASE DISCUSS THESE THEATRE RULES WITH YOUR CHILDREN.

RESPECT OTHERS

Turn off all screens or beeping noises. It really bugs the actors and other people in the audience.

Do your best to not rattle your candy wrapper or drink bottle.

Please put all your garbage in the trash located in the lobby or restrooms.

Keep feet off railings on the front row of the stage.

Visit the restroom before the performance or during the intermission.

Do not put your feet on the seat in front of you.

If you need to talk during the show, please whisper.

RESPECT THE THEATRE

DO NOT ENTER THE STAGE AREA. This space is reserved for actors only.

NO outside food or drinks.

No pictures or video during the show.

Whistling or heckling the performer is bad theatre etiquette!

INSTRUCTIONS FOR SCHOOLS ATTENDING THE SCHOOL MATINEE:

Bus parking is not provided, but there is ample parking on street on 19th and in the parking lot by the old Farmer's Market off 19th and Avenue B. Please ensure that you arrive 20-30 minutes early and ensure students check their backpacks and bags in the coat check as indicated by the Front of House staff and volunteers. We request that hats are not worn during the play as this may impede the view of other audience members, cell phones are off and not on vibrate, and that no photos/video are taken during the performance. Outside food or drinks are not permitted, only non-glass items from the concession may be consumed during the show.



The Narrowing by Carla Mysko

Cast & Crew



Ricardo Alvarado – Assistant Stage Manager

Ricardo Alvarado is a local theatre artist, and proud to be a part of Saskatoon's vibrant theatre scene! He is the co-founder of Ppl r Ppl Productions, an avid member of Artists Against Hunger, and spends his spare time playing with paint and pretending to be a grown up. Recent credits: *WROL*, *Rosencrantz & Guildenstern Are Dead*, *Boeing Boeing*, *Fiddler on the Roof* (ASM, Persephone Theatre); *The Young Ones* (SM, SUM Theatre); *Little Shop of Horrors*, *Avenue Q*, *The Rocky Horror Show* (Director, Ppl r Ppl Productions); *Annie*, *Cabaret* (Director, Saskatoon Summer Players).



Kris Alvarez – Ensemble

Kris Alvarez is a theatre artist and a Regina monologue. Creating with all ages (Globe Theatre School, Fadadance, Artesian), she recently completed an artist residency with *Common Weal Community Arts' Respond to Racism*. Kris is passionate about Curtain Razors: as a performer (*Bad Blood*, *Carmen Angel*) and as an Artistic Associate. After the success of *What Kind of Brown Are You*, her project inspired by 'growing up brown' in 1980s Regina, its current instalment, *Burnt Sienna with Kris Alvarez*, a variety show "with more colour", was presented by Curtain Razors' Moveable Feast 2018-19 series and continues in 2019-20.



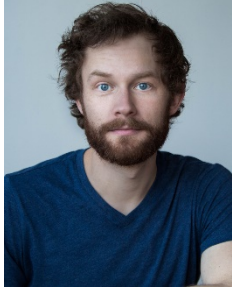
Joel Bernbaum – Co-Creator/Interviewer/Editor

Joel Bernbaum is an actor, director, playwright, journalist and the founding artistic director of Sum Theatre. He is a graduate of the Canadian College of Performing Arts and Carleton University, where he did his Master's Thesis on Verbatim Theatre's Relationship to Journalism. Produced plays include *Operation Big Rock*, *My Rabbi and Home Is A Beautiful Word*. Joel is currently a PhD student at the University of Saskatchewan, investigating the potential of theatre to strengthen cities. Much gratitude to collaborators Yvette & Lancelot, our courageous actors & design team, and the citizens of our province who spoke this play.



Jensine Emeline – Assistant Set Designer

Jensine is a stage manager and theatre designer from Saskatoon, SK. They were educated at the U of S in Theatre Design. Stage management credits include: *With Glowing Hearts*, *Blow Wind*, and *The 4th Wise Man* (Dancing Sky Theatre), and *Blow Wind* (Station Arts Center). Recent costume designs include: *With Glowing Hearts* (DST), *The Penelopiad* (Ferre Play), and *Girl in the Box* (Scantily Glad/Live Five). They were nominated in 2019 for a Saskatoon & Area Theatre Award for Outstanding Costume Design for DST's production of *With Glowing Hearts*. They are endlessly grateful to be able to work in theatre in and around Saskatoon.

**Nathan Howe – Ensemble**

Nathan (he/him) was born in Saskatoon, Treaty 6, grew up on Brunst Cres and went to Eggnatoff, Aden Bowman, and got his BFA at The University of Saskatchewan. His Mom, Irene, grew up on Ave L S; her Dad, Mike, was born and raised in Saskatoon, and her Mom Tillie's family farm was near Mistatim. His Dad, Bob, grew up on Clarence Ave S. Bob's Dad, Gerry, was born in Arcola and grew up in Wolseley, and his Mom, Muriel was born in Unity and grew up in Saskatoon. Nathan now lives in Toronto. He is excited to be home with Persephone Theatre after appearing in

Fiddler On The Roof, *Treasure Island* (actor/sound designer), *A Christmas Carol*, *Matchstick* (actor/playwright), *It's A Wonderful Life*, and *Equivocation*.

**Byron Hnatuk – Lighting Designer**

Locally grown, SATAward winning lighting designer, Byron received his BFA in Design from the University of Saskatchewan in 2010. He is delighted to be back at Persephone Theatre to tell this important story. Recent works include: lighting design for the annual Elim Church *Christmas Celebration*, *Pimohtewak* (City of Saskatoon Winter City Project, Shakespeare on the Saskatchewan) *A Soldier's War* (Strikes Twice Productions), *Quick Bright Things* (Persephone Theatre), and lighting design for *The (Post) Mistress* (Gordon Tootoosis Nikaniwin Theatre). Byron is

thankful to live and work on Treaty 6 Territory, the traditional lands of the Cree and the Homeland of the Métis.

**Laura Kennedy - Stage Manager**

Laura has been involved in Theatre for 40 years and has stage managed over 200 Productions. The first 10 years of her career were spent in Ontario. She studied Theatre at the University of Waterloo, then worked for the National Arts Centre, Upper Canada Playhouse and The Great Canadian Theatre Company, who enabled her to take a show to Expo 86 in Vancouver. The last 30 years Laura has been based in Saskatoon, where the first couple of years were spent with Twenty-Fifth Street Theatre. She then did the Ontario tour of "Romeo & Juliette" for Shakespeare on

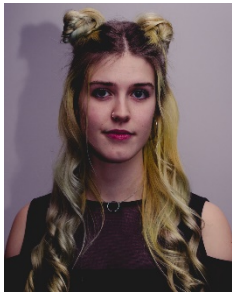
the Saskatchewan and continued working with them for over 20 years. Laura also started with Persephone Theatre around the same time and has stayed for over 25 years. She received the Henry Woolf Award for lifetime achievement in 2012.

**Lancelot Knight – Co-Creator/Composer/Sound Designer/Ensemble**

Lancelot Knight is an actor/musician from Muskoday, SK. Lancelot is a Juno award nominee for his guitar work on The Blackstar Album and currently his artistic resume consists of playing guitar for his father Chester Knight, and Joey Stylez, front man for the band Nightswitch, as well as musician in residence for Saskatoon's Sum Theatre. Currently Lancelot Knight is involved with renowned playwright Tomson Highway and his new project, *Lynx Lamour Goes To Nashville*.

**Yvette Nolan – Co-Creator/Director/Dramaturg**

Yvette Nolan (Algonquin) is a playwright, director and dramaturg. Recent work includes *The Young Ones* (writer, Sum Theatre in the Park) *Shanawdithit* (libretto, co-director with Michael Mori, Tapestry Opera), *The Penelopaid* (director, Ferre Play Theatre), *Bearing* (co-creator, director with Michael Greyeyes, Signal Theatre/Luminato Festival). Upcoming: *The Tempest* (director, Shakespeare on the Saskatchewan) and *Tapwewin - Her Inquiry* (with Maria Campbell, Marilyn Poitras and Cheryl Troupe). Her book, *Medicine Shows*, about Indigenous performance in Canada was published by Playwrights Canada Press in 2015. She is currently pursuing her Masters in Public Policy at Johnson Shoyama Graduate School of Public Policy.

**Taegan O'Bertos – Costume and Projection Designer**

Taegan O'Bertos is an emerging artist from Saskatoon. Recently, she's designed sets for *I Lost My Husband!* (Persephone Backstage Theatre, 2019), *Goodbye, My Fancy* (The Persephone Young Company, 2019), and *Havre* (La Troupe du Jour, 2018). Her assistant design work includes *Twelfth Night/Richard III* (Shakespeare on the Saskatchewan, 2017), *Boeing Boeing* (Persephone Theatre, 2019) and *As You Like It* (Shakespeare on the Saskatchewan, 2019). Beyond set design, Taegan has found artistic outlets as a Projection Designer, Shadow Puppet Builder, commissioned poster artist, and body painting artist. Currently, she is designing with Persephone Theatre as well as Live Five Independent Theatre.

**Carla Orosz - Set Designer**

Carla is the resident Set and Lighting Designer at University of Saskatchewan (Greystone Theatre) where she teaches Technical Theatre and Design. Select theatre design credits include: *Dear Johnny Deere*, *The Walnut Tree*, *Little Women*, *Bite The Hand*, *A Christmas Carol*, *Evita* (Persephone Theatre); *Top Girls*, *Fen*, *Accidental Death of An Anarchist* (University of Victoria); *Hamlet*, *MacBeth*, *Othello*, *The Merry Wives of Windsor*, *Julius Ceasar* (Shakespeare on the Sask.) *Cabaret*, *The Beaux Stratagem*, *Henry V*, *All Through The Night* (Greystone Theatre). Carla is also member of ADC, CITT, and IATSE Local 300.

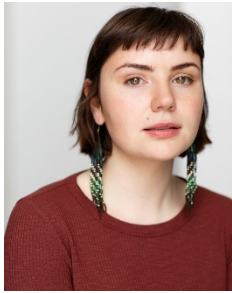
**Krystle Pederson– Ensemble**

Krystle Pederson is a Cree/Métis singer, dancer, actor and musician with an outstanding career. Krystle is a recipient of CBC Future 40 Award, Shorted listed for the Saskatchewan Arts Awards for Emerging artist as well as a nomination in the YWCA Woman of Distinction Awards. Krystle's list of acting credits includes a supporting role in a Saskatchewan film *Run: Broken Yet Brave*; Gordon Tootoosis Nikaniwin Theatre's *The (Post) Mistress*, Sum Theatre's *Little Badger and the Fire Spirit*, National Arts Centre's *Gabriel Dumont's Wild West Show*; and Red Sky Theatre's *Mistatim*. Currently Krystle is the lead vocalist for *Lynx Lamour Goes to Nashville*, a brand-new one-woman Cree musical written and composed by Tomson Highway. Krystle has had the great pleasure of taking this musical to New Zealand and has been touring Canada over the past two years.



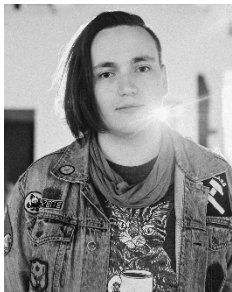
Tara Sky- Ensemble

A recent grad of The National Theatre School of Canada acting program, Tara Sky is no stranger to the stage as she grew up backstage in most theatres across Canada thanks to her mom. Tara is also a Singer/Songwriter and is proud of her Haisla/Métis ancestry. Theatre: *Think of the Children, We came from dust*, and *Macbeth* (NTS), *Nativity* (NAC) *Holy Mothers* (Summerworks). Film/TV; *Delivery, The River You Step In, Ruby Sky PI*. Her next step is a full season at the Stratford Festival.



Katey Wattam – Assistant Director

Katey Wattam is an emerging director of mixed settler and Anishinaabe ancestry based in Tiohtià:ke /Montreal. She is an alum of McGill University and Black Theatre Workshop's 2018/2019 Artist Mentorship program with a specialization in directing and creation. Katey is currently an artist-in-residence with Imago Theatre working on a new creation. Selected directing credits include: *Night Cows* (MoonCow Theatre Co.), *The Penelopiad* (AD, Ferre Play Theatre), *The December Man* (AD, Imago Theatre), *Persephone Bound* (AD, Imago Theatre), *Reaching for Starlight* (AD, Geordie Theatre), *Cherry Docs* (Beige Theatre Co.), *Clean Slate* (AD, Talisman Theatre), *Richard III* (Moyse Hall), *Never Swim Alone* (Beige Theatre Co.).



Colin Wolf – Ensemble

Colin Wolf (*BFA Theatre ULeth*) is a Métis performer, Theatre Maker, and activist born and raised in Moh'kins'tsis on Treaty 7 Territory. His theatre work has focused on the development of new, Indigenous, and politically relevant theatre. As an activist, Colin works towards subsistence, art, and most importantly: safety for all marginalised folx. A Co-Founder of Thumbs Up Good Work Theatre, he has recently transitioned to Whitehorse as the new Artistic Director of Gwaandak Theatre. If Colin isn't Theatre-Making he is in the garden, or baking bread. Saskatoon holds a special place in his heart and he is so glad to be back on Treaty 6 territory.



Fall by Carla Mysko

TEACHER PREPARATION

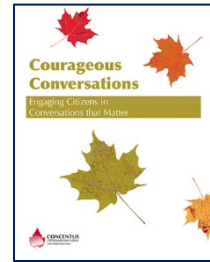
Read:

[Let's Talk; A Teaching Tolerance Guide](https://www.tolerance.org/magazine/publications/lets-talk): This guide has been prepared by Teaching Tolerance with the express purpose of providing classroom-ready strategies to plan discussions and facilitate critical conversations about social justice and anti-bias with your students. Available from

<https://www.tolerance.org/magazine/publications/lets-talk>

and/or

<https://saskatchewanhumanrights.ca/learn/courageous-conversations>: The Courageous Conversations resource was created to help facilitate discussions in classrooms, within business, and within organizations. The goal is to engage citizens to become advocates for equality and equity in our society. For many citizens, raising their voices on these topics requires great courage, and in some instances, citizens are still struggling to have their voices heard. Committing to a just society, becoming informed and responding to the obligations of our citizenship will make a difference.



Attend:



Persephone Theatre is pleased to partner with the Saskatchewan Human Rights Commission to present two COURAGEOUS CONVERSATIONS moderated by Chief Commissioner David Arnot and featuring invited guest panelists.

COURAGEOUS CONVERSATIONS will be presented at Persephone Theatre on February 4 & 11 prior to the 8:00 pm performances of **REASONABLE DOUBT**.

Tuesday, February 4, 2020; 6:30PM -7:15PM

Tier 2 Lounge, Persephone Theatre, Admission Free

Moving Forward: A Courageous Conversation About Reconciliation

The final report of the Truth and Reconciliation Commission, says that reconciliation “is about establishing and maintaining a mutually respectful relationship between Aboriginal and non-Aboriginal peoples.” Building this relationship requires the participation of our entire society – every person, family, group, organization, and level of government. It also requires open and honest discussion.

Tuesday, February 11, 2020; 6:30PM -7:15PM

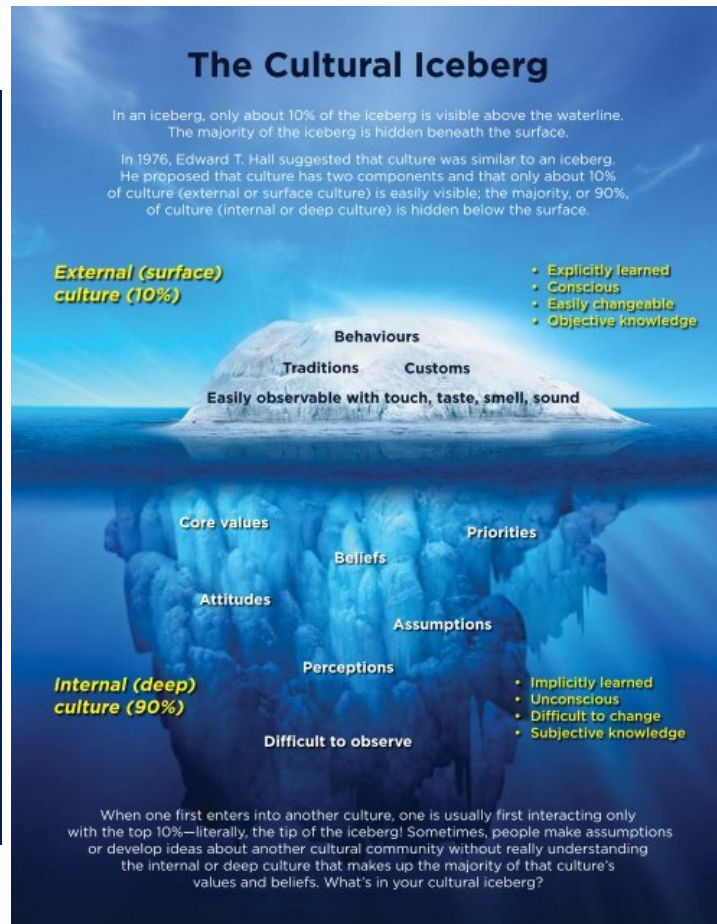
Tier 2 Lounge, Persephone Theatre, Admission Free

From Many Peoples Strength: A Courageous Conversation About Racism In Saskatchewan

We live in an ethnically and racially diverse society. Our provincial motto, *Multis e gentibus virus*, teaches us to embrace that diversity as one of our greatest strengths. Yet, racism and discrimination remain a very real, underlying, and unfortunate reality in our province. People with racialized identities and backgrounds face ongoing challenges on both personal and systemic levels. As much as talking about these issues surrounding race can be difficult and uncomfortable, it is necessary. Join us on February 11, as the Saskatchewan Human Rights Commission hosts From Many Peoples Strength: A Courageous Conversation About Racism in Saskatchewan, and help us live up to our provincial motto.

For further information please contact Lisa Bayliss at lisa.b@persephonetheatre.org

LESSONS AND ACTIVITIES



Race, Culture and Relationships

Discuss

Discuss the concept of the “Cultural Iceberg” as a class. What does this mean? What connections can be drawn to how we interact with each other and where do you fit in? Using the different elements above and below the surface, define what each of these mean and provide real life examples.

Journal Entry

Explore your pre-existing knowledge or presumptions, and using a piece of paper, take 15 minutes to complete these sentences and provide a definition in your words:

Race is: _____ .

Culture is: _____ .

Explore

- History:
 - Historical relevance exists pointing to the relationship between Indigenous individuals and non-Indigenous government entities. To follow a timeline of these relationships, The Canadian Encyclopedia provides a timeline of some significant history events.
 - <https://www.thecanadianencyclopedia.ca/en/timeline/first-nations>
- Relationships:
 - Canadian and Saskatchewan relationships and regard for one another can be shown through the following oral history records provided as scripts. In two groups, read these scripts to understand the appearance and prevalence of grievances.
 - <https://ourspace.uregina.ca/bitstream/handle/10294/2177/IH-220.pdf?sequence=1&isAllowed=y>
 - <https://ourspace.uregina.ca/bitstream/handle/10294/1436/IH-081.pdf?sequence=1&isAllowed=y>
 - Come back together and, as one group discuss what you learned, and the perceptions each held. Has this changed? Do these viewpoints still exist? In what ways would holding these influence Indigenous and non-Indigenous relationships?

Gerald Stanley and Colten Boushie; A Case of Conflict

Watch

Saskatoon StarPhoenix: Timeline of events leading up to the trial of Gerald Stanley (4:17)

<https://www.youtube.com/watch?v=bzsF0e-LzjE>

Create

Create a graphical timeline of events based on the captions provided in the video. Provide minimal (captions) details of the events using either of the following, but leave space for further details and information to be added:

- Google Docs/Timeline
- Microsoft Word/Smart Art



Listen

Boushie: episode 1 (14 min)

<https://podcasts.apple.com/ca/podcast/boushie-episode-1/id1342741044?i=1000401151347>

“In 2016 Colten Boushie, a young Indigenous man, was shot and killed on a farm in rural Saskatchewan, polarizing the province along racial lines. In this episode we’ll tell you about the white farmer, Gerald Stanley, who was charged with Boushie’s death.”

Research and Detail

1. Using the information from episode 1 of the podcast and relevant research, create a profile outline for Gerald Stanley.
 - a. Splitting your page into two columns, in one column list the factual details such as age, residence, formal education, occupation, etc
 - b. In the other column list things such as relationships, social standing, beliefs, etc. Ensure you are using the anecdotal (word of mouth, or inferred) information.
2. Research and create a profile of Colten Boushie.
 - a. As in the profile of Gerald Stanley, list factual details only.
 - b. Using a quick search, find anecdotal information about Colten Boushie including those things assumed by media, family, friends, public.
3. What parts of the “cultural iceberg” do these fit into?
4. Where do historical events and intercultural relationships reside in this example? Do either of these things create imbalance or feed into other areas in the iceberg?

Listen

Boushie: episode 2 (16 min)

<https://podcasts.apple.com/ca/podcast/boushie-episode-2/id1342741044?i=1000401151348>

“In 2016, Colten Boushie, a young Indigenous man, was shot and killed on a farm in rural Saskatchewan. This episode explains how Boushie's death turned into a movement to end racism, while — at the same time — sparking hundreds of racist and violent messages.”



Add to your profiles

Have you heard anything new to add to the profiles of Gerald Stanley and Colten Boushie? Add it even if you think it isn't relevant to the case.

Classroom Discussion

1. Did you find more information on Gerald Stanley or Colten Boushie?
 - a. Why do you think this is the case?
2. Are the sources of your information credible?
 - a. Are they the same as other students?
 - b. Why do you think there are differences?
3. What makes a fact?
4. To the best of your understanding, how would anecdotal information be used in the context of a court case?
 - a. Is this fair? Why/why not?
5. Should we know the background of the victim of a crime?
6. Can knowing more about the victim help or hurt the case? How?

Watch

Saskatoon StarPhoenix: A summary of the court proceedings in the Gerald Stanley trial (6:18)

<https://www.youtube.com/watch?v=-dk1wkeXeLQ>.

- **Add to your timeline:** Take jot notes why you are watching and record the details of the case. Add this information to your timeline

Listen

Boushie: episode 3 (17 min)

<https://podcasts.apple.com/ca/podcast/boushie-episode-3/id1342741044?i=1000401359884>

"This episode goes inside the courtroom during the first week of Stanley's murder trial as witnesses — including Gerald Stanley's son and Boushie's friends — testify about what they say happened on the farm the day Boushie was killed".

Boushie: episode 4 (24 min)

<https://podcasts.apple.com/ca/podcast/boushie-episode-4/id1342741044?i=1000401748455>

"This episode goes through the second week of Stanley's murder trial as Stanley's defense team makes its case. It details Gerald Stanley's testimony about what happened on the farm the day Boushie was killed and explains why he's calling it a freak accident."

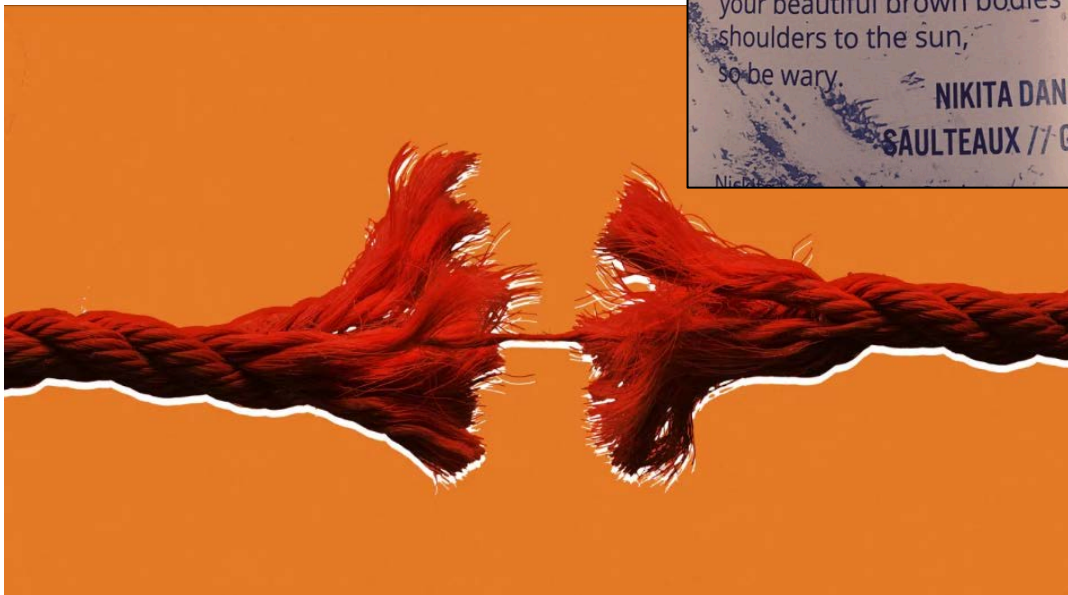
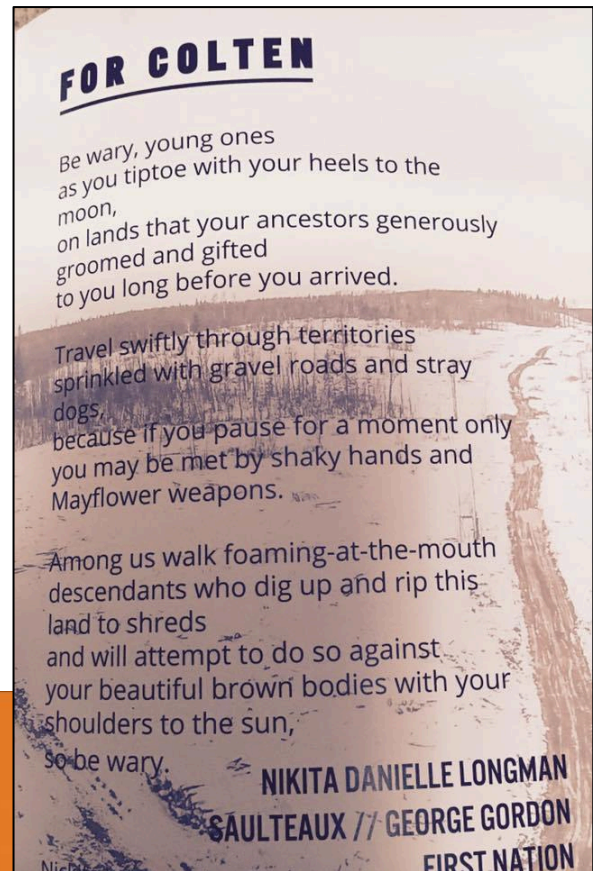
Boushie: episode 5 (25 min)

<https://podcasts.apple.com/ca/podcast/boushie-episode-5/id1342741044?i=1000402425934>

"This episode goes through the jury's verdict in Gerald Stanley's second-degree murder trial, and the national reaction it triggered."

Journal

Take 15 minutes to journal about what you have heard and seen. How are you feeling about what you have heard and seen? What have you learned about the case that you didn't know before? Have your opinions changed? What are some underlying causes of the tensions that are rising?



CLASSROOM DISCUSSION – DEEPER CONVERSATION

Discussion Guide: Justice for Colten Boushie

This site has a comprehensive list of information about the trial, procedure, and other relevant social justice background information.

http://www.idlenomore.ca/discussion_guide_justice_for_colten_boushie

- What happened after the verdict was read?
- Is there a connection to racism and colonial violence? Some have compared the resulting actions with those of the Louis Riel trial. How so?

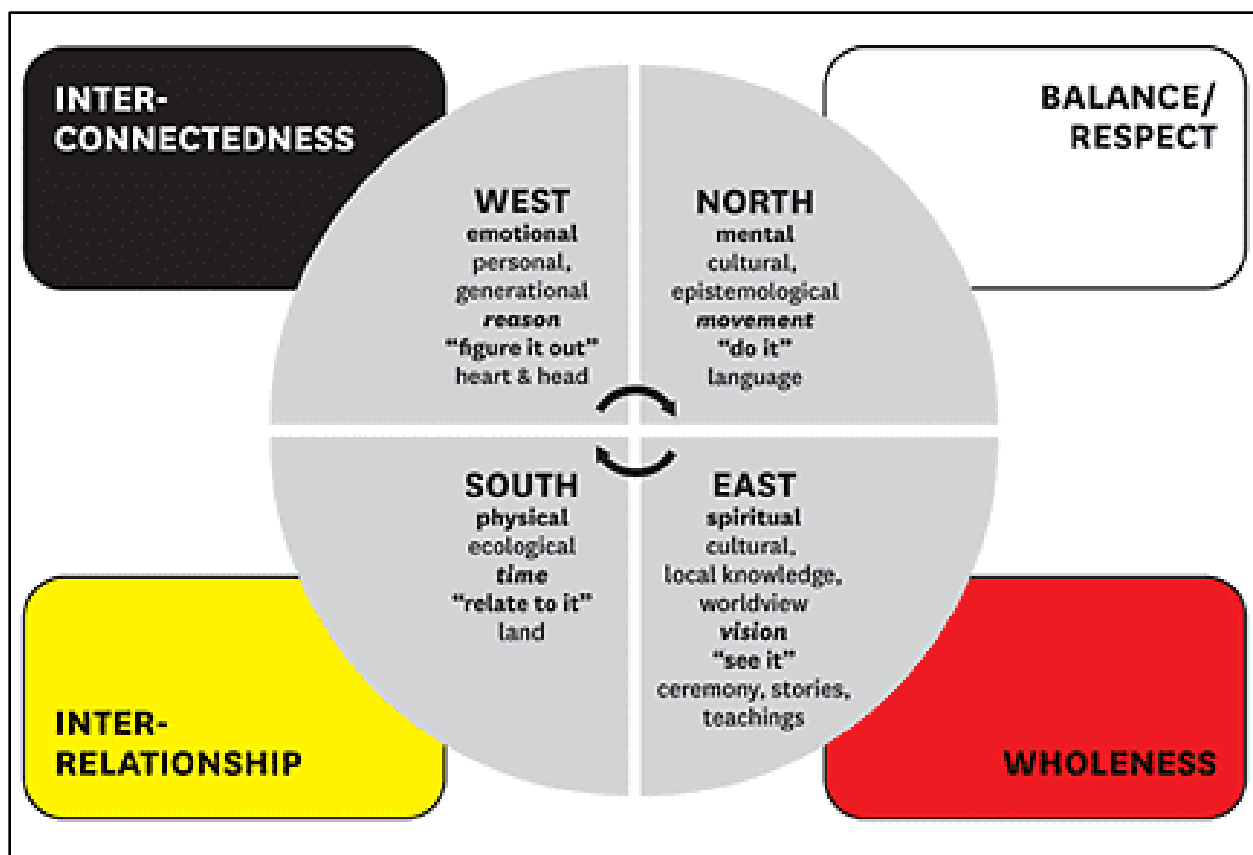
You will always have partial points of view, and you'll always have the story behind the story that hasn't come out yet. And any form of journalism you're involved with is going to be up against a biased viewpoint and partial knowledge.

Margaret Atwood

Read

Read the remaining IdleNoMore article and enter information into the areas of the blank medicine wheel template provided from the link below. In what areas do you see weakness in our understanding of the case so far and the culture clash that resulted?

<https://i.pinimg.com/736x/19/3c/d9/193cd96194d7ff5fa310f0c67c12d1be.jpg>



EdCan Network: Teaching by the Medicine Wheel

<https://www.edcan.ca/articles/teaching-by-the-medicine-wheel/>

Listen

Boushie: episode 6 (22 min)

<https://podcasts.apple.com/ca/podcast/boushie-episode-6/id1342741044?i=1000403572538>

"This episode explores the debate around jury selection reform in the wake of the not guilty verdict in Gerald Stanley's second-degree murder case, and asks whether the Canadian justice system needs to change."

Read

[An Ethical jury? Reflections on the Acquittal of Gerald Stanley for the Murder/Manslaughter of Colten Boushie by Alice Woolley](#)

Questions

1. Do you believe the jury was fairly chosen? Why?
2. If you were choosing the jury, what types of people would you choose? Why?
3. What are ethics?
4. What is meant by the term "ethical jury"?
5. Was the jury ethical? How can you know?
6. In what ways



Listen

Boushie: episode 7 (22 min)

<https://podcasts.apple.com/ca/podcast/boushie-episode-7/id1342741044?i=1000404653114>

"This episode looks at how the shooting, trial and verdict have changed the conversation around reconciliation in Canada. It asks what people think the aftermath says about the country and where the conversation needs to go next."

Discussion

Based on the following three articles, discuss the contents and the merit of the arguments each writer proposes. All are written by highly educated individuals, but do we agree with what is said? What can we do better in future to ensure fairness?

- CanLII Connects: Indigenous Injustice: A Brief Summary of Distinguished Visitor Professor Kent Roach's View on the Injustice of the Gerald Stanley and Colten Boushie Case by L. Campbell (law student)

<https://canliiconnects.org/en/commentaries/65975>

Create

Strong feelings about this case, and cultural divide have caused divisions and prompted responses from many individuals. Choose one of these three options to express yourself.

1. Utilize whatever visual method (photo, drawing, painting, graphic) you choose to express your viewpoint on this case and the tensions in the community.
 - Look up old or new examples of political cartoons or use photos that can be overlaid with text, such as headlines.
2. Write a free form poem to describe the case and your emotions about the situation.
3. Devise a rant or poem to perform slam style. Ensure that you follow the conventions of including both fact, emotion, and a call for action.

RECONCILIATION

STATEMENT BY GORD DOWNIE

Ogoki Post, Ontario

September 9, 2016

Mike Downie introduced me to Chanie Wenjack; he gave me the story from Ian Adam's Maclean's magazine story dating back to February 6, 1967, "The Lonely Death of Charlie Wenjack."

Chanie was a young boy who died on October 22, 1966, walking the railroad tracks, trying to escape from the Cecilia Jeffrey Indian Residential School to walk home. Chanie's home was 400 miles away. He didn't know that. He didn't know where it was, nor know how to find it, but, like so many kids - more than anyone will be able to imagine - he tried. I never knew Chanie, the child his teachers misnamed Charlie, but I will always love him.

Chanie haunts me. His story is Canada's story. This is about Canada. We are not the country we thought we were. History will be re-written. We are all accountable, but this begins in the late 1800s and goes to 1996. "White" Canada knew - on somebody's purpose - nothing about this. We weren't taught it; it was hardly ever mentioned.

All of those Governments, and all of those Churches, for all of those years, misused themselves. They hurt many children. They broke up many families. They erased entire communities. It will take seven generations to fix this. Seven. Seven is not arbitrary. This is far from over. Things up north have never been harder. Canada is not Canada. We are not the country we think we are.

I am trying in this small way to help spread what Murray Sinclair said, "This is not an aboriginal problem. This is a Canadian problem. Because at the same time that aboriginal people were being demeaned in the schools and their culture and language were being taken away from them and they were being told that they were inferior, they were pagans, that they were heathens and savages and that they were unworthy of being respected - that very same message was being given to the non-aboriginal children in the public schools as well...They need to know that history includes them." (Murray Sinclair, *Ottawa Citizen*, May 24, 2015)

I have always wondered why, even as a kid, I never thought of Canada as a country - It's not a popular thought; you keep it to yourself - I never wrote of it as so. The next hundred years are going to be painful as we come to know Chanie Wenjack and thousands like him - as we find out about ourselves, about all of us - but only when we do can we truly call ourselves, "Canada."

"Do we want to live in a haunted house the rest of our lives?" - Joseph Boyden



Proceeds from the sale of *Secret Path* go to The Gord Downie Secret Path Fund for Truth and Reconciliation via The National Centre for Truth and Reconciliation at The University of Manitoba.

The late Gord Downie (1964-2017) began *Secret Path* as ten poems incited by the story of Chanie Wenjack, a twelve year-old boy who died fifty years ago on October 22, 1966, in flight from the Cecilia Jeffrey Indian Residential School near Kenora, Ontario, walking home to the family he was taken from over 400 miles away. Gord was introduced to Chanie Wenjack (miscalled "Charlie" by his teachers) by Mike Downie, his brother, who shared with him Ian Adams' *Maclean's* story from February 6, 1967, "The Lonely Death of Charlie Wenjack."

The stories Gord's poems tell were fleshed into the ten songs of *Secret Path* with producers Kevin Drew and Dave Hamelin. Recording took place over two sessions at the Bathhouse in Bath, Ontario, November and December 2013. The music features Downie on vocals and guitars, with Drew and Hamelin playing all other instruments, except guest contributions by Charles Spearin (bass), Ohad Benchetrit (lap steel/guitar), Kevin Hearn (piano), and Dave "Billy Ray" Koster (drums).

In winter 2014, Gord and Mike brought the recently finished music to comic artist Jeff Lemire for his help illustrating Chanie's story, bringing him and the many children like him to life.

Secret Path acknowledges a dark part of Canada's history – the long-suppressed mistreatment of Indigenous children and families by the residential school system – with the hope of starting our country on a road to reconciliation.

The ten song album has been released by Arts & Crafts accompanied by Lemire's eighty-eight page graphic novel published by Simon & Schuster Canada. *Secret Path* is available as a deluxe vinyl and book edition, and as a book with album download.

Downie's music and Lemire's illustrations inspired *The Secret Path*, an animated film broadcast by CBC in an hour-long commercial-free television special. *The Secret Path* and Road to Reconciliation panel discussion can be watched at cbc.ca/secretpath.

Watch & Listen



- Introduction
- The Stranger
- Swing Set
- Seven Matches
- I Will Not Be Struck
- Son
- The Secret Path
- Don't Let This Touch You
- Haunt Them, Haunt Them, Haunt Them
- The Only Place To Be

Explore: <https://secretpath.ca/#Home>

Watch the video in full screen: <https://youtu.be/yGd764YU9yc>

Journal

Reflection Quotes – Indigenous Teachings

Wholeness requires that we look in entirety; that the whole is greater than the sum of its parts, yet the parts cannot be fully seen until the shape of the whole can be seen. Interrelationship requires that we establish a personal relationship with the “whole” – with all that surrounds us.

Take some time to think about these quotes. What do they mean? Can these concepts be applied to our understanding of discord between individuals, groups, and cultures?

It is necessary to consider Indigenous knowledge as a collection of knowledges from different Indigenous nations. Indigenous knowledge is therefore culture specific, contained within the local knowledge and worldview of the nation. It therefore also has to be ecological, where the knowledge is contained within the land of the geographic location of the nation. Knowledge is also contained within the people of the nation. Indigenous knowledge then becomes personal and generation, as there is a process of generational transmission. Indigenous knowledge is epistemological, in that each nation culturally determines for itself how it knows what it knows. (<https://www.edcan.ca/articles/teaching-by-the-medicine-wheel/>)



'Namwayut - - We Are All One



PRINCIPLES



Respecting the Government of Canada's Relationship With Indigenous Peoples

The Government of Canada recognizes that:

All relations with Indigenous peoples need to be based on the recognition and implementation of their right to self-determination, including the inherent right of self-government.

1



Reconciliation is a fundamental purpose of section 35 of the *Constitution Act, 1982*.

2

The honour of the Crown guides the conduct of the Crown in all of its dealings with Indigenous peoples.

3



Indigenous self-government is part of Canada's evolving system of cooperative federalism and distinct orders of government.

4

Treaties, agreements, and other constructive arrangements between Indigenous peoples and the Crown have been and are intended to be acts of reconciliation based on mutual recognition and respect.

5



Meaningful engagement with Indigenous peoples aims to secure their free, prior, and informed consent when Canada proposes to take actions which impact them and their rights on their lands, territories, and resources.

6

Respecting and implementing rights is essential and that any infringement of section 35 rights must by law meet a high threshold of justification which includes Indigenous perspectives and satisfies the Crown's fiduciary obligations.

7



Reconciliation and self-government require a renewed fiscal relationship, developed in collaboration with Indigenous nations, that promotes a mutually supportive climate for economic partnership and resource development.

8

Reconciliation is an ongoing process that occurs in the context of evolving Indigenous-Crown relationships.

9



A distinctions-based approach is needed to ensure that the unique rights, interests and circumstances of the First Nations, the Métis Nation and Inuit are acknowledged, affirmed, and implemented.

10

Canada

RECONCILIATION

Reconciliation is about finding positive pathways toward building respectful relationships, acknowledging past and present hurt, and moving forward together.

"The Government of Canada is committed to achieving reconciliation with Indigenous peoples through a renewed, nation-to-nation, government-to-government, and Inuit-Crown relationship based on recognition of rights, respect, co-operation, and partnership as the foundation for transformative change".
<https://www.justice.gc.ca/eng/csi-sjc/principles-principes.html>

Get Involved

Kids Help Phone has collaborated with the Gord Downie & Chanie Wenjack Fund to share ways to get involved in reconciliation.
<https://kidshelpphone.ca/get-info/12-ways-to-participate-in-reconciliation>

12 Ways to Participate in Reconciliation

Both Indigenous and settler youth can participate in reconciliation. Here are some ways you can support reconciliation:

1. Research First Nations, Inuit, and Métis peoples your area to understand their history and contributions to society.
2. Watch movies by Indigenous filmmakers or read Indigenous literature.
3. Learn more about Indigenous arts and artists.
4. Attend local Indigenous cultural events open to the public.
5. Research and do a presentation on reconciliation for your class or organization.
6. Learn the land acknowledgement in your area. Encourage your school or organization to give a daily land acknowledgement as part of their morning routine and at important events.
7. Visit a local Indigenous organization and/or Friendship Centre.
8. Participate in Secret Path Week, Orange Shirt Day, Bear Witness Day, National Indigenous Peoples Day and/or other important national and local Indigenous awareness events.
9. Ask an Indigenous representative or Elder to visit your school or organization to share their knowledge. When preparing your request, it's important to learn about and follow proper protocols (e.g. you may need to present an Elder with tobacco or an honorarium for their visit).
10. Study an Indigenous language (especially one used in your area).
11. If you're a student, consider asking your teacher to sign up for the [Gord Downie & Chanie Wenjack Fund's Legacy Schools Program](#).
12. Organize a fundraising event for a charity that supports Indigenous peoples.

Finding ways to participate in reconciliation is important for everyone in Canada. If you're looking for more information or ways to get involved, you can contact the [Gord Downie & Chanie Wenjack Fund](#). And if you need support with anything – big or small – you can reach out to Kids Help Phone 24/7 at 1-800-668-6868.

Check out [Finding Hope: Kids Help Phone's Action Plan for Supporting First Nations, Inuit, and Métis Young People](#) to learn more about how they are supporting reconciliation.

<https://kidshelpphone.ca/get-info/12-ways-to-participate-in-reconciliation>

The First Nations Child & Family Caring Society of Canada provides school resources for bringing reconciliation into the classroom utilizing the resources of Shannen's Dream (www.shannensdream.ca), Jordan's Principle (www.jordansprinciple.ca), and "I am a witness" (www.fnwitness.ca).

Grades 7-8

<https://fncaringociety.com/sites/default/files/School%20Resources%20Grade%207-8.pdf>

Grades 9-12

<https://fncaringociety.com/sites/default/files/School%20Resources%20Grade%209-12.pdf>



What we know is a drop, what
we don't know is an ocean.

Isaac Newton

 quotealany

Thank you for supporting Persephone Theatre and the school matinees we provide.



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Saskatoon, SK S7K 0L3

306-384-7727

persephonetheatre.org

RESOURCES

Existing Lesson Plans; suitable for middle years, EAL, Arts Ed

- CBC: Curio.ca; News in Review – The Killing of Colten Boushie: Exposing Racial Divides
https://media.curio.ca/filer_public/41/5e/415edd46-5fe4-466e-ae6e-9b41f716dec2/nir201803boushie.pdf
- Saskatchewan Drama Association: Drama Llama Toolkit Sept 2019
<https://www.facebook.com/SaskDrama/photos/pcb.2419671394935163/2419671034935199/?type=3&theater>

Online Sources

- First Nations Child & Family Caring Society: Shannen's Dream; Bring reconciliation into the classroom
<https://fncaringsociety.com/shannens-dream-school-resources>
- Canadian Museum for Human Rights: Teaching Tolerance; Race & Ethnicity
<https://www.tolerance.org/topics/race-ethnicity>
- Policy Options | The Public Forum for the Public Good: What can we learn from the Stanley trial?
<https://policyoptions.irpp.org/magazines/september-2018/what-can-we-learn-from-the-stanley-trial/>
- CanLII Connects: Indigenous Injustice: A Brief Summary of Distinguished Visitor Professor Kent Roach's View on the Injustice of the Gerald Stanley and Colten Boushie Case by L. Campbell (law student)
<https://canliiconnects.org/en/commentaries/65975>
- University of Calgary – Faculty of Law: ABlawg.ca; An Ethical Jury? Reflections on the Acquittal of Gerald Stanley for the Murder/Manslaughter of Colten Boushie by Alice Woolley
<https://ablawg.ca/2018/02/21/an-ethical-jury-reflections-on-the-acquittal-of-gerald-stanley-for-the-murder-manslaughter-of-colten-boushie/>
- IdleNoMore; Discussion Guide: Justice for Colten Boushie
http://www.idlenomore.ca/discussion_guide_justice_for_colten_boushie
- Assembly of First Nations: A Declaration of First Nations
<http://www.afn.ca/about-afn/declaration-of-first-nations/>
- The Canadian Encyclopedia; Timeline – Indigenous Peoples
<https://www.thecanadianencyclopedia.ca/en/timeline/first-nations>
- University of Saskatchewan: iPortal – Indigenous Studies Portal Tool
<https://iportal.usask.ca/index.php?sid=784832111&cat=0>
- Kids Help Phone: 12 Ways to Participate in Reconciliation
<https://kidshelpphone.ca/get-info/12-ways-to-participate-in-reconciliation>

Podcasts

- CBC Radio: Boushie (7 episodes)
<https://podcasts.apple.com/ca/podcast/boushie/id1342741044>

Video

- National Centre for Truth and Reconciliation: Secret Path by Gord Downie
<https://secretpath.ca/#Home>
- Saskatoon StarPhoenix: Timeline of events leading up to the trial of Gerald Stanley
<https://www.youtube.com/watch?v=bzsF0e-LzjE>
- Saskatoon StarPhoenix: A summary of the court proceedings in the Gerald Stanley trial
<https://www.youtube.com/watch?v=-dk1wkeXeLQ>
- APTN News: 'Watershed moment for the country': InFocus examines Gerald Staley verdict
<https://www.youtube.com/watch?v=194RBrzmYxg>
- APTN News: Retroactive - Behind the scenes after the Gerald Stanley acquittal | APTN Investigates
<https://www.youtube.com/watch?v=t-NH6u6sXu8>
- APTN News: Justice for Colten
<https://www.youtube.com/watch?v=T9ebosPIa-Y>
- CBC News: The National; Gerald Stanley's acquittal and Indigenous rights | At Issue
<https://www.youtube.com/watch?v=0zFoFTHXyY4>
- CBCSaskatchewan: Analyzing the Gerald Stanley not guilty verdict
<https://www.youtube.com/watch?v=KZD-QHr-He8>
- The Canadian Press: RCMP holds town hall near farm where Colten Boushie was shot
<https://www.youtube.com/watch?v=xXmQGBvN3nI>
- Edmonton Journal: Paula Simons; Colten Boushie tragedy exposes prairie fault lines
<https://www.youtube.com/watch?v=ErTx7eUqQKc>

Print

- Saskatchewan Human Rights Commission: Courageous Conversations; Engaging Citizens in Conversations that Matter
<https://saskatchewanhumanrights.ca/learn/courageous-conversations>
- Canadian Justice, Indigenous Injustice: The Gerald Staley and Colten Boushie Case by Ken Roach
Order <https://www.amazon.com/Canadian-Justice-Indigenous-Injustice-Stanley/dp/0773556389>
Borrow <https://saskatoonlibrary.ca/spm/search/item/2665404>
- Secret Path by Gord Downie & Jeff Lemire
Order <https://www.simonandschuster.ca/books/Secret-Path/Gord-Downie/9781501155949>