

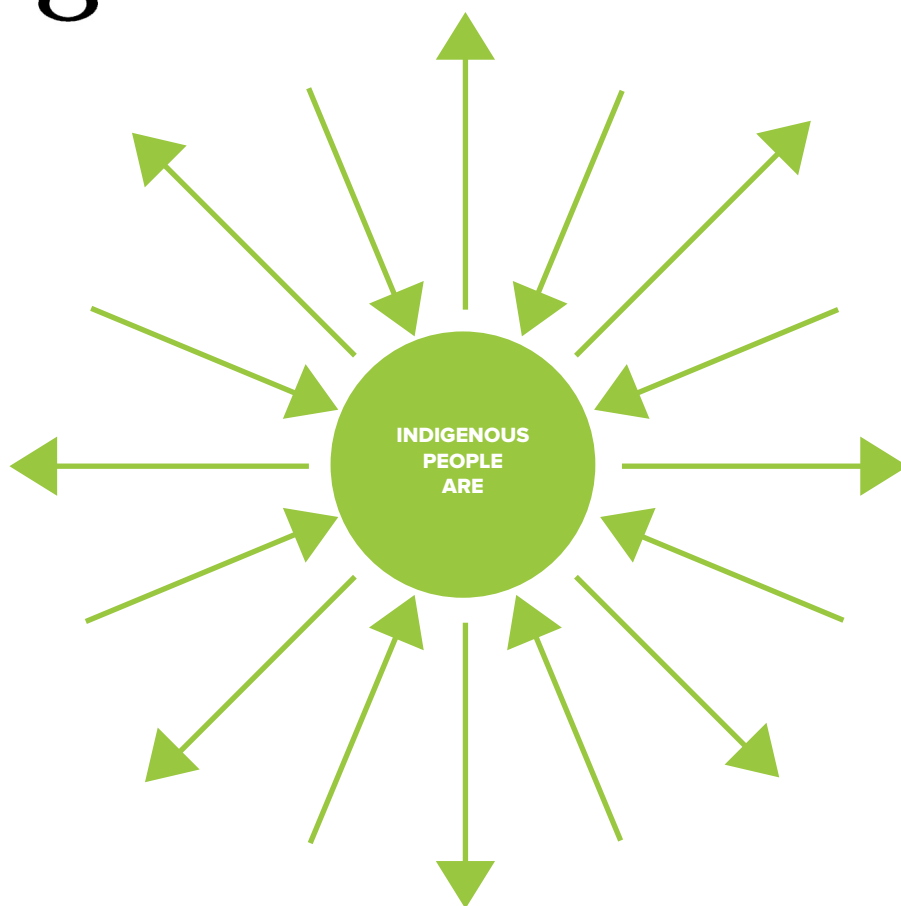
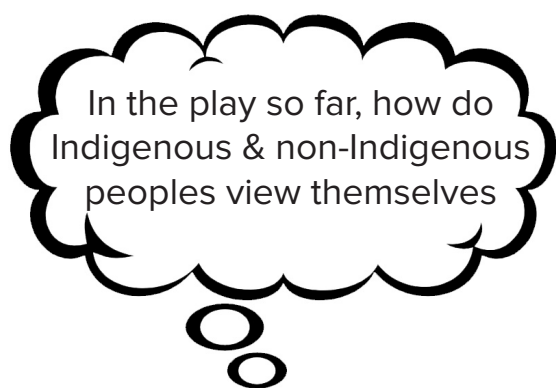
BRIDGING ACT ① AND ACT ②

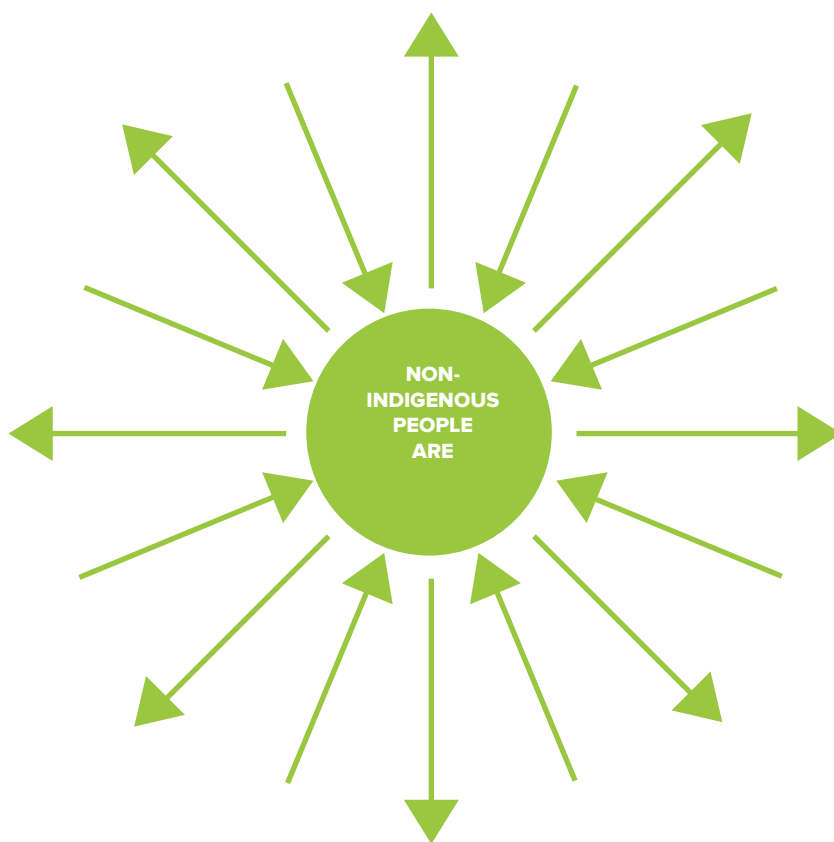
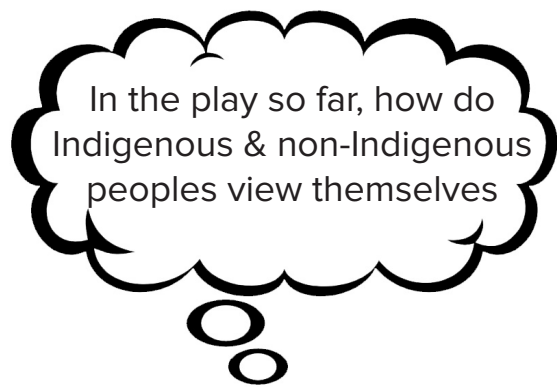
BEFORE YOU READ/VIEW

Using evidence from Act 1, complete the two Starburst Identity Charts by writing words and phrases on the inward and outward arrows in each visual. www.facinghistory.org

INSTRUCTIONS

On the outward arrows, place words that describe how the group perceives and defines itself.
On the inward arrows, place words that describe how others perceive and define the group.





What **life experiences**, **concepts**, & **insights** does each person share in their monologues in this scene?

SPEAKER	LIFE EXPERIENCES, CONCEPTS, INSIGHTS
RONALD	
NOEL	
ANGEL	
ANNA	
ALICE	
MARY	
SIMON	

As you look at this collection of stories, what do you see? think? wonder?

To what extent to they represent a ‘balance of stories’ rather than a ‘single story’?

**We’ve just heard 5 Indigenous stories;
now we’ll hear Caucasian stories.**

BEFORE YOU ENGAGE:

Think of an example of when you’ve experienced, observed, or learned about mistrust between 2 communities. What are the factors that created the mistrust? What are the consequences for those involved & affected by it? Share your story and reflections with a peer/your class.

DURING & AFTER...

1. Bill and Ken reflect on factors that make them feel less safe on their farms than they did in the past. What are these factors?
2. In their dialogue, the farmers try to place themselves in Gerald Stanley’s shoes to develop an understanding of why he acted as he did.

What factors do they imagine contributed to Gerald Stanley’s responses to the presence and actions of Colten Boushie and his friends on Stanley’s farm?

3. What does the placement of this scene right after Scene 1 reveal about the playwrights’ intentions for this play?

DRAMA CONNECTION: See Drama **LESSON 5** for a **FORUM THEATRE** activity for this scene!

BEFORE YOU ENGAGE...

In this verbatim theatre play, a small number of actors channels the voices of dozens of interviewees. As a result, there is often a visible mismatch between the age, gender, and race of an interviewee and the actor who speaks their words, their truth on stage. For example, sometimes adults speak the words of children. At other times, a First Nations actor channels the words of a white person. In the play’s opening scene, a woman channels the voice / plays the role of a man.

What effects do you think this ‘mismatch’ has on the audience’s experience of watching the play and on their understanding of its subject – race relations?

DURING AND AFTER...

1. We meet Gerald Stanley for the very first time in Scene 3 of Act 2. What do we learn about him?

2. Why do you think the playwrights only provided small snippets about this pivotal character?

3. In the original performance of this play at Persephone Theatre in Saskatoon, the actor who played the role of Gerald Stanley was Colin Wolf, a Metis actor born and raised in Moh’kins’tsis on Treaty 7 territory.

a. What do you think may have been the director’s intentions for this particular casting decision?

b. Imagine that you were in the audience at a live performance of the play. How do you think listening to Stanley’s words channeled by a Metis actor would have affected the meaning of the words? the impacts on Indigenous and non-Indigenous audience members?



BEFORE YOU READ/VIEW/SPEAK:

Polarization



When two individuals or groups are in conflict and perceive one another as threats, they tend to “polarize” – forming opposing interpretations of events and thinking in terms of “us versus them.”

Think of a conflict that you have experienced, observed, or learned about. What were/are the “2 sides”? What did/does each side believe?

The Role(s) & Effect(s) of Social Media on Polarization

To what extent does social media encourage polarization? How?



DURING & AFTER:

1. What does Bert claim both racial groups did “within twelve hours”?
2. According to Bert, what made it possible for this to happen so rapidly?
3. What/who does he identify as a cause and a potential solution to this error? (You’ll have to make an inference here and elaborate upon it!)

BEFORE

What measures do non-Indigenous people commonly take to protect their land and possessions from threats – confirmed and perceived?



What beliefs about private property and personal possessions do these measures reveal?

To what extent do you share these beliefs and support these measures?



DURING AND AFTER:

1. In his last statement on page 53, Bill is seeing the event from two points of view at the same time. What are they? What emotions does he experience as he holds these two points of view in his mind and heart at once?
2. What does he imply could have prevented the event? Do you agree or disagree? Why?

BEFORE:

In the last scene, Bill and Ken imagine what it would have been like to be in Gerald Stanley’s shoes “that day”. In this scene, Stanley answers questions about his use of the gun. Scene 5 could have been omitted. Why do you think the playwrights included it and placed it in between excerpts from Stanley’s testimony?

DURING & AFTER:

1. What is the Crown lawyer attempting to establish? Does he succeed? Why or why not?

2. Stanley states that he didn’t “know what his right hand was doing” (56). The singers take up these words in V3. While Stanley’s tone may have been earnest, the singers’ is not. What do they say to Stanley in V3? with what tone? **Express their implied meaning in your own words.**

3. The Chorus concludes the scene. The ‘decision’ they refer to is the jury’s decision in the Stanley trial. What do you think their words mean? **Turn their lines of song into a journal entry instead, expressing in sentences the ideas they express in song.**

BEFORE:

At the conclusion of the trial, Gerald Stanley was acquitted. In the scene you are about to read, Indigenous and non-Indigenous speakers share their response to hearing the verdict. Why do you think the playwrights called this scene, “Tragedy”? In what sense could this verdict be viewed/experienced as tragic for both Indigenous and non-Indigenous people?

DURING & AFTER . . .

1. How does the verdict affect Ronald’s wife?
2. How do his thoughts echo the famous quotation, “We have nothing to fear but fear itself?”
3. Why can’t William simply write Gerald Stanley off as “a bad man” (57)?
4. Phillip describes his experience at White Buffalo Youth Lodge in Saskatoon. An elder led a talking circle for “the tragedy of two families” which traumatized both. What does Phillip say happened as the circle progressed?

BEFORE:

In the closing arguments of a trial, the Defence and Crown lawyers address the jury for the last time. What do you think are 3 key ingredients in a closing argument? Why?

DURING & AFTER . . .

1. In their last opportunity to influence the jury’s decision, what arguments does each side make? (State each argument clearly and bluntly.)
2. Are these arguments effective given the target audience – an all-white jury?
3. If the jury had been composed of equal numbers of Indigenous and non-Indigenous people, how might the Crown and Defence attorneys have altered their closing arguments? Suggest a significant change each ‘side’ would make and explain why.

BEFORE

One can ask why a single incident occurs, such as the one on the Stanley farm. One can step back, widen the lens(es), and ask why incidents like this have occurred and continue to occur here, on this land.

How would you answer the second question?

AFTER

Can you think of another example of the phenomenon Phillip describes in race relations within a society?”

BEFORE

Is racism something that only some people participate in, or is it something that involves everyone in a society?

DURING & AFTER

1. Which side of the case do the singers echo in V1 & V2? in the choruses?
2. What about V3? Is it aligned with either side? Explain.

BEFORE:

After the trial, every person had to grapple with, “What now?” What do you see as a next step for the community represented in this play? What makes you say that?

DURING & AFTER:

1. People respond differently to traumatic events. How would you describe the response of each of the speakers in this scene? Where is each one at? What does each one seek/need?

SPEAKER	THOUGHTS, EMOTIONS, CONCEPTS, VALUES
Noel 20s, Indigenous	
ALICE Teens, Indigenous	
Jeff 60s, Caucasian	
Anna 70s, Indigenous	
Mack 60s, Indigenous	

2. Which of the speakers’ ideas are you drawn to think about more deeply? Can you elaborate upon their idea?

3. Is there a way you’d like to build upon the script of this scene, by adding to a speaker’s statements or by including an additional speaker with a different response and idea? Experiment with altering the script to include your ideas.

BEFORE:

Recall a time when you experienced the kindness of people you'd never met before or didn't know well. What impact(s) did this experience have on you?

DURING & AFTER:

In this scene, Tasha, Caucasian, spends time in the yard and alley of a First Nations child and Angel, Indigenous, spends time in North Battleford at an AA meeting (“the enemy’s camp,” as she refers to it!)

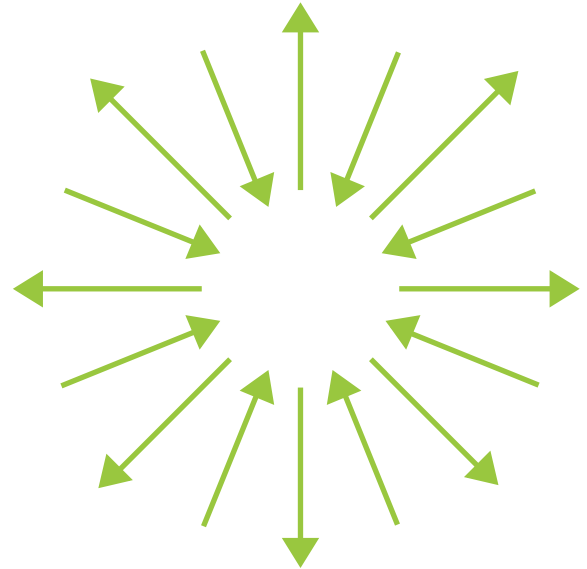
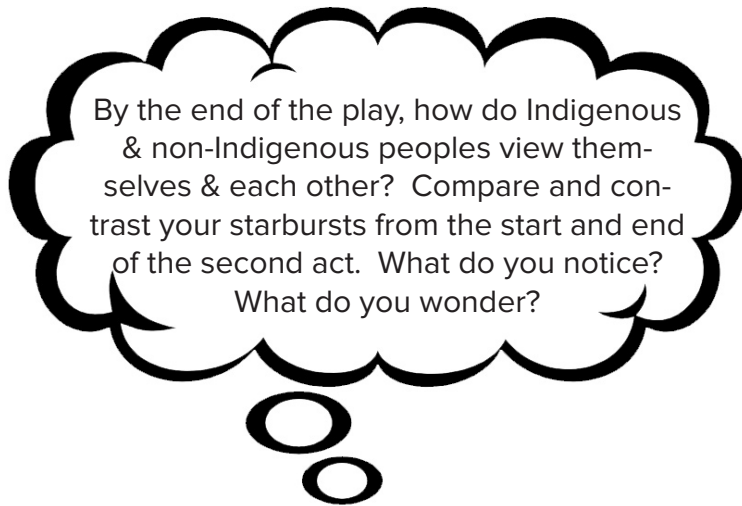
- A. Briefly summarize what each woman experiences. Include a quotation which reveals the impact of the experience on the woman’s thinking.
- B. To what extent do their experiences reflect the meaning and intent of treaty Ronald expresses in the scene?
- C. Can you think of an experience you have had that is similar to either of these women’s experiences? What impact did this experience have on you?

This is the second last scene in the play. What do you see as its purpose?

- Before you read this final scene, watch the video for scenes 12-14. As you listen and view, note how passionate the speakers are. What is each one passionate about? Which speech most inspires passion in you?
- In the last scene of the play, each speaker helps to answer the questions: “What are the actions? What does reconciliation look like?” Record this collection of answers in your own words. Include explicit and implicit ideas in the speakers’ statements and points of view.

SPEAKER	WHAT DOES RECONCILIATION LOOK LIKE?
MICHAEL	
JEFF	
ALICE	
BOB	
RONALD	
DALTON	
DENNY	

STARBURST, TAKE 2!



TRUTH & JUSTICE

Denny ends the play with the feather he offered in the first scene - - the feather that represents “truth and justice.”

- a. Contrast the way the truth is told in a trial and in this play.
- b. Contrast what ‘justice’ means in the courtroom and in this play.
- c. Can this play increase a community’s capacity for truth and justice? Explain.