

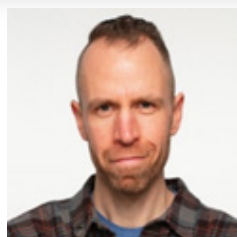
REASONABLE
DOUBT

PLAYWRIGHTS' VIDEO SERIES

The playwrights agreed to create these videos as a way of being present with you and your students as you journey through the play. We thank them for gifting their knowledge so generously with us.



Yvette Nolan
Dramaturge
& Director

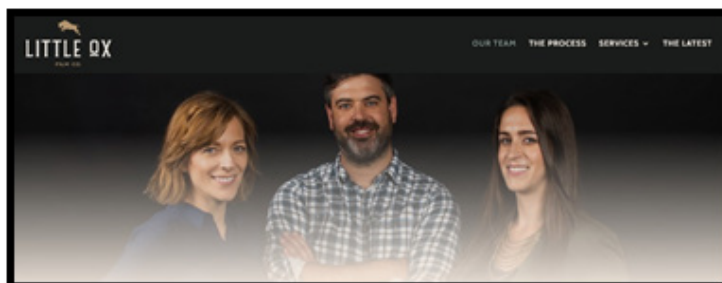


Joel Bernbaum
Interviewer
& Playwright



Lancelot Knight
Composer, singer,
Ensemble member

We also thank **Little Ox Film Company** for filming the interviews at The Refinery Theatre in Saskatoon, SK and for creating the exceptional themed video series you'll find here.



VIDEOS OF SELECTED SCENES FROM REASONABLE DOUBT PREMIERE AT PERSEPHONE THEATER IN SASKATOON (JANUARY 29-FEBRUARY 12, 2020)

REASONABLE DOUBT CLIP 1

<https://youtu.be/SkwRRhJLnBM>

Act 1, Scene 1	Court	0:00-4:09 min.
Act 1, Scene 2	Saskatoon Is	4:09-9:09 min.
Act 1, Scene 3	Opening Statements	9:16-10:22 min.
Act 1, Scene 4	Race Narratives	10:23-18:22 min.

REASONABLE DOUBT CLIP 2

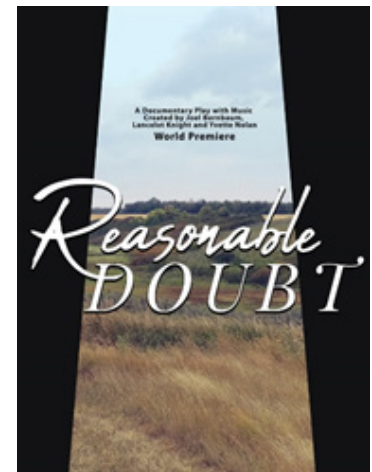
<https://youtu.be/UybrAaXFV6c>

Act 1, Scene 8	Immigrants & Panhandlers	0:00-9:09 min.
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REASONABLE DOUBT CLIP 3

<https://youtu.be/x0Ug6-y2l0Q>

Act 2, Scene 12	Change	0:00-5:21
Act 2, Scene 13	Forgiveness	5:22-5:46
Scene 14	Needs	5:48-11:20



REASONABLE DOUBT VIDEO SERIES: INTERVIEWS WITH CREATIVE TEAM

THERE ARE 21 VIDEOS IN THE SERIES, GROUPED INTO THEMES.

<https://vimeo.com/showcase/9245843>

THEME	VIDEO NUMBER & TITLE	MINUTES/ SECONDS
Meet the Artists, Meet the Play	1 Race Relations in Saskatchewan Are . . .”	1:05
	2 What drew you to this project at this point in your life & career?	12:35
	3 Who is the target audience for this play?	7:00
Creating the Script: Au- dience, Artistry, Ethics, & Community	4 The Process: Audience, Artistry, and Ethics	11:21
	5 Relationships: The Greatest Challenge & The Greatest Opportunity	8:58
	6 Open Rehearsals: Community Voices Integrated into Script	1:50
	7 Reciprocity of Relationships	1:21
From the Script to the Stage	8 Spontaneous Declarations; Unlikely Dialogues	3:24
	9 The Roles of the Dramaturge	17:33
Ethical Space: The Relationship Be- tween the Audience & the Actors	10 So, what’s the Story(line)?: The Structure of Reasonable Doubt	6:16
	11 Audience Emotion, An Actor’s Perspective	3:22
	12 The Audience in Dialogue after the Performances	3:23
	13 Maria Campbell and Indigenous Protocols	1:54
	14 Music as Breath	3:46
Messages from the Creative Team	15 The Energy of the Audience Meeting the Energy of the Stage	6:26
	16 Can Saskatchewan theatre serve as a history textbook of sorts?	3:27
The Creative Team on Specific Scenes	17 How do you feel about this play being studied by student?	2:51
	18 Act 1, Scene 5.5: Coffee Time & a Lullaby for Colton	3:44
	19 Act 1, Scene 8: Immigrants and Panhandlers	2:21
	20 Act 2, Scene 10: Judge’s Charge	4:08
	21 Act 2, Scene 13: Forgiveness	2:47

Integrating the Videos into Learning

Videos of Scenes in Performance

The videos of specific scenes from the live performances help students to see and hear how the dramaturge and ensemble bring the verbatim script to life on the stage. They also invite a wide range of responses, questions, and discussions. Sharing the videos alongside the script for these scenes works well.

The Reasonable Doubt Creative Team Video Series

These videos can be interspersed throughout students' engagement with the play.

Before Opening the Script

- Messages from the Playwrights
- Meet the Artists; Meet the Play

During Act 1

- Creating the Script: Audience, Artistry, Ethics, & Community
- From the Script to the Stage

During Act 2

- Ethical Space: The Relationship Between the Audience & the Actors

Guiding Questions for Video Series

These questions offer a preview of the ideas in each video and a vehicle for reflection and discussion. Like all of the materials in this guide, they are starting points and suggestions only!

Assessment:

Students' evidence of learning for the videos can be assessed using appropriate grade level rubrics from ELA curricula, or with rubrics constructed by teachers and their students.

Responds to Text Providing Support from Text to Justify Response					
Provides an insightful interpretation and response to visual, multimedia, oral, and print texts, and provides an insightful analysis and strong evidence in supporting response.	Provides a thoughtful interpretation and response to visual, multimedia, oral, and print texts, and provides thoughtful analysis and reasonable evidence in supporting response.	Provides an adequate interpretation and response in a generalized way to visual, multimedia, oral, and print texts, and provides some analysis and relatively apparent evidence in supporting response.	Provides a general interpretation and response to visual, multimedia, oral, and print texts, and provides surface analysis and limited or obvious evidence in supporting response.	Provides a simplistic and limited interpretation and response to visual, multimedia, oral, and print texts, and provides limited analysis and little evidence in supporting response.	Provides an inadequate interpretation and response to visual, multimedia, oral, and print texts, and provides minimal or irrelevant analysis and lacks evidence or chooses inappropriate evidence in supporting response.

To gather the words for the script of the play, Joel Bernbaum travelled around the province, asking people how they would complete this sentence:

“Race relations in Saskatchewan are”

Before you view . . .

How would you complete the sentence?

Race relations in my province are . . .

What makes you say that?

As you view . . .

Listen to how Joel, Yvette, and Lancelot describe race relations. Record Lancelot’s final words:

After you view . . .

How would you express his idea in your own words?

Do you agree? Can you think of some examples or evidence to support your thinking?



Before you hear from the creative team:

A. View & Listen to the members of the cast/ensemble and learn about their hopes for Reasonable Doubt:

Hear from the Cast of Reasonable Doubt (from Persephone Theatre website)

Record two ideas or quotations that stand out for you:

B. Reflect on these questions. Record your thoughts in point form.

1. What are the top 2 issues that you think people in your province and in Canada need to be talking about right now? What makes you say that?
2. What do you know about your parents' ancestry? Where do they come from? Where have your people lived, through the generations, in this province? country? world?
3. What opportunities have you had to learn about the history of colonization on this land? (When, where, how, and from whom have you learned what you know?)
4. Do you think it's a good idea for Indigenous and non-Indigenous peoples to talk with one another about race and racism? Why or why not?

As you view Video 2

Each member of the creative team was drawn to the Reasonable Doubt project for different reasons. Record these below, along with a significant quotation for each speaker.

	Joel	Yvette	Lancelot
Motivation, Purpose, Hope			
Significant Quotation, Powerful			

After you view . . .

How do Joel, Yvette, and Lancelot show respect and care for one another in this video/conversation?

Do you think we could practice doing these things in our conversations with one another as we study this play?

Are there additional ways of showing respect and care for one another that you'd like to add to this list?

Consider posting the list you create together so that it can act as a reminder and guide



Before you view . . .

1. What do the terms “target audience” and “demographic” mean?
2. Can you think of a play (or another community event) whose ‘target audience’ included some demographics and excluded others?
3. In your school, community, and/or city, do the demographics a person or group belongs to influence where they live and work and who they interact with? What evidence do you see to support your thinking?
4. Are there groups of people in your community, province, and country that tend to think of one another in “us versus them” terms? What are some factors make divisions like this difficult to overcome?

As you view . . .

1. Why did Joel want Persephone Theatre to stage the play?
2. Yvette thinks that, in many ways, Persephone was the perfect theatre for the premiere of Reasonable Doubt. Why?

After you view . . .

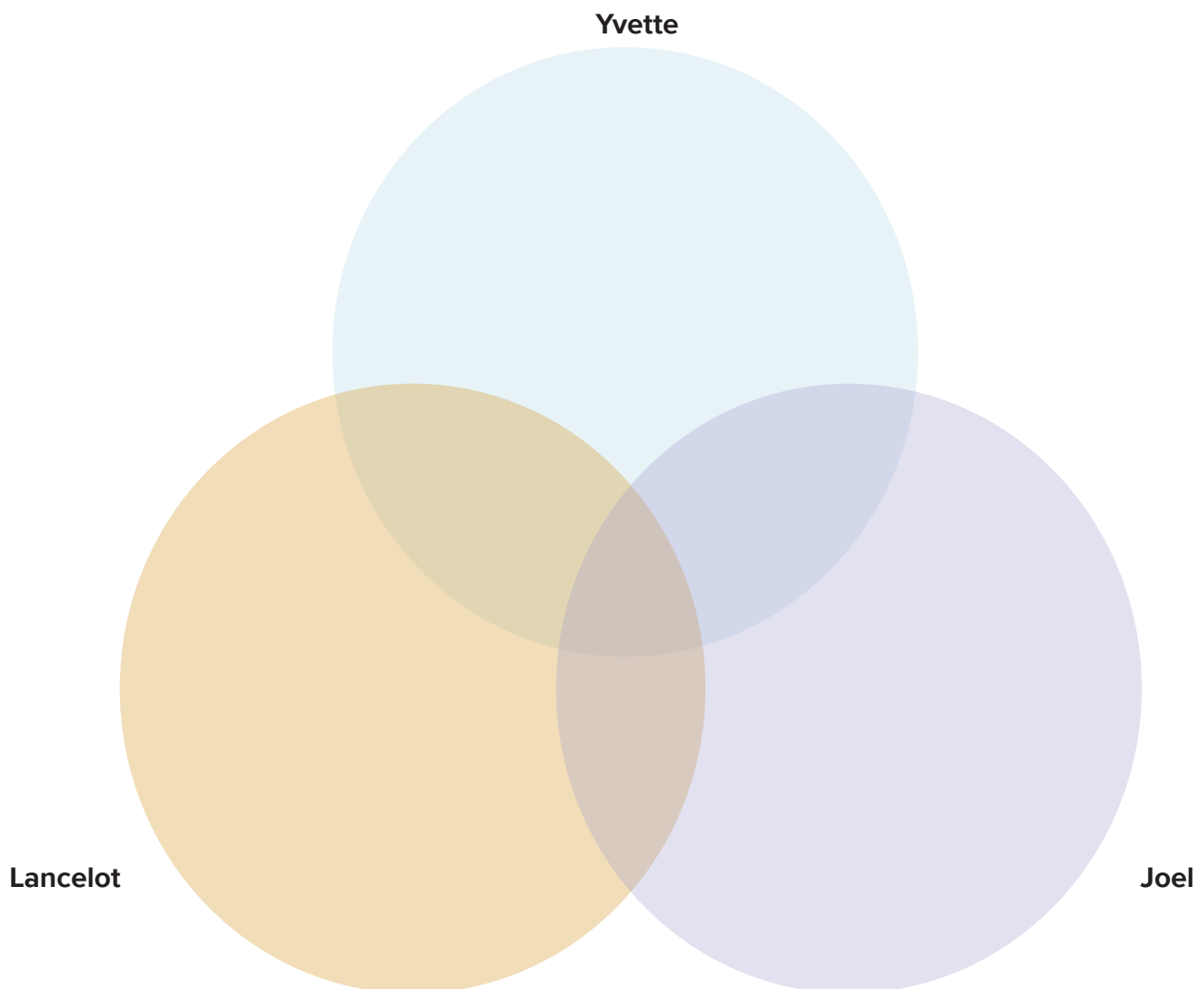
1. Joel explains how verbatim theatre can nudge people out of their “us versus them” thinking. How, specifically, can it do this



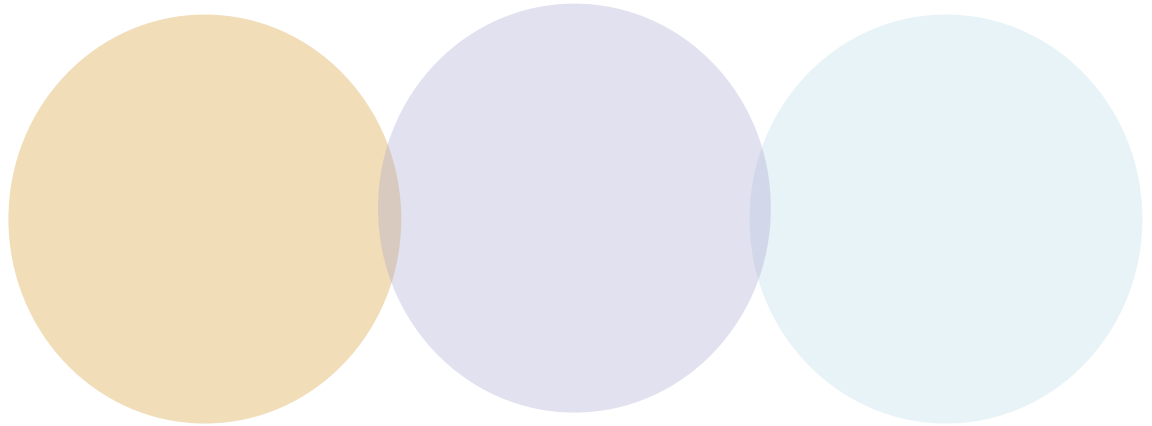
Before you view . . .

Think of a play or movie you've seen where the music/soundtrack really mattered. Describe the music and the role(s) it played in both the design of the film and the viewer's experience.

As you view . . .



Yvette describes “the braid” of Reasonable Doubt. What 3 elements are braided throughout the play? (record in circles below)



After you view . . .

1. Joel explains that they worked hard to maintain the “verbal deliciousnesses” of the people they interviewed as they transcribed the audio-recorded interviews. What does this mean? Why did they work so hard to do this?

2. Joel explains that the interviews were audio-recorded, not videorecorded, and that only he and the transcribers heard the recordings; everyone else accessed interviewees’ ‘voices’ through the verbatim script only. These were ethical decisions. Why do you think the team made these choices? What were they trying to prevent? to ensure?

3. Lancelot talks about the process of creating the music for Reasonable Doubt. How does the music help the audience to manage their emotions during the play? How did Lancelot have to manage his own emotions as he created the music?

Braid image from cover of *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (2015) by Robin Wall Kimmerer



Before you view . . .

What might be some of the risks and benefits of staging a play about race relations in a city where the shooting death of Colten Boushie and the Gerald Stanley trial are fresh in everyone's experience and memory?

As you view . . .

To address the fear that staging the play might cause conflict and alienation, the creative team focused on building relationships with people every step of the way – layers and layers of relationships. As you listen, record the individuals and groups that were part of the Reasonable Doubt web of relationships:

What are some of the specific actions the creative team took to build and maintain authentic and trusting relationships with people as the play took shape?

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Lancelot explains that just as the community contributed to the script of the play, his ensemble members contributed to the music in the play. In the spaces here, record what Lancelot shares about what he did and what they did to bring the play's music to life.

After you view . . .

Oftentimes, historical accounts and mass media depict artists as exceptional individuals who defy the odds to create great art and achieve personal fame. The story of how this play was made offers a counter-narrative – another way of thinking about art and artists. Compare and contrast “what it takes to succeed” in the narrative and the counternarrative. Feel free to record examples that surface in your thinking!

<p style="text-align: center;">Narrative</p> <p style="text-align: center;">To succeed, one must be . . .</p> <p style="text-align: center;">One must be able to . . .</p>	<p style="text-align: center;">Counter-narrative</p> <p style="text-align: center;">To succeed, one must be . . .</p> <p style="text-align: center;">One must be able to . . .</p>

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6

Open Rehearsals, Community Voices Integrated into the Script
(Theme: Audience, Artistry, Ethics, & Community; Time: 1 min, 50 sec.)

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7

Reciprocity of Relationships
(Theme: Audience, Artistry, Ethics, & Community; Time: 1 min, 21 sec.)

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VIDEO

8

Spontaneous Declarations, Unlikely Dialogues
(Theme: Audience, Artistry, Ethics, & Community; Time: 3 min, 24 sec.)

Using what you learn in these 3 videos, explain what Joel means when he says, "Anyone in the community can be a part of this. The play really is never done!"



In this video, we learn about Yvette Nolan's approach to the dramaturgy of Reasonable Doubt. As you begin to read and stage scenes together, the knowledge shared in this video can inform the many choices that you'll make as you speak and perform the verbatim script.

"The Indigenous perspective in the Director's chair was essential."
- Joel Bernbaum

"The Elder doesn't hold all the knowledge. The Elder just holds the circle and everyone in the circle has knowledge."
- Yvette Nolan

As you listen, record words and ideas in response to these questions:

1. What does Yvette mean by "flipping the circle"?



2. What do you learn from Yvette about design of the set design for the play?
3. What does Yvette mean when she says, "These weren't characters?" Why was it so important for Lancelot and the other ensemble members to remember this?
4. What do you learn from Yvette and Lancelot about Act 2, Scene 1, "the scene that staged itself"?

Before You View & Listen

What do you think are 3 essential ingredients in a good story?

The structure of a story matters. Think about a story you know well. How would you describe (or sketch!) its structure?



As You View & Listen

1. How does Joel describe the structure of Reasonable Doubt?

2. Yvette quotes First Nations poet and playwright, Daniel David Moses. If Indigenous Theatre is “not about a single protagonist,” what is it about?

3. How did the feather help to create both tension and balance between Indigenous and Western ways of knowing throughout the play?

Being in a room full of people talking openly and honestly about racism is a powerful experience. In each performance, as Reasonable Doubt ensemble members channeled voices on stage, they could see and feel the emotional responses of audience members.

As you listen to Lancelot, consider these questions:

1. Lancelot noticed that audience members laughed at lighthearted jokes in the play that were meant to break the tension. They also laughed in some of the heavier, more serious moments. When this happened, some people would cover their mouths. Lancelot doesn't think that people should be embarrassed if they laugh in such moments, however. He says, "Laughter is a sign of learning something new."

What do you think he means by this?

Can you think of a moment in your life or in the play so far that took you by surprise – that pushed you to see something in a different, unexpected way?

2. Lancelot noticed that an audience member who became angry at times while viewing the play didn't leave angry. What happened instead?
3. The theatre prepared a space where audience members could go to if they were overwhelmed or triggered while watching the play. Lancelot doesn't recall any one leaving the theatre. Why was he glad that people "stuck around" with him and the other actors?

Before You View

What usually happens when a play is done? What does the audience do?

As You View

As Joel explains in this video, performances of Reasonable Doubt did not end the way most plays do. What happened, instead?

After You View

We learn that after each and every performance, “hundreds of people stayed to talk” and did so peacefully, respectfully, and openly. In a sense, they spontaneously created a third act of Reasonable Doubt together. So often we hear that people are unwilling or afraid to talk about race, face to face. Why do you think they were willing and able to do so after viewing this play?



Before You View

Can you think of a time when you were determined to do something -- yet grateful later that you didn't? What made you change your mind? What harms did you avoid by changing your mind?

As You View

In this video, Joel describes one of the roles that Elder and Cultural Advisor, Maria Campbell, played in the creation of the play. Joel recalls a time when Maria advised the creative team against including a powerful speech in the play.

What reason did she give?

What did she help the creative team to realize would be gained by excluding the speech and lost by including it?

After You View

Joel explains that there were differing Western and Indigenous approaches to ensuring that the theatre and creative team were "doing things in a good way" as the play took shape. How were Maria Campbell's concerns different from lawyers' concerns as the play was being created?



Before You View

What is a song you sometimes turn to when life is getting intense and you need to take a breath? What effects does listening to music at times like this have on you?

As You View

Joel and Yvette both sensed that music would be an essential element in “the braid” of this play. Why?

After You View

Lancelot says, “When you strike a C chord, it opens up the air around us” to many possibilities that each musician will navigate in a unique way. The words in the play have a similar effect on audience members – “opening up” possible paths of thought and feeling that each person navigates differently.

Identify a scene in the play so far that you found particularly intense. Briefly describe it. What path of thought and feeling did this scene send you down?

Can you think of song that you would like to have been able to listen to – to take a breath after experiencing this intense scene?



Before You View

What do the terms “the fourth wall” and “breaking the fourth wall” mean in theatre? What are the implications of “breaking the fourth wall” for actors? for audience members?

As You View

Yvette states: “It was the energy of the audience meeting the energy of the stage.” What does she mean by this?

What does she mean when she says, “The actors had to have that actor’s back, holding her with their energy?”

What are some of the things the creative team and ensemble did before, during, and after performances to deal with the powerful energies the play produced in people and in the space?

Lancelot explains that for the play to achieve its purpose, the actors needed to be good avatars for all of the words they had to say, including words that were painful for them to say. What does he mean by this?

Before You View

Do you think that works of art like the play, Reasonable Doubt, are sources of knowledge about history? Can they be considered historical artifacts? Why or why not?

As You View

Joel, Yvette, and Lancelot all answer yes to the questions above, yet for different reasons! What are they?

Joel	Yvette	Lancelot

After You View

Listening to the ideas of others can make our own thinking more complex. Can you braid the ideas of Joel, Yvette, and Lancelot with yours -- synthesize them all into a single, super-meaningful response to the question?



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17

Bringing Reasonable Doubt to the Classroom
(Theme: Messages from the Creative Team ; Time: 2 min, 51 sec.)

In this video, the creative team members speak directly to students, welcoming them into the play.

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18

The Creative Team on Specific Scenes
Act 1, Scene 5.5: Coffee Time 3 min, 44 sec.

What is the effect of placing a lullaby after the words Haley speaks?

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VIDEO

19

The Creative Team on Specific Scenes
Act 1, Scene 8: Immigrants & Panhandlers 2 min, 21 sec.

What gives Joel hope that racism is not inevitable?

Lancelot talks about the Reasonable Doubt song, which appears in Scene 10, immediately after the audience hears the judge's instructions to the jury in the Stanley trial. The song incorporates words from throughout the play so far, including a statement Stanley made during his testimony: "I don't know what the right hand was doing" (Act 2, Scene 6).

1. What 'privilege' did Stanley enjoy that the youth did not when they were questioned in the trial?
2. For Lancelot, what is problematic about the term 'privilege'?
3. What does Lancelot imply should have happened at this moment but didn't?
4. What inferences can you make about why this didn't happen?

Joel reflects on the hopes that all parents – Indigenous and non-Indigenous – have for their children. What are these hopes?