

STUDY GUIDE

# DYSTANDER



HOW WOULD  
YOU  
PLAY  
THE GAME  
?



# BYSTANDER

Written by Wren Brian | Directed by Clare Preuss

A Gwaandak Theatre Production

**SHÀW NÍTHÄN • KWÀNÀSCHIS • GUNALCHÎSH • THANK YOU**

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Thanks to René Dove, Flora Asp, Deb Gohl, Ruby Grant,  
Michelle Rabeau, Supervisor, Yukon Victim Services, Fiona Azizaj

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## **INTRODUCTION:**

# RELEVANCE TO B.C./YUKON CURRICULUM CORE COMPETENCIES

### **GREETINGS TEACHERS!**

Gwaandak Theatre wishes to acknowledge that we are rehearsing and sharing this production of *Bystander* on the traditional territory of Kwanlin Dün First Nation and the Ta'an Kwäch'än Council. We acknowledge the Tagish Kwan as the original people of the land in this region at the headwaters of the Yukon River. We also acknowledge that we are touring *Bystander* to the territory of the Teslin Tlingit Council, and are honoured by their invitation to us. To these Nations hosting us on their lands: Thank you from the depths of our hearts.

This Study Guide addresses the following Core Competencies in B.C./Yukon's curriculum:

- Communication
- Creative Thinking
- Critical Thinking
- Social Responsibility
- Personal Awareness and Responsibility

This Study Guide content has relevance to various secondary courses including:

- English 8-12, Composition, Creative Writing, Literary Studies
- Social Studies 8, 9, 10
- Social Justice 12
- First Nations 12
- Arts Education: Drama, Theatre Production
- Law 12
- Career Education

This Study Guide is a relevant curriculum resource under Truth and Reconciliation Commission of Canada: Calls to Action 63.

Gwaandak Theatre believes strongly in sharing thought-provoking theatre, with study guides and artist outreach, to make the performing arts accessible to youth. We are proud to have done this for many years.

We welcome teachers and students into the creation and performance of this world premiere of *Bystander*, by Yukon born-and-raised playwright Wren Brian. We invite you to watch the play, meet some of the artists involved, and to think, feel and respond as the next generation of critical thinkers, citizens, and leaders in of our community.

We also invite you to fill out the enclosed surveys - perhaps using it as an exercise in writing and critical thinking - and return them to us at [info@gwaandaktheatre.ca](mailto:info@gwaandaktheatre.ca) by November 7. We appreciate your feedback!

Sincerely,

Patti Flather, Artistic Director and Siku Allooloo, Artistic Producer



## ABOUT THE STUDY GUIDE WRITER: SIKU ALLOO

Siku Alloo is an Inuk/Haitian Taino writer, facilitator, and land-based educator from Denendeh (NWT). She also belongs to a Dene family and a strong lineage of storytellers/leaders on all three sides. Siku has spent the past several years leading resurgence-based work on the land in Denendeh, and in artistic collaborations with Indigenous artists across the country. Much of her work centers on cross-cultural education, decolonial ethics and transformation. Her writing has been featured in Briarpatch Magazine, The Malahat Review, Nuit Blanche Toronto, and Surrey Art Gallery Presents, among others. This winter, Siku is a guest faculty member on *The Space Between Us: Technology, collaboration and the future* (Banff Centre) and an artist on *Hexsa'am: To Be Here Always* (UBC Belkin Gallery).

## SYNOPSIS: BYSTANDER BY WREN BRIAN

### HOW WOULD YOU PLAY THE GAME?

In a militarized country in the middle of a war, a brash officer carrying a secret message asks to stay the night at a fearful citizen's house. The citizen is shocked by this odd request, but does not dare to say no. As the officer makes themselves at home, the citizen starts to relax, and even enjoy the officer's company. Small talk turns to joking and banter over drinks as they talk of happier times and partake in drunken philosophy. However, the citizen can't keep playing along after secretly reading the message and being horrified by what it says.

Using a drinking game the citizen tries to learn more about what the officer has done during the war, but the citizen's own shameful actions come to light as well, forcing them both to confront their own morality. Once the officer figures out what the citizen is doing, the citizen is forced to play a much more dangerous game. Can the citizen convince the officer not to deliver the message? Will that even make a difference?

Struggling to think and express themselves clearly after the drinking goes too far, it becomes difficult for them to turn back. As they grow more aware of the horrors they have participated in and witnessed, can they simply continue on as usual? Or are they able to change, potentially sacrificing their own comfortable lives, in order to do what is right? Is it too late?

### A NOTE ON BYSTANDER AND GENDER-NEUTRAL LANGUAGE

Notice the use of they/them in this synopsis. In her playwriting, Wren Brian is experimenting with creating characters that can be played by actors of any gender, ancestry and age. Wren hopes that by writing innovative and thought-provoking plays with these flexible characters she will contribute to achieving equity in the theatre industry.

This production features actors of different genders, ancestries and ages playing the officer and the citizen. We are alternating their roles for each performance to explore ways these factors - as well as each actor's unique interpretation - affect the relationship dynamics on stage.

## WORDS FROM PLAYWRIGHT WREN BRIAN



What I love about storytelling, and theatre especially, is that it asks its audience to empathize with a variety of stories and characters. Some stories and characters are easy to empathize with, others are not.

I have been a student of the Holocaust in both an official and unofficial capacity for nearly 10 years, with a primary focus on exploring how something so horrible could happen. As I advanced in my studies I came across many explanations for how atrocities happen, and it is not because thousands of people suddenly turn into monsters overnight. When discussing perpetrators many like to dismiss them as evil monsters. While I understand where this comes from, it ultimately does us and our community a disservice. It lets us off the hook: “We’re not monsters, so that could never happen here.”

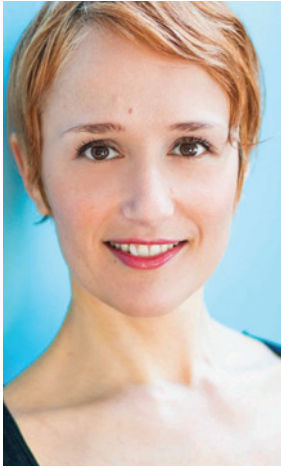
But it has happened here, and it will happen again if we refuse to take a hard look in the mirror and understand how we could be those monsters. If we can understand how someone can murder, torture, tear families apart, or ignore these atrocities happening, we’ll be able to more effectively stop ourselves from being that person. If some of this seems hard to swallow, here is a quote from Holocaust historian Christopher R. Browning that has helped me: “Explaining is not excusing; understanding is not forgiving.”

Finally, thank you for coming to see this production! This play would not have been created without the support of so many people, from everyone who read a draft and gave feedback or encouragement to the cast and crew of this production, I am so grateful. I especially want to thank Patti Flather and Gwaandak Theatre – I would not be the person and theatre creator I am today without your support.

### ABOUT WREN BRIAN

Wren Brian was born and raised in Whitehorse, Yukon (territory of the Kwanlin Dün & Ta’an Kwäch’än) and is a graduate from the MAD program. She was also a member of Moving Parts Theatre before moving to Winnipeg to study theatre and film. Recently she performed in *Map of the Land*, *Map of the Stars* (Gwaandak Theatre) and was the Artistic Producer for the *Made in Yukon* events during the Magnetic North Theatre Festival. In addition, her play *Anomie* won the 2017 Rintoul Award for Best New Manitoba Play at the Winnipeg Fringe and her play *Bystander* was shortlisted for the Playwright’s Guild of Canada Emerging Playwright Award in 2015. She is thrilled to be working with Gwaandak on the world premiere of *Bystander*!

## WORDS FROM THE DIRECTOR: CLARE PREUSS



Bystander is a powerful play with an exciting concept at the heart of Gwaandak's world-premiere production. Playwright, Wren Brian, weaves themes of faith, duty, fate, culpability and reckoning throughout the piece. Bystander asks big questions about each human's responsibility to community and provides opportunities for discussion that can help us get to know ourselves and each other with increased clarity and understanding.

Wren has kept the casting of the play open: she has named her characters Citizen and Officer and leaves much else up to the imagination of the artists involved. As such, we are working with a group of three actors. Each actor plays both the Officer and the Citizen in different combinations. This means we are essentially rehearsing three versions of the play at once! It takes a focused, skilled and generous team to dive into such a process. The design of the play has also been a collaborative experience. Wren has written a fictional place and the time period is intentionally ambiguous. Together, the designers have created a reality for Bystander that is both familiar and somewhat otherworldly. As we engage with a play that is infused with examples of a brutal hierarchical system, it's a delight that our process is one filled with lateral learning and co-creation.

Bystander shares stories of violence that stir up images, feelings and thoughts of countless wars and genocides throughout our human trajectory. I believe that, as our world gets smaller through technology and travel, we have the opportunity to contemplate the past and resolve to create a world where all can thrive. Both Wren's play and our approach to this production give me hope that we can continue to grow in understanding as we co-create our future on planet Earth. We are in this life together.

### ABOUT CLARE PREUSS

Clare Preuss has worked with companies across Canada and in Germany, Lebanon, Switzerland and Uganda including: Alameda, Artistic Fraud of Newfoundland, BeMe, Blyth Festival, Buddies in Bad Times, Cahoots, Carlos Bulosan, Driftwood, Dynamo, Factory, fu-GEN, FRICTION, The Guild, Native Earth Performing Arts, New Harlem Productions, Theatre Monnot, National Arts Centre, Nightwood, Paprika, Ramshackle, Stratford Festival, Sundown, Theatre Direct, Theatre Pass Muraille, Volcano, Why Not Theatre and Young People's Theatre among others. She is the incoming Artistic Director of Downstage Theatre in Calgary. Clare is delighted to be back in Whitehorse to collaborate with Gwaandak.

## CREATING THE WORLD OF THE PLAY

This play was written in an ambiguous time and place with characters that can be played by actors of any gender, ancestry or age. This gives a lot of different options for the director and designers to choose from!

First, director Clare Preuss read the script and came up with some ideas about how she envisioned seeing the play onstage. She decided she wanted to see a design that suggested the near-future that was familiar, yet had a bit of a mythological feel. She shared this vision with artistic director Patti Flather and playwright Wren Brian, and together they discussed potential designers to approach!

For this production several designers were hired: Patrick Matheson (lighting design), Doug Smarch Jr. (set design), Kelvin Smoler (sound design), and Alyson Stopps (costume & prop design). Each designer shares their own vision for how they see each element with consultation with the director to ensure the final production fits together.

For sound the decision was made to have a subtle sound throughout the play made of synth sounds and found sounds (these are sounds you find in everyday life - like a furnace making a noise, which is in the final production!). This subtle sound is to help increase or decrease tension throughout the play. Sometimes at the beginning and end of theatre shows popular music is played while the audience comes in and leaves. For this production it was decided the designer would make his own pieces to help establish the mood of the play at the beginning and end.

Similar to the sound design, the lighting designer decided to create a subtle design for the show. The play takes place in real time with no change in location or jumps in time, so the decision was made to make the lighting more naturalistic with colours that compliment the set and costumes. Good lighting design is important as it helps focus the audience's attention, and helps establish time of day and location.

Before buying costume pieces, the costume designer came up with some sketches for both characters' wardrobes. Especially wanting to balance recognizable clothing as well as some pieces that look a bit different. For example, the officer's boots have zippers on them, which traditional army boots don't have! Each costume piece is bought or made, and then adjusted to make it look just right. Same thing with props. Props also have to be made safe so that no one hurts themselves, so the knife is dulled and tape is put on the glasses.

The set design is one of the first things that needs to be decided so that the actors can start rehearsing and know where the entrances and walls are. For this set it was decided to have it be somewhat symbolic, so the set is not supposed to literally represent the room the characters are in, it is meant to imply the world the characters are in as well as the characters' emotional and mental states. For more information on the set design see page 8.



*Lighting Designer Patrick Matheson with set plastic (right) with Sound Designer/Composer Kelvin Smoler.*



## ARTIST PROFILE: SET DESIGNER DOUG SMARCH JR.

Doug Smarch Jr. is a Tlingit multi-disciplinary artist, internationally-renowned for his carving, sculpture, and animation artwork. He was born in 1967 and raised in the traditional lifestyle of his Inland Tlingit people of Teslin, Yukon. His childhood was filled with innovation and use of the natural environment, as learned from his parents Doug and Jane Smarch. From a young age he was taught to cherish any available materials and to have respect for all things living and inanimate; setting the foundation for his ability to find value and story where they may otherwise not be perceived.

As a child, using his imagination and his environment, Doug once climbed a 60ft tree with his mother's meat saw and installed a pulley system at the top. Doug got his cousin Moosie (who "was the lightest of all the kids") to climb into a tin garbage can, with ropes tied through the handles, so Doug could pull him up. When his mother asked what the heck they were doing, he told her, "making an elevator!"

Young Doug would also try and replicate work that was being done in the house. For example, when his parents were building a basement in their home, Doug decided to find an old outhouse that had been lying around on the side of the river for several years and give it a basement too! He and his cousins took their parents' hydraulic jacks to the outhouse, propped it up with blocks and used the jack to raise it above ground so they could build underneath. They even installed a stove made out of a large coffee can and an aluminum table leg (for a stove pipe!).

*"When I was a kid and people asked me what I wanted to do when I grow up, I said 'I want to make stuff!'"*

Doug learned stone, bone and wood carving under the watchful eye of family and community artisans back home, then



*Doug Smarch Jr. with his installation, "Ice and Flowers", at the Haines Junction Visitor Information Centre*

later pursued a career as an artist abroad. He attended the Institute of American Indian Arts in Santa Fe, New Mexico, where he gained an Associates of Fine Arts degree, made the National Dean's List of the United States and was inducted into the Phi Theta Kappa Honours Society. Two years later he completed a Bachelor of Fine Arts degree at the San Francisco Arts Institute, and was honoured as the first recipient of the TC Cannon Scholarship Award. He continued with a Master of Fine Arts in Design Media Arts from UCLA, and was awarded a Goth Scholarship. He then returned home to Teslin to reconnect with his people and culture, and to continue to grow.

Doug's award winning art has been commissioned and exhibited around the world, including: 2015 PANAM Games Toronto; EXPO 2005 Aichi, Japan; the Museum of Native Americans in Zurich, Switzerland; and the 2010 Winter Olympics in Vancouver, BC. More locally, you can visit his piece, *Ice and Flowers* (2011), at the Haines Junction Visitor Information Centre. His work is also part of the Yukon Permanent Art Collection, the National Gallery of Canada, and the Museum of Civilization.

Doug currently resides in his hometown of Teslin, harnessing creativity from the juxtaposition of traditional Tlingit art forms and contemporary translations. His latest works focus on exploring protocols, consumerism, globalization and transitioning non-cultural items and found objects into masterpieces of beauty and purpose.

### Doug's Set Design

This is Doug's first set design, and while there are a lot of similarities to carving and sculpting there are a lot of other things to consider when building a set for a theatre production!

One of the first decisions made was what audience configuration to have: proscenium (audience on one side), alley (audience on two opposing sides), thrust (audience on three sides), or arena (audience on four sides). For this production it was decided for the configuration to be proscenium, which allowed for more room for the set.

Then the acting space had to be decided. For this production a floor was built in a hexagon shape. This was to help imply a world that is not quite our own. To add to this, Doug designed angular walls with bends and ripples and areas that appear to be bombed out or patched up. This creates a "tension between the original structure [of the citizen's home] and repurposed/patched materials" that helps to set up the world these characters live in.

To do this Doug built the walls and then partially demolished them and patched them up with other materials like corrugated plastic. Another consideration was to build a set that

could be transported to different locations in whole or in part, so the walls for this set can be taken down and moved. Furniture was also carefully selected to not suggest a specific era or setting. We wanted to have a mix-matched feel to suggest that this house had different owners who had been through times of hardship and poverty.

Set designs can be realistic or symbolic, and Doug chose to make his a little bit of each. Although, this set leans towards being more symbolic to correspond with the playwright and director's intention of having the play connect to different times, cultures, and contexts. To help bring this vision to life, the technical director and production manager help price and get all materials (there's a budget to keep in mind!), and together they make sure the set will fit in the space and is safe for the actors and audience!



*Doug with set model (Photo credit Siku Allooloo)*

## BIG IDEAS: REFLECTION & DISCUSSION

These also may be used as individual or small-group writing exercises.

**Our “Big Idea” (re: Arts Education):** Drama communicates ideas, emotions, and perspectives through movement, sound, imagery, and language.

*Related Core Competencies: Communication, Critical Thinking, Creative Thinking, Positive Personal and Cultural Identity, Personal Awareness and Responsibility*

**What elements from set designer Doug Smarch’s childhood have helped shape the artist he is today?**

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**What is something you naturally did as a child yourself, using your imagination and environment? Are there common threads to your interests and skill-sets you use today? Are there threads connected to your dream for the future?**

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**Reflect on your experience as an audience member in this play. Now that you have learned a bit about the creative process and set design for *Bystander*, how did the design of the set, lighting, and costuming shape your experience of the play?**

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**How is the experience of viewing a play different from viewing a film? Please describe.**

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## UNSETTLING HISTORIES

By the end of the play *Bystander* it becomes clear that the characters have been and are participating in and witnessing a genocide. There have been many genocides throughout history and up to present day. There are many aspects, both systematic and individual, that contribute to their development that are important to know about.

### WHAT IS GENOCIDE?

The United Nations Convention on the Prevention and Punishment of the Crime of Genocide defines genocide as, “any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such:

1. Killing members of the group;
2. Causing serious bodily or mental harm to members of the group;
3. Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part;
4. Imposing measures intended to prevent births within the group; (e) Forcibly transferring children of the group to another group.”

### HISTORICAL EXAMPLES

These are only a few selected examples. Unfortunately, there are many more from human history.

#### Holocaust (Europe)

1933 to 1945, with most killing from 1941 to 1945 - The Nazi regime and its allies persecuted and murdered around 6 million Jews. Other groups (Roma, people with disabilities, homosexuals, and others) were targeted because of perceived biological inferiority or for ideological reasons resulting in an additional 5 million people murdered.

**Countries can be bystanders too.** This is a picture of some of the 937 passengers on the MS *St. Louis* docked in Havana Harbour, Cuba on June 3, 1939. These passengers were mostly Jews from Nazi Germany, fleeing persecution and looking for refuge in the US in fear for their lives.

When they arrived in Havana, Cuba, the Cuban government refused to let them off. An appeal was made to America to let them go straight there, but they refused. Finally an appeal was made to Canada to allow them to stay in Canada. Canada also turned them away. The ship was sent back to Europe where some western European countries answered their appeals and admitted them. Only one of the 288 refugees admitted to the UK did not survive the war; 532 were trapped in Europe after May 1940, and 254 of them were murdered in the Holocaust.



*PHOTO CREDIT: United States Holocaust Memorial Museum, courtesy of National Archives and Records Administration, College Park*



*A teacher and Reverend at Chooutla Residential School in Carcross with a girls' choir. (PHOTO CREDIT/SOURCE: Yukon Archives, Anglican Church, Diocese of Yukon fonds 86 61 665)*

### Indian Residential Schools (Canada)

Indian residential schools were active from 1876 to 1994 in Canada, and legally ordered as compulsory in 1884. This was a key part of the government's mandate "to kill the Indian in the child", so that Indigenous peoples could disappear into Canadian society. The residential school system constitutes an act of genocide by the UN Convention. Approximately 150,000 Indigenous children attended, and an estimated 6,000 children died while at the schools, which offered substandard nutrition and health care; many more deaths followed after. There were extremely high rates of physical, emotional and sexual abuse throughout the schools, including scientific experiments on children including starvation, malnutrition and skin grafting. The detrimental legacy of the Canadian Residential School system continues to impact Indigenous communities to this day.



*"The Way in Which It Was Given To Us" video installation by Marianne Nicholson (2018), depicting the role of smallpox in clearing Indigenous lands for European settlement in BC (photo credit: Siku Alloo)*

### 1862 Smallpox Epidemic (British Columbia)

Colonial authorities on Vancouver Island took advantage of a smallpox outbreak in 1862 and deliberately spread the epidemic throughout the province in order to clear the land for European settlement. They withheld vaccinations from Indigenous people and refused to quarantine the outbreak locally. Rather, "police emptied [Indigenous] camps at gunpoint, burned them down, and towed canoes filled with smallpox-infected Indigenous people up the coast. Over the next year, at least 30,000 Indigenous people died, representing about 60 percent of the population—a crisis that left mass graves, deserted villages, traumatized survivors and societal collapse and, in a real way, created the conditions for modern-day British Columbia." (Ostroff). As Marianne Nicholson, an artist and member of the Kwakwā'ka'wakw Nation in BC explains, "That was an act of genocide against Indigenous people. ... At that point in time the [government] wanted to be able to claim those lands without having to compensate or recognize Indigenous title." (qtd. in Ostroff).

## Rwandan Genocide

April to July 1994 - following a century of racial tension (created by European colonization) between Hutu and Tutsi communities, Hutu extremists organized the mass murder of 800,000 Tutsi and moderate Hutu by inciting approximately 200,000 Hutu extremists and civilians to participate. The perpetrators included the Hutu-led government, Interahamwe and Impuzamugambi militias.

## Myanmar (Burma)

August 2017 to present - after years of persecution by the Buddhist-majority government, the military began a campaign of violence in Rakhine state on the Rohingya, a Muslim-minority that hasn't held a right to citizenship since 1982. A United Nations report of August 2018 found conclusive evidence of war crimes and crimes against humanity against minorities in three Myanmar regions. In the past year an estimated 25,000 people have been killed and 700,000 have fled over the border to Bangladesh.

## STEPS TOWARDS GENOCIDE

As seen in the examples above, genocide takes place over many years and does not develop overnight. There are many systematic steps taken to move towards destroying a group of people. The actions below are not individually acts of genocide and may not be present in all cases of genocide, but they can all contribute to genocide being possible and should be considered warning signs.

*(This list was influenced by Ronnie Landau's book *The Nazi Holocaust and the extensive information available on the United States Holocaust Memorial Museum website. See the resource list for more information.)**

### **Dehumanization: the process of “othering”, creating an “us” vs “them” mentality in individuals**

- **Propaganda:** for example, posters and newspaper comics, were used extensively by the Nazis to incite hate and fear of Jews in Germany.
- **Legal classifications based on discrimination:** for example, the Indian Act deliberately frames Indigenous people as less than human in Canada.
- Hutu leaders and politicians began frequently referring to Tutsi people as “cockroaches” leading up to the Rwandan genocide in 1994.

### **Disenfranchisement: laws limiting rights/legalized discrimination**

- **The 1876 Indian Act** was created to forcefully bring Indigenous peoples under government control in Canada. The Indian Act has been used to determine who is and is not considered Indigenous - with direct impacts on basic rights and freedoms. For example, Residential Schools were made compulsory in 1884 - and it was illegal for Indigenous people to hire lawyers, meet in groups more than 3, or leave the reserve without written permission from an Indian Agent until 1951. Voting was illegal until 1960. So, in order to receive full rights as a Canadian citizen, or to protect your children from being forcibly removed to attend residential or day schools, you had to “enfranchise” into Canada - meaning, give up your Indigenous status and rights.

- “Enfranchisement was the most common of the legal processes by which Indigenous peoples lost their Indian status under the Indian Act” - The Canadian Encyclopedia
- The Indian Act also criminalized potlatches and other Indigenous ceremonies, and targeted Indigenous women by status in the community.
- Several amendments have been made over the years. Many Canadians continue to debate its existence and form; however the Indian Act is still in use today.
- Series of laws restricting Asian Canadians from entering Canada, voting and working in early 20th century, such as the Chinese head tax from 1905-1923, and a complete ban on Chinese immigration to Canada from 1923-1947
- Nuremberg laws of 1935 in Nazi Germany defined who was considered Jewish, stripped Jews of their citizenship, and forbade marriage or any sexual relations between Jews and non-Jews.
- South African Apartheid was a system of racial segregation that was legally enforced by the governing party in South Africa from 1948 to 1994. Under apartheid, the majority black population and other ethnic groups were violently oppressed, dehumanized, constricted, and segregated from the minority white population. According to the UN, many of these inhuman acts were “committed for the purpose of establishing and maintaining domination by one racial group of persons over any other racial group of persons and systematically oppressing them”.

**Identification: Makes individuals identifiable to authority figures and the rest of the community**

- Indian Status cards in Canada
- Identity cards for everyone indicating whether they are Hutu or Tutsi in Rwanda
- Stars of David forced to be on clothing of Jews in Nazi Germany and occupied territories

**Internment: Restricting people to specific spaces, often with limited access to food, water, and shelter**

- Indian Reserves (including pass cards to leave reservations). The South African Apartheid system was directly inspired by the Indian reserve system in Canada.
- Residential Schools in Canada
- Japanese internment camps in Canada
- Ghettos and concentration camps in Nazi Germany and occupied territories



*Grandmother Moon carvings by Joel Good (with original design by Dick Baker) at Kwanlin Dun Culture Centre in Whitehorse, Yukon, representing Missing and Murdered Indigenous Women from the Yukon.*



Unfortunately, these systemic injustices are not a thing of the past in any country in the world. Here are some examples of present day systemic injustices in Canada related to:

- Missing and Murdered Indigenous Women, Girls and Two Spirit People
- Disproportionate amount of Indigenous children in foster care
- Poor living conditions and lack of access to basic necessities in Indigenous communities

## **ANATOMY OF CONFLICT**

### PERPETRATORS, TARGETS AND BYSTANDERS

The above are examples of the systematic influences involved, and below are the roles individuals take on in conflict, whether the conflict is genocide, persecution, or bullying. Remember, anyone can take on any of these roles, especially if they are not thinking critically about their actions.

*(Playwright Wren Brian, co-writer of this guide, draws on her reading of books such as Philip G. Zimbardo's *The Lucifer Effect: Understanding How Good People Turn Evil*, particularly around understanding perpetrators, as well as her own research on bystanders. See the bibliography for selected resources.)\**



## PERPETRATOR

Active participants in a conflict. These people are the ones who carry out the act of genocide. There are many factors that cause someone to be a perpetrator, many influenced by situational factors, but mostly, perpetrators are doing what they believe to be right and/or are following orders that they do not even think to question.

Here are some factors that encourage people to take on the role of perpetrator:

- **Participating in Dehumanization:** personally referring to another person as less than human through words makes it easier to be violent towards them.
- **Conforming to Group Norms:** people like to feel part of a group, even if members in a group begin saying or doing questionable things. People tend to conform instead of going against the group.
- **Being a Bystander:** watching others commit acts of violence or aggression can increase a person's chance of also committing acts of violence
- **Anonymity:** many perpetrators de-individualize themselves in some way (wearing a uniform or mask for example), making them feel less accountable, and therefore more willing to commit horrific acts.
- **Unquestioning Faith in Authority:** many people find it hard to question authority figures, and therefore don't, even when authority figures are telling them to do something someone knows to be wrong.

## TARGET

These people are those who are targeted by perpetrators. Anyone can be a target. Often groups of people are targeted because of their differences from a larger group (some examples are race, gender, sexual orientation, class, ability, religion, etc.), or they are perceived to be a threat to another group of people. Targets are often forced into situations they must react to, and it can often be hard to determine the best course of action considering the violence they are faced with.

## BYSTANDER

These people are not direct participants in the conflict between a perpetrator and a target, however, they often influence the nature of the conflict. Through inaction bystanders can be perceived by the perpetrator as approving of the perpetrator's actions. Bystanders can feel any number of ways about the conflict they are witnessing, and may have several courses of action:

- **Take Advantage:** bystanders are often in a position to take advantage of the targets' situation. Bystanders can feel entitled to abandoned property or belongings, or are in a position to extort money or favours from targets seeking help. At worst they can help perpetrators by pointing out targets.
- **Ignore:** the most passive choice for a bystander to take. They can ignore the conflict and not interact with either the perpetrator or target.
- **Help:** if a bystander feels adequately safe and is able to, they can choose to help targets by hiding them, giving them necessities, or standing up for them.

Bystanders may act in any way over the course of a conflict for a variety of reasons. Often bystanders who decide to ignore the situation have stated a fear for their own safety and are worried about becoming a target themselves. Sometimes this fear is justified, other times it is cowardice. It can feel uncomfortable to step in and help a target, or a person may lose social standing if they help, but this does not mean there is an actual threat to someone's safety.

## EFFECTS OF EXPERIENCING CONFLICT

No matter what role or roles a person has in conflict they can experience negative effects from being involved in conflict. These can include: stress, anxiety, depression, dissociation, mood-swings, insomnia, and more. Sometimes if these symptoms persist and are intense enough someone can be diagnosed with Post-Traumatic Stress Disorder (PTSD) from experiencing or witnessing traumatic events.

If a person does not get proper care in processing these symptoms, they may begin to develop unhealthy coping mechanisms, such as: issues with drugs and alcohol, eating disorders, or self-harm.

## INSIDE THE PLAY - PERPETRATORS AND BYSTANDERS

Elements of everything discussed in this section are woven into *Bystander*. The play attempts to show both characters as being human instead of in black and white terms. Elements from above that are included in the play are: identity papers, references to internment, dehumanization of a group of people, fear of questioning authority, moving into abandoned property, and other explorations of what it means to be a perpetrator and bystander. Included in this are depictions of unhealthy coping mechanisms, seen most prominently in the way both characters drink excessively throughout the play.



*Kaori Torigai as the Officer and Kevin McLachlan as the Citizen*



*Jonathan Fisher as the Officer and Kaori Torigai as the Citizen*



*Kevin McLachlan as the Officer and Kaori Torigai as the Citizen*



## **SOCIAL RESPONSIBILITY IN OUR COMMUNITY**

AN INTERVIEW WITH FIONA AZIZAJ

### **Can you tell us a bit about your family's experience in Kosovo and how that's shaped your view of the world?**

My parents and I are from Kosovo and during the mid 90s the war and genocide started with Serbia and of course in Bosnia as well. We were fortunate enough to leave in September of '93. I was only 9 months old so I don't remember actually leaving, but my parents have told me they walked along with my auntie and her four daughters, and we all walked through the woods of eastern Europe to Germany for two weeks together, running from the Serbian military. Something that has always resonated with me is that once we got to Germany there were so many refugees from all over the world and we were living in a school that had been used to house refugees with other families from all over, so I never had that feeling of I didn't belong until we moved to Canada in 2003. But of course there were tons of people that were very welcoming. When we first arrived at the airport we were greeted with open arms and everybody was so, so generous and we had been privately sponsored so we had six months of housing paid for, which was great, to get us on our feet. My dad started working at Copper Ridge Place immediately as a nurse, my mom got a job at Walmart, and then 15 years later, here we are and my parents have never left. I left to go to school, but I came back. And I think a lot of that has to do with what this community has given us and just how fortunate and grateful we are for this opportunity to completely change our life. It has shaped my views in a lot of ways, most importantly, being an immigrant myself, seeing this anti-immigration atmosphere we're experiencing, and it's really unfortunate, and that's really why I'm passionate about working with Yukon Cares, the local non-profit organization here, because they help sponsor and resettle refugees from all over. It's heartbreaking to know how many people are struggling when you see the statistics and how many people are against helping those people is what really bothers me the most.

### **What is your history with Yukon Cares and are their volunteer opportunities with them?**

In 2016 after I went on a six week backpacking trip across Europe, and after going back to Kosovo to visit family and see how my country is doing, I got back in touch with my culture when I was there and when I came back I just felt I really wanted to do something to help other people who are coming from different countries, whether they are immigrants or refugees. I googled "refugees Yukon" and came across Yukon Cares and I've been on the board almost two years now. I mostly do communications work for

them, which is what I went to school for. So I manage the website and I help out with fundraising events and I write press releases and we meet about once a month. We've been successful in sponsoring many families who have come over and it's been a great organization to work with.

There's always room for volunteering! There are opportunities to be on different committees and we do have events throughout the year where we can always use helping hands. For youth we've had bake sales where students have gotten their volunteer hours through hosting bake sales to support Yukon Cares. If anyone is interested in volunteering with us they can email [yukon.cares@gmail.com](mailto:yukon.cares@gmail.com) for more information.

I also volunteer with the Mental Health Association of Yukon, I've been on the board for just under a year, I'm really passionate about that as well and eliminating the stigma around mental wellness, and making people aware that mental health is just as important as physical health. They always have volunteer opportunities, too, and we are currently seeking out passionate, interested individuals that would like to join our board as members!

### **What do you think is important for youth to know to stop violence and oppression?**

Don't believe everything you read on the internet, or everything that you're told. It is so important to do your own research on complex topics such as this, and to try and stay as neutral and unbiased as possible to all information that you take in.

Remember that every single organization you're reading information from – whether it's a news outlet, NGO, private company or government – always has their own angle and take on things. There are always multiple sides to every story; so be very mindful, and always question everything.



## THE WORK OF THE FIRST NATIONS PROGRAMS AND PARTNERSHIPS UNIT

The First Nations Programs and Partnerships Unit (FNPP) was created by the Public Schools Branch of the Department of Education in August 2006. FNPP is dedicated to four goals:

- building productive relationships with First Nations communities by developing and maintaining partnerships with all stakeholders involved in First Nations education;
- increasing the amount of First Nations perspectives in Yukon schools by developing First Nations resources, providing professional development opportunities for educators, and supporting Yukon First Nations educational initiatives;
- improving the academic results of First Nations students in the K-12 system by incorporating First Nations education programs in Yukon schools;
- and providing support to and enhancing First Nations' efforts to revitalize their languages by offering First Nations language programs in Yukon schools.

This is accomplished through meaningful and productive working relationships with Yukon First Nations Elders, knowledge holders, governments and the Council of Yukon First Nations (CYFN).

*Write up taken from FNPP website: <http://lss.yukonschools.ca/grade-8---grade-12.html>*

## **BLANKET EXERCISE**

In 1996, the Aboriginal Rights Coalition worked with Indigenous Elders and teachers to develop an interactive way of learning the history most Canadians are never taught. The Blanket Exercise was the result. It has since been offered thousands of times across Canada. The goal of this experiential activity is to build understanding about our shared history as Indigenous and non-Indigenous peoples in Canada by walking through pre-contact, treaty-making, colonization and resistance. Everyone is actively involved as participants step onto blankets that represent the land, and into the role of First Nations, Inuit and later Métis peoples. By engaging on an emotional and intellectual level, the Blanket Exercise effectively educates and increases empathy.

FNPP has adapted the Blanket Exercise to incorporate relevant Yukon events. Versions have been developed for delivery at Grade 5, Grade 10 and for adults.

*Write up taken from FNPP website: <http://lss.yukonschools.ca/grade-8---grade-12.html>*

## **INDIAN RESIDENTIAL SCHOOL UNIT - SOCIAL STUDIES 10**

Developed for use in Social Studies 10 classes in the Yukon. The creation of the book, called, “Tr’ëchuhch’in Năwtr’udăh’ă: Finding Our Way Home” by Tr’ondëk Hwëch’in Elders and former residential school students and their vision that it become a learning resource in classrooms throughout Yukon are at the root of this IRS unit for Social Studies 10. The residential school system has had an enormous impact, these schools operated as part of an effort to assimilate and break and change the culture and language of children who attended them. Students were often subjected to neglect, violence and abuse. Unfortunately, many young people have carried the effects of their experiences in school forward into their lives as adults and parents. Before educators are to deliver this unit in the Yukon schools, it is a mandatory requirement for educators who are teaching Social Studies 10 to participate in a three day IRS Unit in-service, due to the sensitivity of the content.

## BIG IDEAS: REFLECTION & DISCUSSION

These also may be used as individual or small-group discussions or writing exercises.

**Our “Big Idea”:** Historical and contemporary injustices - including genocide - challenge the narrative and identity of Canada as an inclusive, multicultural society.

*Related Core Competencies: Communication, Critical Thinking, Creative Thinking, Positive Personal and Cultural Identity, Personal Awareness and Responsibility, Social Responsibility*

*(Questions are based on curricular competencies for Social Studies 10)*

**What is the significance of the story being set in an ambiguous time and place, and with characters that can be performed by actors of any gender, age and ancestry? Reflecting on historical examples, how might this setting relate the story to real life? Elaborate.**

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**The Citizen and the Officer in the play are on opposite sides of power and also perspectives of what can and cannot be done in relation to injustice. Identify places in the play where the power balance between the Officer and the Citizen shifts. How did these shifts happen? What did you notice about them?**

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**What are the perspectives and motivations of each character? What do they reveal about the prevailing norms, values and beliefs in their world?**

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While seemingly opposites, the Officer and the Citizen discover many similarities between them. What are some of these similarities?

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As Playwright Wren Brian expresses, theatre “asks its audience to empathize with a variety of stories and characters. Some stories and characters are easy to empathize with, others are not... When discussing perpetrators many like to dismiss them as evil monsters. While I understand where this comes from, it ultimately does us and our community a disservice. It lets us off the hook: “We’re not monsters, so that could never happen here.”” How well did you empathize with both the Officer and the Citizen?

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Throughout the play, there is a revolving tension between understandings of “us/them” (for example, “they’re not like us,” or “I’m nothing like you”, and “you’re exactly like me”). What is the significance of this “us/them” dynamic between the Officer and the Citizen? What purpose does that serve in genocide? What historical examples reflect this dynamic as well?

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It is possible to interpret the citizen initiating the game “never have I ever” as a strategy to address the injustice indirectly with the perpetrator. Why might the Citizen feel the need to use a game to do so?

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Each character in the play admits to having done things in the past that they feel badly about, but that enabled them to gain their current position of safety, comfort and power. List some of the underlying conditions that informed their decisions and actions. What are some of the consequences of those actions? What are some alternative actions they might have taken instead?

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How do the actions of each character relate to their values, perspectives, and beliefs in relation to their world? How do their actions relate to their sense of identity, as individuals and in relation to their world?

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In the play, the Citizen refers to several instances where they could have helped people who were being targeted. What were these instances? At what other points in the past could the Citizen have helped?

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*Three officers: Bystander performers Jonathan Fisher, Kaori Torigai, Kevin McLachlan (Photo credit Clare Preuss).*

## **ACTIVITIES AROUND GENOCIDE:** KNOWING, DOING, UNDERSTANDING

**Related Core Competencies:** Communication, Critical Thinking, Creative Thinking, Positive Personal and Cultural Identity, Personal Awareness and Responsibility, Social Responsibility

Get into small groups and brainstorm some ways you as a bystander can assess if it is safe for you to help, or if it is too dangerous. If it is too dangerous to step in, brainstorm some ways to help in ways that are safe. Share these ideas with the entire group and discuss.

Choose a conflict or genocide and do research focussing on who the perpetrators, targets and bystanders were. Research and write about someone who set themselves apart by standing up against the injustices and/or saving lives. What were the risks, and in what way(s) did they take a stand? How effective were their actions? Write about them.

Write a review of Bystander based on the Big Idea: "Historical and contemporary injustices - including genocide - challenge the narrative and identity of Canada as an inclusive, multicultural society." Here are some questions to consider:

- How did the storytelling explore this idea?
- How did various elements (such as the performances, set, lighting, costumes and sound) support the story?
- Which moments were you most engaged in and why?
- Identify moments where you may have been less engaged and what pulled you out?
- Were there key images, lines of text, visuals or other elements that stood out for you? How well did you connect with the themes explored?

Think of another setting (time and/or place) that this play could be set in. In groups or individually, draw or describe how you would design the set or costumes for your version of this play.



## VICTIMIZATION: WHO TO CONTACT AND WHAT TO DO

The play *Bystander* portrays and explores relationships between perpetrators and bystanders during a time of genocide.

Genocide has happened in Canada against Indigenous people. Its devastating effects continue to ripple through our communities. Other people in our community have fled genocide elsewhere.

Individual citizens and perceived members of identified groups - including women, minorities, LGBTQ2+, people with differing disabilities and others - also are targets of hate crime and other forms of crime. Gwaandak Theatre wishes to highlight support services available in Yukon communities and thanks Yukon Victim Services for this information.

### SUPPORTING VICTIMS OF CRIME

People who have been victims, say it was important to have supportive, non-judgemental people to talk to. It can be hard to hear of other's difficult and painful experiences, especially experiences where people were not treated with fairness or respect. You might feel powerless and wonder if you will be able to help. You might be afraid of saying the wrong thing.

Remember that you are not expected to have all the answers or to be able to fix the situation. But there are ways you can offer support:

- Sit with the person
- Listen
- Let them know you believe them
- Reinforce that the crime was not their fault
- Ask them what they need
- Encourage them to seek support. They don't have to report a crime to get support.
- Allowing them to express their feelings – sadness, guilt, sorrow, anger without judging and without trying to “make them feel better”
- Give people information they might need to make their own decisions, and respecting the decisions they make about their situation.
- Giving people space if they ask for it or asking if they need space if you think that might be what they want

## IMMEDIATE HELP

<b>Victim Services</b>	667-8500	<b>RCMP</b> Whitehorse	911 or 667-5555
<b>Victim Services</b> Dawson	993-5831	<b>RCMP</b> Communities	3 number prefix followed by 5555
<b>Victim Services</b> Watson Lake	536-2541	<b>VictimLink</b> (24 hour crisis help)	1-800-563-0808
<b>Family Information Liaison Unit</b>	393-7178		

## TRANSITION AND SAFE HOMES

<b>Kaushee's Place</b>	668-5733	<b>Help and Hope for Families</b> Watson Lake Transition Home	536-7233
<b>Dawson City Women's Shelter</b>	993-5086		

## LEGAL INFORMATION AND SUPPORT

<b>Family Law Information Centre</b>	456-6721 toll free 1-800-661-0408 (x6721)	<b>The Law Line</b>	668-5297 toll free 1-866-667-4305
<b>Legal Aid</b>	667-5210	<b>Indigenous Court Worker Program</b>	667-3783

## OTHER SUPPORTS

<b>Many Rivers</b> Whitehorse	667-2970	<b>Many Rivers</b> Haines Junction	634-2111
<b>Many Rivers</b> Watson Lake	536-2330	<b>Mental Wellness and Substance Abuse</b>	1-866-456-3838
<b>Many Rivers</b> Dawson City	993-6455		

## YUKON GRADUATES ON OUR TEAM



**Doug Smarch**  
(F.H. Collins Secondary)



**Jeremy Parkin**  
(Elijah Smith Elementary,  
Porter Creek Secondary)



**Kelvin Smoler**  
(Selkirk Elementary, Jack Hulland  
Elementary, Porter Creek Secondary)



**Kevin McLachlan**  
(Golden Horn Elementary,  
Whitehorse Elementary,  
Vanier Catholic Secondary , MAD)



**Martin Nishikawa**  
(Grey Mountain Primary,  
Selkirk Elementary,  
F.H. Collins Secondary, MAD)



**Wren Brian**  
(Whitehorse Elementary,  
F.H. Collins Secondary, MAD)

# BYSTANDER: OUR ARTISTIC & CREATIVE TEAM

The artists working on this play come from many different backgrounds, including several who were born and raised in the Yukon!

## BYSTANDER

Written by **Wren Brian\***

Directed by **Clare Preuss\*\***

## CAST

**Jonathan Fisher** | Citizen, Officer\*\*

**Kevin McLachlan** | Citizen, Officer

**Kaori Torigai** | Citizen, Officer

*(rotating roles for each performance)*

## CREATIVE & PRODUCTION TEAM

Set Design

Lighting Design

Composer & Sound Design

Costumes & Props Design

Stage Manager

Technical Director

Production Manager

Featured Musician

Artistic Director, Gwaandak Theatre

General Manager, Gwaandak Theatre

Artistic Producer, Gwaandak Theatre

Graphic Design

Layout Artist

Publicist

Study Guide Writers

Set Build Assistant

**Doug Smarch Jr.**

**Patrick Matheson**

**Kelvin Smoler**

**Alyson Stopps**

**Elyssia Sasaki**

**Martin Nishikawa**

**Stephen Dunbar-Edge**

**Jeremy Parkin**

**Patti Flather**

**Jenna Winter**

**Siku Allooloo**

**Mark Rutledge, Animikii Inc.**

**Jasmine Doll**

**Leighann Chalykoff**

**Siku Allooloo and Wren Brian**

**Al Loewen**

\*Member of Playwrights Guild of Canada

\*\*The participation of these Artists are arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance Opera Theatre Policy.



## ABOUT GWAANDAK THEATRE

*One meaning of “Gwaandak” in the Gwich’in language is “storyteller”.*

Gwaandak Theatre, the Yukon’s only Indigenous theatre company, was founded in Whitehorse in 1999 by theatre artists Leonard Linklater (Vuntut Gwitchin) and Patti Flather (Anglo- settler).

Gwaandak Theatre’s vision is to illuminate Indigenous and Northern stories around the world.

We develop, produce and tour plays for both youth and adults. Our programming also includes new play workshops, readings and training for theatre artists.

Our stories question, honour and celebrate. We explore themes around decolonization, cultural identity, social justice, underrepresented voices and human rights. We tour to many places, from tiny Yukon communities to major cities across Canada.

### Connect with us at:

[gwaandaktheatre.ca](http://gwaandaktheatre.ca)

[info@gwaandaktheatre.ca](mailto:info@gwaandaktheatre.ca)

 [@gwaandaktheatre](https://www.facebook.com/gwaandaktheatre)

6-1114 Front Street  
Whitehorse, YT Y1A 1A3  
867-393-2676



## AUDIENCE ETIQUETTE

Creating and performing a play is hard work. It takes a lot of guts to get on stage. So, please, teachers and students, when you are in the audience, show respect to the performers, and everyone involved in the play. Be sure to:

- Only get up, move around, and/or talk before or after the play.
- Turn off your cell phone and other electronics.
- If you liked the play, clap loudly when the theatre company takes their bow
- If there is a Talkback session with the artists after the play, don't be shy -- ask questions!

## HOW TO GET INVOLVED IN THEATRE!

As you can see from our cast and crew list (page 17) there are many roles for people to play on stage or off stage in theatre – lighting designer, set builder, publicist, director, props and costume designer, and more!

There's lots of ways to get involved in theatre, through volunteering at performance events, or taking a creative writing or theatre workshop in your community.





The Music, Art, Drama program in Whitehorse is a great opportunity to try a lot of different roles in theatre. MAD is a unique fine arts program offered at the grade 9/10 level and the 11/12 level which allows any Yukon student the opportunity to take a full semester away from their home school to focus on the performing arts: music, art, drama, stagecraft, theatre production, video and sound recording/editing, script writing, dance, and directing.

For writers there's also the annual high school Young Authors' Conference for aspiring writers and storytellers from all over the Yukon. Each spring a variety of published authors offer workshops and readings for two days to students. This conference is open to any writers: poets, novelists, playwrights, and more!

In Whitehorse, young people can get involved with a production by companies such as: Gwaandak Theatre, The Guild, Moving Parts Theatre, Nakai Theatre, Ramshackle Theatre, and Open Pit. The Heart of Riverdale Community Centre offers after-school drama and theatre workshops for children and youth. Splintered Craft is a Whitehorse arts space for young people from ages 15 to 25.

If youth can't find any productions to be a part of, they can create their own. It's always helpful to have support from teachers, community rec directors, First Nations, families and friends in order to do this.

If students are interested in pursuing a career in theatre, there are many college and university programs across Canada that offer training for all aspects of theatre – writing, directing, acting, stage managing, designing. Examples of programs close to the Yukon are: Studio 58 (Langara College), Simon Fraser University, University of British Columbia and Capilano University in the Vancouver area; the University of Victoria; the University of Alberta in Edmonton. The Centre for Indigenous Theatre is based in Toronto and the National Theatre School in Montreal. Yukon College also offers writing courses.

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*It's nearly winter solstice when Henry gets out of jail, ready to straighten out his life. Of course it's not that easy: his old buddies just want to party, his girlfriend's moving ahead of him, and then there's the ghost of Johnnie, everyone's hero, who just won't leave the northern lights.*

Flather, Patti, *Paradise*. Playwrights Canada Press, 2017.

*A haunting, poetic story about four characters struggling to find grace and humanity, Paradise explores trauma, mental illness, addiction, and the lengths we'll go for personal freedom.*

Doyon, Genevieve, *Busted Up: A Yukon Story*

*Set right here in the Yukon, a plethora of real-life characters whose opinions and stories are as varied as their age and ethnic backgrounds reveal themselves: how they ended up in the territory, why they stayed, their beliefs, their roots and their fears.*

Contact Open Pit Theatre

Linklater, Leonard, *Justice*. Playwrights Guild of Canada copyscript, 2012.

*A gripping drama that sheds light on a little-known part of our nation's history, Justice is inspired by a true story. During the Klondike Gold Rush of 1898, Aboriginal and European cultures came together with sometimes tragic results. The accidental poisoning deaths of two members of the Tagish First Nation leads to a deadly confrontation between the young Nantuck brothers and a pair of prospectors on Yukon's McClintock River. This play explores the cultural misunderstanding and clash of justice systems that led to the first hangings in the fledgling Yukon Territory.*

*Map of the Land, Map of the Stars* (Collective creation) in Canadian Theatre Review, Toronto, 2018. Or contact Gwaandak Theatre,

*Yukon peoples travelled their rivers and trails, guided by the stars. The gold rush and the highway broke connections between land and sky. Map of the Land, Map of the Stars weaves together untold story-beads from our northern land. Generations of women walk their ancestors' trails. People gather at fish camp. A wartime highway is built on the backs of African-American soldiers, transforming the land and people forever. Newcomers fall in love with the land and the people living on it.*

Sheldon, Melaina, *Chance*. Not published; contact playwright through Gwaandak Theatre.

*A young First Nations woman goes out for a night on the town, but things do not go as planned. For her, a safe ride home will not come and protection does not lie where it should.*

Shorty, Sharon, "*Trickster Visits the Old Folks Home*", in *Staging the North: Twelve Canadian Plays*, Playwrights Canada Press, Toronto, 1999.

*Anna, a Tlingit elder, must make the transition from her traditional way of life in the bush to a senior citizens' home in Whitehorse. Anna plays a Trickster role with caregiver Barbara, a younger Tlingit woman who has lost connection with her heritage.*

"*Tombstone: A Cardboard Western*", by Brian Fidler and Edward Westerhuis. Co-Created by: Geneviève Doyon, Jessica Hickman and Claire Ness.

*With all of the puppets and set constructed from cardboard, hot glue and magnets Tombstone mashes the genres of science fiction and westerns and blends the worlds of puppetry and film.*

Contact Ramshackle Theatre.



[GWAANDAKTHEATRE.CA](http://GWAANDAKTHEATRE.CA)