

THE CAMPBELL HOUSE STORY

STUDY GUIDE

The Campbell House Story was written by Alex Dault. It premiered in Toronto, Ontario, in March 2012 at the Campbell House Museum, directed by Lee Wilson and produced by Single Thread Theatre Company.

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A LETTER TO TEACHERS AND STUDENTS

As a found space theatre company, Single Thread believes strongly in the importance of making our work accessible to educators and students. We aim to interpret classical works in innovative ways and also to support new works by Canadian artists. In addition, our focus on immersive productions that explore relevant periods in Canadian history provides teachers with the opportunity to help their students learn and relive the experiences of people and places.

The Campbell House Story brings to life the period in York leading up to the Upper Canada Rebellion. Judge William Campbell and his grandson Will clash over their political ideals, the writings of William Lyon Mackenzie, and the subsequent looting of his office that led to the Types Trial. The play is an excellent means of exploring ideas of continuity and change and cause and consequence in the context of freedom of the press, democracy, class divisions, and generational values that relate to History, Social Studies, and Drama.

For those who are unable to attend the play in Toronto, a copy of the script can be requested by emailing lindsey@singlethread.ca. The script may be used in the classroom as a model for students' own dramatic re-telling of periods on Canadian history and excerpts from the script may be performed. If a teacher wishes to stage a full production of *The Campbell House Story*, please contact Single Thread.

Teachers and students who are able to attend a performance are eligible for subsidized tickets and are encouraged to participate in a talk back session with members of the cast and crew. Talk back sessions are scheduled throughout the run of the show. Please visit singlethread.ca for details.

The creation of this study guide was made possible through a grant from The History Education Network/Histoire et éducation en réseau (THEN/HiER), an organization devoted to promoting and improving history education (see thenhier.ca). The guide was informed by educational resources created by Canadian Stage where Single Thread is currently the emerging-company-in-residence.

Feedback on the utility of this study guide is welcome and encouraged. Enjoy your exploration of *The Campbell House Story*!

- The Single Thread team

AN INTRODUCTION TO FOUND-SPACE THEATRE

Found Space Theatre is theatre that occurs in any non-traditional theatrical space. It could take place, for example, in a park, a library, or a factory. The possibilities are endless! There can be many reasons for doing a show in a found space instead of a traditional theatre:

- To immerse the audience more fully in the world of the play
- To challenge common notions about what theatre is and how it should be done
- To make theatre accessible to new audiences
- To present a play in a new way that is connected to a particular space

Found space theatre can be set up in many different ways. The audience may sit in chairs as in a traditional theatre but they may be in an unusual space, move around within the space, and even become part of the show!

Here are some examples of shows that Single Thread has done in found space:

- *Julius Caesar* in a chemistry building on Queen's University campus where Rome was the name of a pharmaceutical company and the audience was treated like a group on a public tour.
- *Much Ado About Nothing* at Spadina Historic House & Garden where the play was set in post WWI Toronto with soldiers returning from the front and the audience was treated like a group of newly hired servants.
- *Everyman* in the basement of an Anglican cathedral where there was just a single audience member for each show cast in the role of 'Everyman' and lowered into the ground in a coffin at the play's end.

General Theatre Etiquette

As an audience member, attending a show in a found space can be a totally new experience where you move around, interact with the characters and even participate in the action but some key theatre-going guidelines still apply:

- Turn off cell phones and any other electronic devices that could distract the performers or other audience members. This means no texting and no headphones.
- Since you may be moving around the space, stick with your group and pay attention to what's going on around you! This keeps the show moving smoothly.
- There will likely be opportunities to interact with the cast but be mindful of the other audience members and the flow of the play. It's probably not a good time to break out that monologue you memorized in drama class.

THE CAMPBELL HOUSE

Campbell House was built in 1822 for Judge William Campbell, the Sixth Chief Justice of Upper Canada, and his wife Lady Hannah in the town of York, which is now Toronto. After Sir William Campbell's death in 1834, the house was willed to his wife. After her death in 1844, the property and the contents of the house were auctioned off and the proceeds were distributed amongst their heirs. For most of the 19th century the house was maintained as a private residence. It continued to house various local notables until 1890. By then the neighbourhood had changed into a commercial and industrial zone. The building eventually came to be used by several businesses after the turn of the 20th century as office space and a factory, including a horseshoe nails company and an elevator company.

In 1972 the last owners of the property, the Coutts-Hallmark Greeting Cards Company, wanted to demolish the house in order to extend their parking lot. Prior to demolition the house was offered to anyone who could remove it from the property. A professional association of trial lawyers known as the Advocates Society launched a campaign to save the building. Eventually it was arranged that the building would be moved to its current location at the corner of University Avenue and Queen Street West, south of the Canada Life Building. With assistance from maintenance trucks of the Toronto Transit Commission, the 270 tonne home was moved

1617 metres northwest from Adelaide Street to its current location. The move was a major spectacle, and attracted a large crowd as several downtown streets had to be shut down. Fully restored, it was reopened by Her Majesty Queen Elizabeth The Queen Mother on 1 April 1972.

The house is a fine example of Georgian architecture and is the only existing brick residence from the town of York. It has been restored to its 1820s elegance and interprets the social and cultural life of Old York. A model of York in 1825 is on view in the upper hallway and there is a period herb garden on the grounds.

Making History Come Alive

Preserving historical buildings like Campbell House is an important way of acknowledging and learning about our past but it's just as important to use these historical spaces to explore, question, examine, and re-interpret where we come from and where we're headed.

Campbell House contributes to a lively dialogue between the past and present by playing host to themed dinners, meetings, baking classes, theatre events and Scottish dancing.

The Campbell House Foundation maintains the house and operates a museum within the building for the purposes of educating the local and tourist communities.

THE CAMPBELL HOUSE STORY

WHO, WHAT, WHERE, WHEN?

WHERE AND WHEN

YORK, 1826

The town of York was established in 1793 by Governor John Graves Simcoe as part of the British colonial government. He believed it would be a better location for the capital of Upper Canada, which was then at Newark (now Niagara-on-the-Lake), as the new site would be less vulnerable to attack by the Americans. He named the location York after Prince Frederick, Duke of York and Albany.

York became the capital of Upper Canada on February 1, 1796. York was attacked by American forces during the Battle of York, part of the War of 1812. It was occupied, pillaged, and then partially burned down on April 27, 1813. Although the Americans did not succeed in capturing York there was growing interest in Upper Canada in the American style republic as a model of government.

William Lyon Mackenzie, one of the more radical reformers in Upper Canada, made outright calls for republican government and he founded a reformist newspaper called the Colonial Advocate in York in 1824.

According to population records, in 1825 there were 1,600 people living in the town centre and the surrounding areas. By 1832, the population had grown to 5,550.

On March 6, 1834, York was incorporated as the City of Toronto. The first mayor of Toronto was William Lyon Mackenzie.

The rebellions in Upper and Lower Canada against the British colonial government took place in 1837 and 1838.

WHO

CHARACTERS

William Campbell - Chief Justice of Upper Canada

Hannah Campbell - Campbell's wife

Will Campbell - Hannah and William's grandson

Harriet Healy - The Campbells' housemaid

Samuel Jarvis - Canadian government official and member of the Family Compact

William Lyon Mackenzie - Journalist, politician and rebellion leader

THE CAMPBELL HOUSE STORY

WHO, WHAT, WHERE, WHEN?



WHAT

The script for *The Campbell House Story* opens with two quotations, one from Scottish poet Robert Burns and the other from William Lyon Mackenzie:

*Is there a man, whose judgment clear,
Can others teach the course to steer,
Yet runs, himself, life's mad career,
Wild as the wave,
Here pause-and, thro' the starting tear,
Survey this grave.*

- Robert Burns

"I have probably talked too much about politics in my letters. But it should be remembered that politics is the science which teaches the people of a country to care for each other."

- William Lyon Mackenzie

The play begins with a spontaneous trial in Chief Justice Campbell's home where the young Will Campbell is being accused by Samuel Jarvis, a government official, of spying and working to overthrow the government. The audience plays the role of the jury. Healy is defending Will Campbell. As events are described by Jarvis and Healy, the characters alternate between their trial roles and their actual lives to depict the events as they unfolded. Will Campbell has been

passing information about the Family Compact to William Lyon Mackenzie that is then printed in the *Colonial Advocate*, Mackenzie's anti-government newspaper. When a letter from Mackenzie, using a fake name, to Will Campbell is intercepted, Will pretends that it is from a young woman he is in love with. Samuel Jarvis proudly recounts the destruction of Mackenzie's printing office by government officials who were fed up with his attempts to start a rebellion against the British government. In the meantime Healy and Will Campbell start to see each other in a new way and the audience as the jury must ultimately decide Will's guilt.

DISCUSSION QUESTIONS:

A lot happened in the first half of the 19th century in York! What would residents of York in 1826 be talking about? How do you think they were feeling about the future of their town and country?

Find out where the two quotations the playwright put at the beginning of the script come from. In what context were they originally written? How do you think they relate to the play?

With the exception of Healy, all the characters were real people who lived in York. Have you heard of any of them before? Do you know anything else about their lives?

INTERVIEW WITH THE PLAYWRIGHT ALEX DAULT



Alex oversees future Toronto projects for Single Thread Theatre Company as an Associate Artistic Director. Alex is working with playwrighting legend Dave Carley on the production of a found-space theatre festival to be presented in six of Toronto's public libraries in the fall of 2012. Alex has produced work at the AGO, Spadina Historic House & Gardens, Zion Schoolhouse, and the Toronto First Post Office. Alex graduated from George Brown Theatre School in 2010 and from Queen's University in 2007.

1. What inspired you to write this play?

There is a growing tendency amongst independent theatre creators in Toronto to use found-space venues for performance. Campbell House in particular has become a centre for this kind of work and with great critical success. My impetus in writing a play that was actually about Campbell House was a desire to see more found space work begin from observation and work with the space itself as opposed to imposing texts/ideas upon that space. I spent a lot of time in and around Campbell House before "inspiration" put me in a certain direction with the text. What struck me most about the house is that it is a sanctuary to the past surrounded by the future.

2. What was your writing process like? How long did it take?

Campbell House Story was written in three main phases. I wrote the first draft over the course of two weeks in May 2011. It was then workshopped twice with a public reading. I turned the text over to the curator of the museum and left it for four months. She and I met at some interval and she set out her thoughts and suggestions for the text. In November 2011, I dedicated three weeks to completely re-writing a new draft of the play, culminating in a workshop in December 2011 with director Lee Wilson and the proposed cast. I had a number of individual meetings following the workshop where I was presented with some long lists of details and suggestions. The synthesis of this led to the most recent draft. I suspect that the writing process is not over with this and that it will continue to change as we enter rehearsals.

3. Did you already know a lot about this period in Canadian history before you started writing? If not, how did you learn/research?

Compared to what I now know and understand about York in the 1820s, I knew embarrassingly little about the period when I first set out to write. I would say I gave myself a briefing on the general swatches of the period and a sense of who the major players were

INTERVIEW WITH THE PLAYWRIGHT ALEX DAULT

in York, Upper Canada, the British Empire, and the World. A lot of my initial research began at the Campbell House archives which were made readily available to me. I consulted a lot of the writing of Samuel Jarvis and William Lyon Mackenzie to get a sense of the language and rhetorical styles. I also had Catherine Parr Trail's "Canadian Woman's Guide" and "What Jane Austen Ate and Charles Dickens Knew" for very general reference on what day to day life was like at that time.

4. Why did you want to write about this period in Canadian history?

I love the Georgian period. Their sense of aesthetics, their sensibilities all ring true to me. This is also such a formative period in Canadian history. So many of our street names, towns, counties are derived from people living in this age.

5. How much of the play is based on fact and how much is 'creative license'?

True things in Campbell House Story: the Types Riots and the Types Trial and all of the characters (except Healy). Everything else I made up.

6. Which character was the most fun to write? Which one was the most difficult?

Jarvis was the most fun to write because he's so delightfully convinced that he's always in the right. The style that comes across in his writing leads me to believe he was someone who could fit a lot of words into one breath. Lots of fun. Finding the right voice for Mackenzie has been the hardest because I think people have an expectation of who he is. I've had to work hard to walk the line between what his role is in my story and who he is historically. I think the real Mackenzie would have been less agreeable than I've portrayed him at times.

7. Why do you think Canadians sometimes don't know much about our own history?

Canadians do not know much about their own history because the writing and teaching of that history is in a state of flux. In *Who Killed Canadian History* Jack Granatstein argues that our national history has become too splintered to be coherent and too self-deprecating to be compelling. I think that we are still in the process of developing a history which leads us to where we are today, i.e. a multicultural country; yet which does not neglect to include the more traditional landmarks of our development (names of Prime Ministers, Responsible Government, etc). I think that our history needs to be as much a source of inspiration as it is a tablet of sins committed.

8. What advice do you have for people interested in writing a historical play?

It needs to be written in layers. There are so many details and ideas to compress. First, write the story structure. Let the research occur organically as questions occur to you.

9. What's the best advice you ever got for writing a play?

Best advice I've ever received for writing, period: write every day. I write three pages of freehand every morning. It focuses my thoughts and strengthens the connection between my thoughts and my writing. I've learned not to censor anything that I think from being put on the page. Also, you can always return to what you've created and re-think it. So many of the best ideas in Campbell House came to me just as I woke up from a long sleep. Writing is re-writing.

FACT VERSUS FICTION

This play infuses historical fact and elements of fiction. Most of the characters existed and many events that are mentioned took place but the play itself is a work of fiction.

FACT

The Types Riot

On June 8, 1826 the printing offices of William Lyon Mackenzie's weekly newspaper the Colonial Advocate were broken into and destroyed by a group of rioters. The rioters threw the types into Lake Ontario and destroyed the printing press. These rioters were all related either by blood or profession to some of Ontario's elite upper-ruling class, a group who had been ridiculed by the newspaper.

The Types Trial

William Lyon Mackenzie sued the perpetrators of the Types Riot for the damage to his printing offices. He was offered a settlement of 200 pounds, an amount equal to the damage done. Mackenzie refused the settlement and insisted on a trial, in which he won 625 pounds. The Types Trial significantly increased Mackenzie's fame and popularity.

The Colonial Advocate

The Colonial Advocate was a weekly newspaper printed by William Lyon Mackenzie between 1824 and 1834. The

newspaper targeted the elite upper-ruling class, the "Family Compact," often criticizing their corrupt past and the lack of a responsible government. The newspaper was very controversial as it attacked those in power at the time. As a result of these slanderous articles, the printing offices of William Lyon Mackenzie, where The Colonial Advocate was printed, were destroyed by supporters of the Family Compact.

William Campbell

William Campbell was born in 1758 in Scotland. He was the Chief Justice of Upper Canada and also held political appointments in Nova Scotia. He helped prosecute those charged with treason during the War of 1812. As a judge, he was known for strongly believing in the perfection of the British. He died in 1934.

Hannah Campbell

Hannah Hadley was born in 1768 in Nova Scotia. In 1785 she married William Campbell and they had four daughters and twin sons.

William Lyon Mackenzie

William Lyon Mackenzie was born in Scotland in 1795. He came to Upper Canada in 1820 and in 1824 he published the first issue of the Colonial Advocate, which became the leading voice for the new government reform movement. He was frank and forceful and denounced the Family Compact. In 1828 he was elected to

FACT VERSUS FICTION

the House of Assembly for York County. In 1834, when the Reformers won a majority on the newly created Toronto City Council, he was elected its first mayor. At the end of 1834, he was elected to the provincial Assembly again. However, he was defeated at the polls in 1836, and in December 1837 he turned his mind to armed revolt. He was the leader of the 1837 rebellions and an important figure in pre-Confederation Canadian history.

Will Campbell

Little is known about William and Hannah Campbell's grandson, also named William. There are no records of him working with William Lyon Mackenzie and being accused of treason or of him getting married.

Samuel Jarvis

Samuel Jarvis was born in 1792 in Newark (now Niagara-on-the-Lake), Upper Canada. He was a military officer, government official, and lawyer. Jarvis had a fiery temper and an impetuous nature combined with a strong sense of family and personal honour. In 1817 the feud which had simmered for a decade between the Ridout and Jarvis families came to a head when Samuel quarrelled with 18-year-old John Ridout. Jarvis and Ridout confronted each other just north of the town of York, and Ridout was killed. Jarvis went to jail but was cleared during a trial. Jarvis led a group of young men in their late teens and early twenties in an attack on William Lyon Mackenzie's print shop for the Colonial Advocate, damaging the interior and scattering his printing type.

The Family Compact

The Family Compact was a group of powerful men in Upper Canada who held power through the legislative assembly and the executive council. They were men who controlled the business, the politics, and the religious affairs of the colony. Their power had grown after the end of the war of 1812-1815 and they managed to hold power until around 1848 when responsible government was finally granted and fair elections could be held. A reform opposition developed within the general population which was taken advantage of for the benefit of the Family Compact. The newly arriving immigrants in both Canada and the United States found themselves cut off from power and hence they also began to support the reform party.

FICTION

Harriet Healy

Healy, the Irish maid at the Campbell house, is a fictional character. Although the Campbells would have had household help there is no record of anyone named Healy working for them. But, the employment of an Irish immigrant woman in an "unskilled trade" like housekeeping is historically sound (if not a little early). While the year of the potato famine, 1847, is a well-known mark in history for Irish immigration, between 1825 and 1845 approximately 450,000 Irish immigrants arrived in Canada. Most of these Irish immigrants came from an agricultural background and settled in rural communities on the east coast. The teasing Healy experiences is also historically accurate. The Irish were discriminated against by many English Canadians for speaking their own dialect. English Canadians also imported a set of Irish stereotypes, seeing them as both morally lax and unintelligent. Since Healy is fictional and little is known about Will Campbell, their romance is also fictional.

The trial of Will Campbell

There is no evidence of Will Campbell being charged with trying to incite a rebellion against the government or of any trial being held at Campbell House.

DISCUSSION QUESTIONS

Is there anything in the play that you were surprised to learn was based on fact? Is there anything that you thought was fact that is actually fictional?

Why might a playwright choose to add fictional elements to a play about a real period in history?

Should a playwright be able to take 'artistic license' with historical fact? Why or why not? Should there be any limits to how much can be changed?

ACTIVITY: FACT OR FICTION?

*Based on the information above that distinguishes fact from fiction in the play, can you identify which of the following excerpts from the script of *The Campbell House* are based on historical fact and which are artistic fiction?*

1. HANNAH:

Will Campbell, the defendant, stands accused by Samuel Jarvis of spying and sedition.

2. JARVIS:

I killed a man. Almost ten years ago to the day. It was a quarrel over honour. We agreed to a duel with pistols and to resolve the matter at the following daybreak. We took eight paces. My second counted down from three. On the second count, he shot at me and missed. I asked to be given a free shot. I put a bullet in his stomach. He died.

3. WILL to MACKENZIE:

Well, say what you came to say and be done with it. Our housemaid must have given the letter you sent to me directly to my grandfather. He now mistakenly believes that... you are my mistress.

4. MACKENZIE:

The Jarvis family, the Boultons, the Robinsons, even your family, the Campbells... All of these high society people you dine with who live in fabulous gold encrusted mansions... They run everything! The army, the roads, the courts, the postal system...

5. JARVIS:

As of ten minutes ago, the offices of the Colonial Advocate are no more.

6. WILL:

All I had to do was observe things I saw and report them for a shilling. Mr. Mackenzie, who had placed the ad, was immediately interested in the sorts of things I saw and heard. The better my stories, the better my pay became.

7. MACKENZIE:

The destruction of my press is not a failure. It is a rallying point for our cause. It proves that Upper Canada is a tyranny that will silence any voice of dissent. And I am going to have Mr. Jarvis and his gang of idiots charged in the criminal courts.

8. WILL:

Yes, I won't hide it from anyone. I love Harriet Healy.

9. MACKENZIE:

I'm actually thinking of running for mayor.

10. MACKENZIE:

It's just like you said, Chief Justice. The next generation is already starting to forget the American War. The road they walk now shall lead to separation from Britain and to liberty.

THEMES



*There are several major themes that can be identified in *The Campbell House Story*. Use the excerpts from the text to discuss the following themes:*

EMERGING DEMOCRACY IN UPPER CANADA

Although the rebellions of 1837 are not covered in *The Campbell House Story*, the feelings of frustration that were growing among the people and strongly voiced by William Lyon Mackenzie often come up in the script.

MACKENZIE:

They are loyalists who gave up everything they had to escape the horrors of the American Revolution and come to Upper Canada. They grew up fighting Americans in the name of the King. They hate democracy because they mistakenly believe it will rob them of what they are entitled to. But us, Will? Our generation will choose to walk the new road. But for heaven's sake, let us never apologize for speaking our minds. How is anything supposed to improve otherwise?

MACKENZIE:

It's just like you said, Chief Justice. The next generation is already starting to forget the American War. The road they walk now shall lead to separation from Britain and to liberty.

MACKENZIE:

How can you believe that!? Governors come and governors go, they don't know a beaver from a bear. But the Jarvises? The Boultons? They understand how Upper Canada works. They 'advise' every new governor to keep doing things their way. And to make matters worse, they're all related to one another. They're brothers-in-law and cousins!

MACKENZIE:

The Family Compact, that's my name for them. All of these men in power are related to one another.

MACKENZIE:

This is the great problem with Upper Canada! We never say what we mean and when we do, we apologize for it. Well I for one will not keep up this tradition. Harriet, you're right. The destruction of my press is not a failure. It is a rallying point for our cause. It proves that Upper Canada is a tyranny that will silence any voice of dissent. And I am going to have Mr. Jarvis and his gang of idiots charged in the criminal courts.

THEMES

WILL:

The judges who sit in the criminal courts are friends of Jarvis. The magistrates watched the whole thing take place from across the street and did nothing. No one is going to punish them.

CAMPBELL:

Mackenzie's an ordinary man. And I'm certain when he sees that his life is in danger he's going to realize his newspaper days are over.

WILL:

No, he'll fight!

CAMPBELL:

That is ever the voice of the twenty-something man. Someday, you will have children, you will understand this- this-

WILL:

-this Great Compromise!

DISCUSSION QUESTIONS

- What role did the War of 1812 play in the way people in Upper Canada felt about a possible rebellion against the British?
- What role do you think someone's place in society in the town of York played in how he or she felt about the British colonial government? How would you feel if you were a member of the legislative assembly? How would you feel if you were a shopkeeper?
- Do you think you could be a Loyalist and also want government reform in Upper Canada?
- What kind of things does Mackenzie find frustrating about the way Upper Canada is governed?
- Can you think of other periods in history where the younger generation was unsatisfied with the way things were and pushed for change? Can reform be peaceful or does there always seem to be conflict?

FREEDOM OF THE PRESS

With the Family Compact running Upper Canada, the creation of the Colonial Advocate newspaper that mocked and derided the governing officials was seen as unacceptable behavior.

JARVIS:

The very same, very personal and secret story about my duel with Ridout was published for all to see in the Colonial Advocate, accusing me of being a murderer and unfit for public office. Perhaps you remember? I brought it over to share with you and your wife.

JARVIS: Listen to this slander! "Better not disagree with anything Sam Jarvis says! Bang, you're dead. What was the Lt. Governor thinking when he appointed Mr. J to high office?! Perhaps he was worried Jarvis would blow his brains out. Gadzooks, I know I wouldn't want to be alone with him!" You smile, Chief Justice. Is this funny to you?

MACKENZIE: The story about Mr. Jarvis's duel. You should've seen the response that got from my readers. Really makes people question who's running our government. How could I forget!

HEALY: Who, Will?! Who could do what Mackenzie does? The Colonial Advocate may be a mud-slinging scandal sheet that no one but farmers and the homeless take seriously, but it was still the only paper which had the courage to speak out louder and more forcefully than anyone else. With someone writing such scathing attacks night and day, they really couldn't pretend that everything was all right any longer. That is why they smashed your shop, Mackenzie, because your very existence proved that everything is not all right.

THEMES

JARVIS:

Oh the Colonial Advocate? Better hold on to it. I think it may be a limited edition. You may particularly find it interesting Will, as there is a story in there that I shared with you only last week. Care to tell me how it really wound up in the pages of the most reviled newspaper in York?

DISCUSSION QUESTIONS

- Why do you think the Colonial Advocate was so popular among people who felt excluded from power in Upper Canada?
- What do you think Mackenzie hoped to accomplish by publishing scandalous and embarrassing stories about government officials?
- What did Jarvis and his group of supporters hope to accomplish by attacking Mackenzie's printing office?
- Do you think the members of the Family Compact actually thought the Colonial Advocate was a threat to their power and position in Upper Canada?
- Is information power? Is more information about how government decisions are made always a good thing?
- Can you think of other examples in history where the media, like newspapers and television, helped bring about important change?

GENDER AND CLASS

There are very different roles for the men and women in *The Campbell House Story*. Hannah is the lady of the house who acts as the hostess and is very concerned with social standing and good manners. Healy is a maid. The men discuss war and politics and don't give the opinion of the women much weight. We can also see class differences between Hannah and Healy. It is important to remember that at this time in Upper Canada women couldn't own property, couldn't vote, and were not even considered persons under the law.

JARVIS:

I'm suggesting that in order for you to succeed, you need a martial preoccupation.

WILL:

I need a war.

JARVIS:

You need a war.

CAMPBELL:

That is what the letter says. The letters are English, but they're all mixed up.

JARVIS:

A woman did write it – begging your pardon Mrs. Campbell.

HEALY:

What is so preposterous to you about my interest in politics – that I am a servant, that I am Irish, or that I am a woman?

WILL:

All three in combination, really!

WILL:

Healy, I know you're only a woman –

THEMES

HANNAH:

A secret intrigue with a young woman of respectable birth is perfectly normal and acceptable. An affair with a widowed kitchen maid is extremely gauche.

HANNAH:

There is an error which female servants are very apt to fall into in this country. It is to adopt a free and easy manner often bordering on impertinence against their employers.

DISCUSSION QUESTIONS

- Hannah and Healy both have strong ideas about certain things. For Hannah it's the proper way of doing things and for Healy it's reform in the government. How do they make their voices heard among the men?
- If men at this time got their power from military service and government postings, where did women get their power and prestige?
- Why was Hannah so disapproving of a relationship between Will and Healy?
- How do you think it would have felt to be a woman in York in 1826 without the right to vote or own property? What different factors would determine the kind of life you led?
- Do you see any similarities in the roles the women play in *The Campbell House Story* and the way they are treated compared to now?

RACE

The concept of race is often considered a product of Europe from the age of Enlightenment.

Early definitions of race were often hierarchal. As historian Constance Backhouse explains in *Colour-Coded*, "[In the past] the inferiority of certain races was no more to be contested than the law of gravity was regarded as immoral." Before the 20th century, people often understood race in one of the following ways:

- Race refers to a sub-species of *Homo sapiens*
- Race refers to a human group that shares certain cultural characteristics like language or religion
- "Race" is a synonym for human (i.e. "the human race")
- Race refers to a group that defines itself (or is defined as different from) other groups

Today, people understand that race is a social construction. It is not rooted in biology. During the 1830s, however, people still believed (as Carl Von Linneaus wrote in *The System of Nature*) that "God created the universe with an underlying hierarchal order."

Irish people like Healy were considered "lesser Europeans." First Nations people – whose style of dress Jarvis borrowed – were considered a sub-species of *Homo sapiens*: they were believed to be "less civilized" and "less developed" than Europeans.

HEALY:

What is so preposterous to you about my interest in politics- that I am a servant, that I am Irish or that I am a woman?

WILL:

All three in combination, really!

THEMES

JARVIS:

There is. As of ten minutes ago, the offices of the Colonial Advocate are no more. A group of Indians randomly attacked it.

CAMPBELL:

Really. They didn't scalp the printers did they, sirrah?

JARVIS:

No one was hurt. All we did was... I mean, all "the Indians" did was smash Mackenzie's vulgar printing press to pieces and throw the types in the lake.

JARVIS:

I dance like an Indian, Mrs. Campbell!

WILL:

Listen to me. There is... nothing going on between Ms. Healy and I. I danced with her because I felt sorry for her.

HANNAH:

Sorry for her?

WILL:

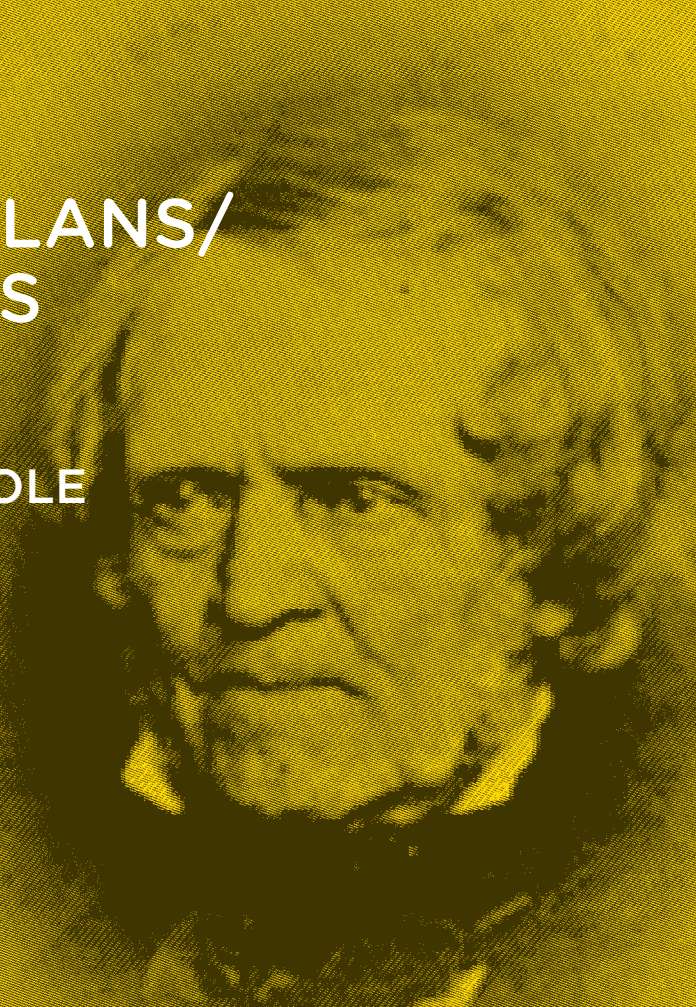
She's poor, she's Irish, she's a servant... she needed someone to treat her like a lady.

DISCUSSION QUESTIONS

- Who has benefited from the belief that we can sort people according to race and that there are natural differences between racial groups? Consider:
- Why would Jarvis have dressed-up like "an Indian"?
- What might have happened to "family wealth" when Healy and Will married?
- How did/do racial stereotypes shape peoples' opportunities to become full and active members of a community?
- How did Hannah Campbell see Healy? How do you think that Healy saw herself?

LESSON PLANS/ ACTIVITIES

LESSON #1: WRITING IN ROLE



LESSON #1: WRITING IN ROLE

"Both writing and then reading in role can be very emotional experiences. Students see their words take on enormous significance in the reading aloud, and they witness how the words, when juxtaposed with their voices, have an impact on the audience. Many students achieve a new understanding of the power of language that they have created. For some, it is a turned point in their writing lives" - Kathy Gould Lundy, Leap Into Literacy

This is an activity where students write from a character's point of view (e.g., thoughts, feelings, beliefs, and values). Students "live through" a moment in a character's life. This imaginary experience allows students to emerge with new understandings, new voices, and new perspectives. Writing in role can take many forms such as reports, letters, obituaries, court documents, first-person accounts, poems, speeches, songs, announcements, affidavits, travelogues, and petitions. It is an effective way to bring literacy into any classroom!

LEARNING GOALS

- To commit and believe in the role of a character.
- To understand the issues from the perspective of a character.
- To incorporate details from the play, and create new meaning by creating details.
- To reflect thoroughly and creatively on the events of the play.
- To express empathy and insight into the character's emotions.
- To practice spelling and grammar skills.
- To demonstrate knowledge of role, audience, format, and topic.

LESSON #1: WRITING IN ROLE

PRACTICE

1. Explore the theme, context, and conflict

- Ask the students to discuss with a partner what they believe are the main themes of the play.
- Open a class discussion looking at what potential themes the partners came up with (see “Themes” section above).
 - **Guiding Questions:**
 - What does Mackenzie advocate for during the trial? Look at his speech on page 46 of the script.
 - What are Will and Mackenzie’s reactions to Healy’s outburst on the importance of the Colonial Advocate? What does this tell us about gender roles of the time period?
- Discuss the context of the play looking at the time period, the characters, and the state of Canada and Canadian Government at the time (see “Fact versus Fiction” and “Glossary” sections).
 - **Guiding Questions:**
 - What was the condition of the Canadian Government at the point in time in which this play is based (1826)?
 - What is the nature of the relationships between some of the characters and how does this affect the play?
- In your class discussion, pinpoint the major conflict that the play centers around.
 - **Guiding Questions:**
 - Which characters are most at odds and why?
 - How do the characters react to their conflicts with one another?

2. Investigate a Character’s History

- Have each of your students now choose one of the characters from the play.
- Ask each student to complete a “Character Investigation” Graphic Organizer (Appendix A.2) by using evidence from the script to inform his or her choices. The Character Investigation Guide (Appendix A.1) explains how to fill out the graphic organizer.

3. Explain Writing in Role

- Each student will do a piece of writing from the perspective of the character they have chosen. The students have the option to choose from a variety of options for the format of the writing (e.g. letter, monologue, speech).
- Note: The teacher may have to dedicate a class to explaining each of the different writing formats to ensure understanding.

4. Summative Evaluation

- Ask the students to complete the “Writing in Role” Assignment Sheet (Appendix A.3) and hand out the marking Rubric (Appendix A.4).
- The teacher can either book the computer lab to have students complete the writing over class time, or assign the writing as homework to be returned at a later date.

LESSON PLANS/ ACTIVITIES

LESSON #2: CLASS RECREATION OF THE TYPES TRIAL

LESSON #2: CLASS RECREATION OF THE TYPES TRIAL

This is an activity where students will recreate the Types Trial that the play *The Campbell House Story* is centered around. They will use historical resources to collect evidence to inform their understandings of the characters within the play, and to gain knowledge of the various roles within the Canadian legal system and customs of the time period to supplement their understanding of how to recreate the trial. This activity will allow students to experience the trial first-hand and gain a better understanding of how a trial functions. The students will not only learn history, they will immerse themselves in it through bringing some of Canada's most important historical individuals to life.

LEARNING GOALS

- To commit and believe in the role of a character.
- To understand the issues from the perspective of a character.
- To incorporate details from the play, and create new meaning by creating details.
- To reflect thoroughly and creatively on the events of the play.
- To express empathy and insight into the character's emotions.
- To practice spelling and grammar skills.
- To demonstrate knowledge of role, audience, format, and topic.

LESSON #2:

CLASS RECREATION OF THE TYPES TRIAL

PRACTICE

1. The Types Trial

- Begin this lesson with a discussion about the Types Trial.
 - Background information.
 - Key events leading up to the Types Riot.
 - Key events following the Types Riot.

2. Identifying the Key Roles

- Have the class discuss what they believe are all the roles involved within a trial.
- The Judge, The Accused, The Victim, The Lawyers of the Crown, The Lawyers of the Defense, The Jury, The Witnesses, The Expert Witnesses, The Bailiff, and The Court Reporter.
 - **Guiding Questions**
 - Which characters played these roles in *The Campbell House Story*?
 - Which roles were absent from *The Campbell House Story*?

3. Prepping for the Trial

- Assign each of the students a role within the court.
 - Once assigned, go through the Trial Roles (Appendix B.1).
 - Explain the responsibility of each in preparing for the trial.
 - The teacher may wish to partner students up for specific roles.
- Based on their assigned roles, the students will conduct research to prepare for the trial. This research should come from factual evidence as well as information revealed in *The Campbell House Story*.
- If the role they are playing is not present in the play (e.g., the Bailiff, Expert Witnesses), the students should invent a character.
- Along with their research students should fill out

a Character Worksheet (Appendix B.2) to hand in later with all their research.

- Group the students together to develop their research (e.g., the jurors, the plaintiff team, the respondent team, the witnesses, and the judge with the bailiff and court reporter).
- Students can and should bring all of their notes to the day of the mock trial.
 - **Guiding Questions**
 - Does the character you are playing hold any bias?
 - What information does your character know that others do not know?
 - What are the main points of your argument or statement?

4. Day of the Trial

- The teacher may want to ask the students to dress for their role.
- Have students help move the desks and chairs to set up a courtroom.
- Ask the students to leave the room and then re-enter in character.
- During the trial the teacher should act as time-keeper.
- Use the Mock Trial Handbook (Appendix B.3) to structure the format of the trial.
 - Students can use the script in the Handbook to give some structure to the opening lines of the trial.
 - Otherwise the trial should be improvised using the research the students conducted to supplement their lines.
- Once the lawyers have examined and cross-examined all of the witnesses, the jury will be asked to make a decision.
- Teacher should either send jurors to a corner of the room to discuss, or if the room is too small, the jurors should go into the hallway outside class to deliberate.
- Once the jurors have a decision, bring them back in to the classroom to deliver their verdict.

LESSON #2: CLASS RECREATION OF THE TYPES TRIAL

5. Debrief

- Depending on how long the trial takes, this may happen the following class.
- Ask the students to consider everything they heard and saw during the trial.
- **Guiding Questions**
 - What did you learn from the trial experience?
 - Do you think the proceedings were held fairly?
 - Do you think the jury made the best decision? Why or why not?
 - How do you think the Family Compact's influence would have affected the outcome of a trial like the one re-created in class?
- Ask the students to write a short reflection on the class re-creation of the trial.

6. Summative Evaluation

- Students should hand in their research notes, Character Worksheet, and final reflection to be marked. See Trial Re-creation Rubric (Appendix B.4).

LESSON PLANS/ ACTIVITIES

LESSON #3: CLASS RECREATION OF THE COLONIAL ADVOCATE

LESSON #3: CLASS RECREATION OF THE COLONIAL ADVOCATE

"HEALY: Who, Will?! Who could do what Mackenzie does? The Colonial Advocate may be a mud-slinging scandal sheet that no one but farmers and the homeless take seriously, but it was still the only paper which had the courage to speak out louder and more forcefully than anyone else. With someone writing such scathing attacks night and day, they really couldn't pretend that everything was all right any longer. That is why they smashed your shop, Mackenzie, because your very existence proved that everything is not all right" (Dault 29).

The Colonial Advocate was an important but controversial newspaper printed by William Lyon Mackenzie from 1824-1834. In this activity the class will work together to re-create their own version of the Colonial Advocate. Students will use Mackenzie's persuasive and critical writing style to write articles on historical events relevant to Mackenzie's time period. Through this activity students will gain a better understanding of the structure of a newspaper, which will therefore improve student literacy. Students will work collaboratively in a group setting towards a common goal, which will in turn improve social skills and the classroom community.

LEARNING GOALS

- To work collaboratively to re-create a copy of the Colonial Advocate.
- To research important historical events between 1824 and 1834.
- To form a strong opinion on these historical events and write a persuasive article to be included in the class newspaper.
- To increase literacy by exploring newspaper formatting and writing style.

LESSON #3:

CLASS RECREATION OF THE COLONIAL ADVOCATE

PRACTICE

1. Newspaper formatting

- Bring in various newspaper articles for the students to explore.
- Use a variety of sources, modern and historical. Include at least one copy of the Colonial Advocate. Copies of the Colonial Advocate can be found in online archives.
- Once the class has had a chance to examine the articles, open a discussion on the newspaper as a writing format.
- **Guiding Questions**
 - What are the differences between writing a newspaper article and other forms of writing?
 - What are the various reasons for writing newspapers?
 - Why is the printing of newspapers such a long-standing tradition within western culture?

2. Historical Research

- Ask the class to work in small groups (2-3) to conduct research on historical events around the time of the Colonial Advocate. The teacher can use discretion in choosing which events. Some events which occurred during the printing of the Colonial Advocate are:
 - Surplus of children sent over from England to work in Canada (1826).
 - Raid on Colonial Advocate offices (1826).
 - Construction of the Rideau Canal (1826-1832).
 - Canada Committee formed (1828).
 - Upper Canada College opens (1830).
 - Cholera epidemic (1832).
 - Rioting in Montreal surrounding election (1832).
 - Ninety-Two Resolutions (1834).
 - York becomes Toronto (1834).
- Students should use the Newspaper Reporter Notes handout (Appendix C.1) to organize their research.
- **Guiding Questions**
 - What is the main event in question and why is it important to Canadian readers of the newspaper?
 - Who are the important people involved?
 - What is your opinion on the subject? Mackenzie was a highly opinionated writer and while he communicated the facts, he also gave his personal thoughts.

LESSON #3: CLASS RECREATION OF THE COLONIAL ADVOCATE

3. Writing an Article

- Once each group has chosen a historical Canadian event and conducted research, the teacher should take them to the school computer lab to work on creating the article.
- If the school computers have Microsoft Publisher see (Appendix C.2) “How to Create a Newspaper Using Microsoft Publisher” for explicit instructions for formatting the page.
- Explain the main elements specific to newspaper article format.
 - Headline, sub-heading, image with a caption, newspaper name, section name, date, author, article written in columns.
 - First paragraph should begin with two sentences that summarize the article telling the who, what, where, when, why, and how. Should also contain a hook.
 - Following paragraphs go in to important details including quotes and/or interesting facts.
 - Use active verbs.
 - Choose a font that determines the tone and readability of your article.
- Once each group has written a first draft of the article, the teacher may want to ask them to hand it in for teacher comments.

4. Assembling the Newspaper

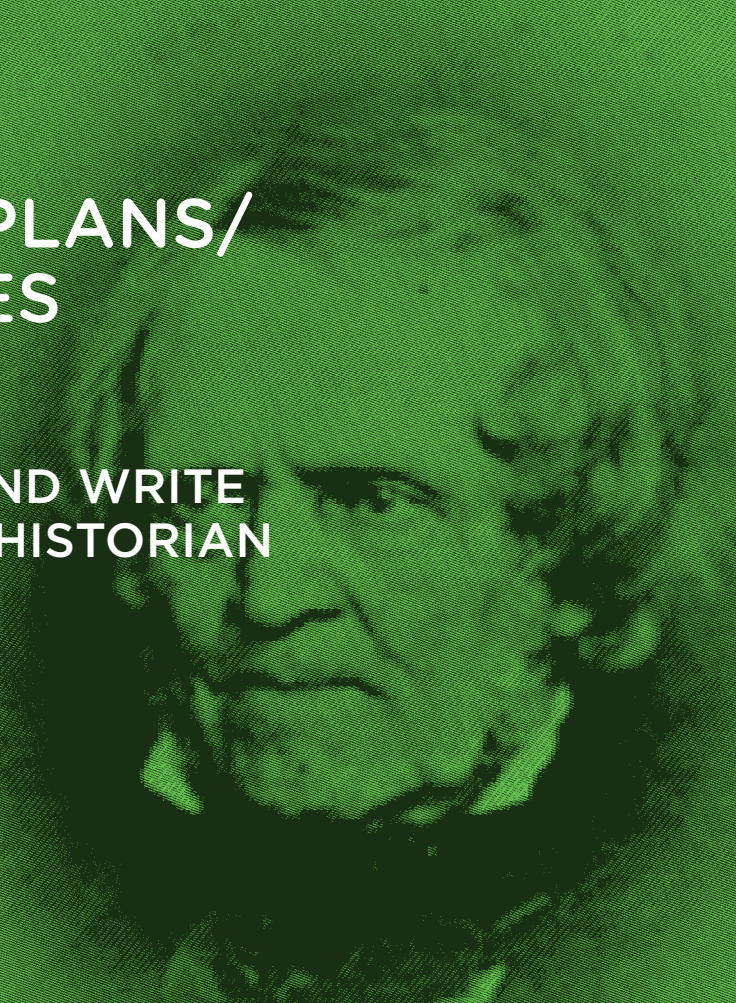
- Students should work together, once their first drafts have been revised, to decide how to put the class newspaper together into one copy for the classroom.
 - Students can decide in what order the newspaper articles should go.

5. Summative Evaluation

- Students should hand in their Newspaper Reporter Notes, along with the first and second drafts of their Newspaper Article.
- Use the Rubric for Newspaper Production (Appendix C.3) to assess the students’ work.
- The final full copy of the Colonial Advocate created by the students should be kept on hand in class for students to read.

LESSON PLANS/ ACTIVITIES

LESSON #4: RESEARCH AND WRITE LIKE A RACE HISTORIAN



LESSON #4: RESEARCH AND WRITE LIKE A RACE HISTORIAN

As an Irish immigrant to Canada in the nineteenth century, Healy and her peers would have experienced racism at the hands of the English elite. In this activity the class will imagine that they are historians. They will examine cartoons published by Punch, a popular Victorian magazine, to gain a better understanding of how racial stereotypes of the Irish were constructed.

LEARNING GOALS

- To gain a familiarity working with primary sources
- To gain a better understanding of the social construction of racial stereotypes
- To practice incorporating primary evidence into an exploratory paper

LESSON #4: RESEARCH AND WRITE LIKE A RACE HISTORIAN

PRACTICE

1. Understanding Primary Sources

- Bring in various contemporary items – newspapers, magazines, posters, CDs – that could be used as primary sources for future historians of the 21st century
- Once the class has had a chance to examine the articles, open a discussion on what a historian of the 21st century could learn about us from the objects
- **Guiding Questions**
 - What is it? How do we use it?
 - Who was it meant for? What does this tell us?
 - Who wrote or made it? What is their potential bias? Does it matter?
 - Where was it written or made? Does it matter?
 - What does it tell us about life in the 21st century?

2. Being a Historian

- Once you are certain that the students understand what a primary source is and how primary sources can be read, post the selected images (Appendix C.3) and ask the students to select one.
- Ask the students to compose a short exploratory paper that does the following:
 - Places the artifact in its appropriate historical context
 - Speculates who would have read the booklet and why this matters
 - Explains what readers would have learned from the artifact and how stereotyping occurs
 - What does the image tell us about how people saw the Irish?
 - Explains how the artifact is important to Canada's race history

Summative Evaluation

Students should hand in their artifact, along with the first and second drafts of their exploratory paper.

CHARACTER INVESTIGATION GUIDE (APPENDIX A.1)

NAME:

ACTIVITY:

Fill out this sheet using the personal details and qualities of the character whose perspective you are writing from. Use your imagination to create the details about your character that are or are not given in the script. If your character is factual, do some research to find out more facts to help you fill in the sheet.

Use the following five categories to organize your character's details:

VITAL STATS:

Your character's name, age, occupation.

HOME:

Where does s/he live? City? Country? Street? Does s/he live in an apartment, in a house, on the street? What does the home look like?

FAMILY:

Who are your character's parents, siblings, pets? Is your character married or single? Is your character happy or unhappy with these relationships?

PLAY:

What are your character's likes/dislikes? Hobbies? Interests?

STAKES:

What is your character's personal investment in this play? What does your character have to gain or lose in this situation?

BONUS:

Draw a sketch of your character in costume and submit it with your Character Investigation.

DUE DATE:

<p>HOME</p> <p>Lives in Calgary Alberta in a large and opulent mansion in the suburbs.</p> <p>Attended Harvard Law School and lived in the US while attending school.</p>	<p>FAMILY</p> <p>Has been married for 16 years. Met domestic partner while attending school in the US. Has two children: Ruth, age 16 and Noah, age 14, who attend boarding school.</p>
<p>PLAY</p> <p>Has little time for social activities because of work. Enjoys playing bridge, golfing and experimenting in the lab at home. Tries to visit the children once a week.</p>	<p>STAKES</p> <p>Hopes to win a Nobel Prize for Medicine. Dr. Lee's professional reputation rests on the success of Drug X. Dr. Lee believes that this drug will rid the world of the "disease" of teenagers.</p>

VITAL STATS

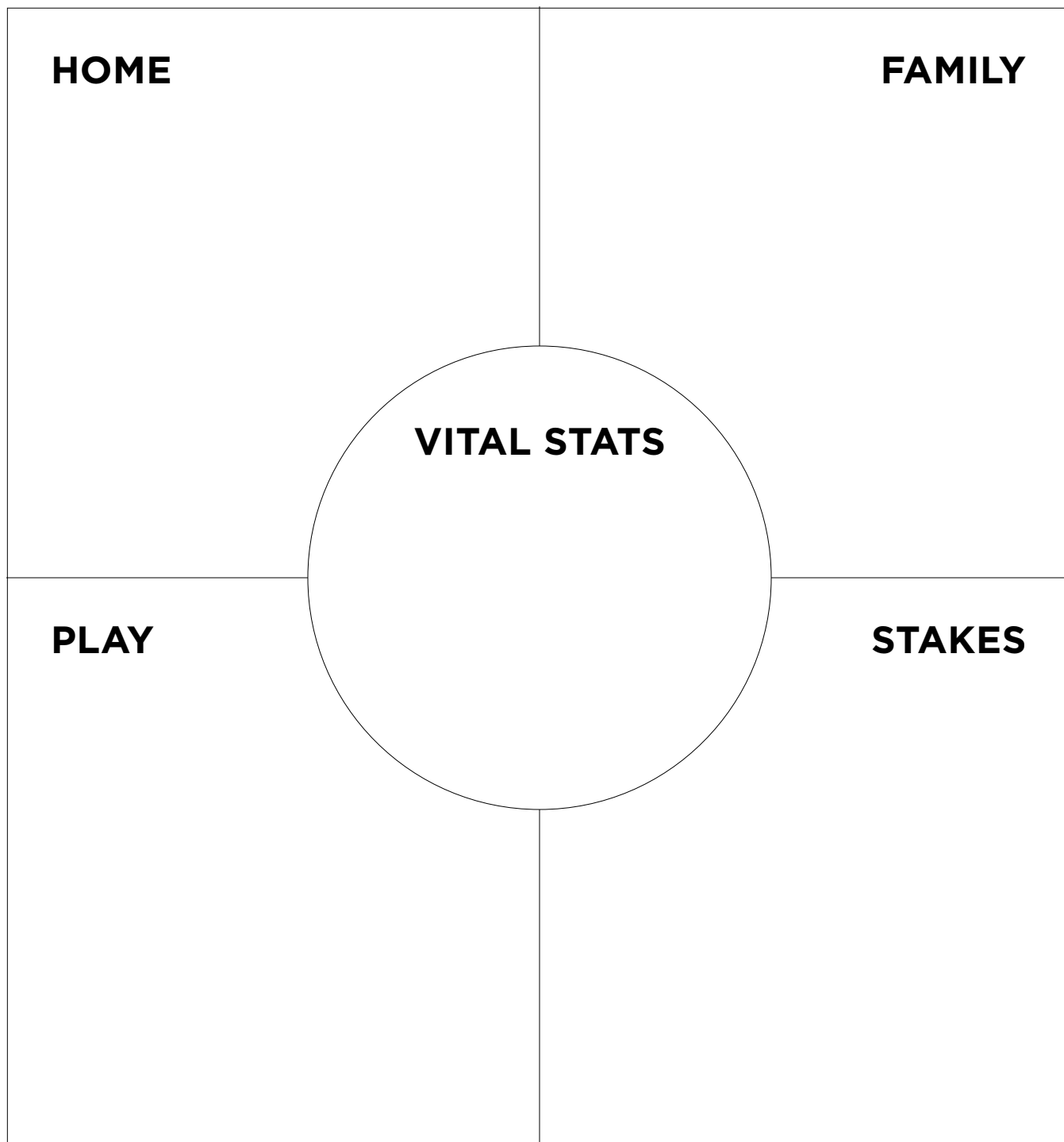
Dr. Kris Lee

Age: 40

Occupation:

Doctor & Scientist

CHARACTER INVESTIGATION GRAPHIC ORGANIZER (APPENDIX A.2)



WRITING IN ROLE (APPENDIX A.3)

NAME:

NAME OF CHARACTER:

COMMUNICATING TO/ABOUT:

SITUATION:

FORMAT:

☐ - Letter

☐ - Diary Entry

☐ - Monologue

☐ - Speech

☐ - Report

☐ - Other (with teacher permission)

Assignment should be 1 page (250 words). Please double-space and print your good copy. Write in the voice of the character.

CONSIDER:

How does your character speak?

Does your character use slang?

Yes/No

How does the character feel about the situation they are in?

How does your character feel about the other characters they write about?

Does your character show bias?

Is your character in denial?

What emotional state is your character in when they are writing this?

WRITING IN ROLE RUBRIC (APPENDIX A.4)

NAME:

	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
THINKING AND INQUIRY				
Character	Student demonstrates limited insight into the character and his/her reactions to the events of the scene.	Student demonstrates some insight into the character and his/her reactions to the events of the scene.	Student demonstrates considerable insight into the character and his/her reactions to the events of the scene.	Student demonstrates a high degree of insight into the character and his/her reactions to the events of the scene.
Creativity	Student demonstrates some understanding of the story. The ideas within the story are developed in a limited way.	Student restates much of what is already known and develops with some skill the ideas within the story.	Student demonstrates inventiveness in his/her exposition regarding the character and his/her insights.	Student demonstrates inventiveness in his/her exposition regarding the character and his/her insights. The writing adds to and develops ideas within the story.
Depth of Thought	Student's reflections demonstrate limited analysis.	Student's reflections demonstrate some analysis.	Student's reflections demonstrate careful analysis.	Student's reflections are clear and illustrate deep insight and careful analysis.
COMMUNICATION				
Spelling	Demonstrates limited skill in using the conventions of spelling in writing and editing.	Demonstrates some skill in using the conventions of spelling in writing and editing.	Demonstrates considerable skill in using the conventions of spelling in writing and editing.	Demonstrates a high degree of skill in using the conventions of spelling in writing and editing.
Grammar	Demonstrates limited skill in using the conventions of grammar and sentence structure in writing and editing.	Demonstrates some skill in using the conventions of grammar and sentence structure in writing and editing.	Demonstrates a considerable degree of skill in using the conventions of grammar and sentence structure in writing and editing.	Demonstrates a high degree of skill in using the conventions of grammar and sentence structure in writing and editing.
Structure	Uses introduction, body, and conclusion in a coherent and unified manner with limited degree of skill.	Uses introduction, body, and conclusion in a coherent and unified manner with some degree of skill.	Uses introduction, body, and conclusion in a coherent and unified manner with a considerable degree of skill.	Uses introduction, body, and conclusion in a coherent and unified manner with a high degree of skill.

COMMENTS:

TRIAL ROLES (APPENDIX B.1)

THE JUDGE

- Decides which disputed facts (evidence) may be presented to the jury
- Oversees the trial making decisions on objections
- Provides jury with instructions and explains what the applicable law is to the jury

THE ACCUSED

- Creates a list of main arguments
- Names a list of witnesses

THE VICTIM

- Creates a list of main arguments

THE LAWYER FOR THE CROWN

- Addresses the jury
- Presents the arguments
- Questions the witnesses in order to convince the jury of the defendant's guilt

THE LAWYER FOR THE ACCUSED

- Addresses the jury
- Presents the arguments
- Questions the witnesses in order to convince the jury of the defendant's innocence

JURY

- Serves as the audience for all arguments presented in the trial
- Takes notes during trial
- Evaluates the arguments presented by the prosecution and the defense in order to determine the guilt or innocence of the defendant

- Judges the effectiveness and merit of the arguments and evidence presented by the prosecution and defense teams
- Votes on the outcome of the trial according to the established criteria only

WITNESSES

- Have specific knowledge of what happened
- Tell the jury what they think or feel
- Do not present gossip or hearsay

EXPERT WITNESSES

- Know the specific facts of the case
- Use their specialized knowledge to help the jury understand complex evidence

COURT CLERK

- Introduces the judge at the beginning of the trial, and the charges
- Keeps order in the court during the trial

COURT REPORTER

- Takes extensive notes during the trial
- Can be called upon at any time to recount statements made by anyone in the court

CHARACTER WORKSHEET

(APPENDIX B.2)

NAME:

Fill in complete details about the character you will be playing in the class re-creation of *The Types Trial*. Your character may or may not come from the play *The Campbell House Story*. Use information from the play, research, and creativity to complete this handout.

NAME OF CHARACTER

1. Appearance (What does your character look like?)

2. Personality (What personality traits does your character possess?)

3. Background (Where is your character from? What is his/her history?)

4. Motivation (What does your character want or need?)

5. Relationships (What are your character's relationships like with other characters?)

6. Conflicts (What are your character's biggest worries or problems?)

MOCK TRIAL HANDBOOK

(APPENDIX B.3)

OPENING OF TRIAL

COURT CLERK:

Please Rise. The Court of York is now in session, the Honourable Judge _____ presiding.

JUDGE:

(to Bailiff) What is today's case?

COURT CLERK:

Today's case is _____
versus _____

JUDGE:

Is the lawyer for the Crown ready? Is the lawyer for the Accused ready?

LAWYERS:

Yes, your Honour (always say "your Honour" when speaking to Judge)

JUDGE:

May give instructions to the jury.

OPENING STATEMENTS

Lawyers can create any opening statement he /she would like. The following is a sample.

- Sample Opening Statement
"Your Honour, members of the jury, my name is _____ and I am representing _____ (Crown or the Accused) in this case.
- I intend to prove (charge or defense) _____

- These are the facts of the case:
 - Provide background information / overview of the topic / issue (dates, key people, impact on society)
 - Give perspective to the side that you are arguing that may appeal to the audience ("Imagine...")

- State effects of the issue on history (social, political, economic, military)
- State the main arguments that you will be presenting to prosecute or defend the Accused
- Offer some challenges / questions to the opposition
- Today you will be presented with evidence and will hear testimony from my witness, _____ which will leave no doubt in your mind of the _____ (guilt / innocence) of the Accused.
- Please find the Accused, _____ (guilty / not guilty)."

OATH

All witnesses are sworn in before they begin answering questions. This is to remind them that they must tell the truth.

COURT CLERK:

Please raise your right hand. Do you swear to tell the truth, the whole truth and nothing but the truth?

MOCK TRIAL HANDBOOK

(APPENDIX B.3)

MOCK TRIAL HANDBOOK

DIRECT EXAMINATION

The lawyer calls his/her witness to the stand and asks clear and simple questions that allow the witness to tell his or her side / account of events in his/her own words. Witnesses may recount events of history, read quotes or statistics or give his/ her personal opinion if relevant (e.g., he or she was in charge of or participated in the event / action in question). Witness should not guess or make up answers; simply answer "I don't know" and the lawyer may rephrase the question.

SAMPLE QUESTIONS

1. Could you state your name and position to the court please?
2. Can you explain the events that occurred on _____?
3. What is your relation with the defendant?

CROSS EXAMINATION

After your opposing lawyer has asked his / her witness questions, it is now your turn. It is very important to ask questions to the opposing witness to "poke holes" in their case.

HELPFUL HINTS FOR EXAMINATION AND CROSS EXAMINATION

1. Keep your questions clear and concise. Let the witness tell the story. If the witness forgets important facts, you may ask the witness questions to prompt them to give more details. Remember to always relate the questions to the charge!
2. Asking the witness to respond with "yes or no" can be very effective during examination and cross-examination. This can avoid the "yes, but...." and prove your argument more easily
3. Don't let the witness bully the lawyer. Remember, the lawyer is the only one allowed to ask questions, and the witness must answer the questions.

4. During the examination, the lawyer must ask the witness questions, he or she is NOT allowed to testify in the case (other than in the opening statement or closing argument)

CLOSING ARGUMENT

The lawyer can create any closing argument he /she would like. The following is a sample.

• Sample Closing Statement

"Your Honour, members of the jury, today I am representing _____ (Crown or Accused) in this case and have intended to prove

_____.

- Let me remind you of the key facts of this case presented in court today:
 - Restate the major issue, impact, effects and perspective of the topic
 - Restate main arguments
- Today you have also heard from my witness, _____, which I believe, has left no doubt in your mind of the _____ (guilt / innocence) of the Accused.
 - Highlight all the major evidence used to prove arguments as well as witness testimony
 - Restate the major challenges to oppositions arguments / evidence
- Please find the Accused, _____ (guilty / not guilty).
 - End with a quote / statistic or powerful statement

MOCK TRIAL HANDBOOK

(APPENDIX B.3)

MOCK TRIAL HANDBOOK

Order	Side	Time
Opening of the Court	<ul style="list-style-type: none"> - The Court Clerk introduces the judge and the case - Judge addresses the court, announcing the rules of procedure and setting the tone 	1 minute
Opening Statement	Lawyer for the Crown - 1 minute per lawyer / charge	3 minutes
Opening Statement	Lawyer for the Accused - 1 minute per lawyer / charge	3 minutes
Direct Examination (Witness)	Lawyer for the Crown - 3 minutes per lawyer / charge	9 minutes
Cross Examination (Witness)	Lawyer for the Accused - 2 minutes per lawyer / charge	6 minutes
Redirect (Witness)	Lawyer for the Crown - 1 minute per lawyer / charge	3 minutes
Direct Examination (Witness)	Lawyer for the Accused - 3 minutes per lawyer / charge	9 minutes
Cross Examination (Witness)	Lawyer for the Crown - 2 minutes per lawyer / charge	6 minutes
Redirect (Witness)	Lawyer for the Accused - 1 minute per lawyer / charge	3 minutes
Direct Examination (PM)	Lawyer for the Crown - 2 minutes per lawyer / charge	6 minutes
Direct Examination (PM)	Lawyer for the Accused - 2 minutes per lawyer / charge	6 minutes
Closing Statement	Lawyer for the Accused - 1 minute per lawyer / charge	3 minutes
Closing Statement	Lawyer for the Crown - 1 minute per lawyer / charge	3 minutes
Jury Deliberation	<ul style="list-style-type: none"> - Judge will then excuse the lawyers and witnesses in the case - Clarification of questions from the jury - Jury establishes verdict for EACH CHARGE based on EVIDENCE presented during the trial. - Jury presents the verdict at the end of the class. 	10 minutes
		70 minutes

MOCK TRIAL HANDBOOK (APPENDIX B.3)

MOCK TRIAL HANDBOOK

OBJECTIONS

During the examination and cross-examination of witnesses, attorneys can object under the following conditions. Remember, when you object, you **MUST** give the reason for the objection, or the judge will not hear your objection.

When Can I Object?

1. Leading the witness / testifying

- Lawyer gives evidence or testifies instead of asking open questions (lawyer putting words in witness's mouth)

2. Badgering the witness

- Lawyer harasses, abuses or insults witness

3. Irrelevant

- Question or statement does not relate to any of charges

4. Historical Inaccuracy

- Witness or lawyer states inaccurate historical facts

5. Wasting the Court's time

- Lawyer or witness takes too much time thinking of questions/ answers

6. Witness is not an expert

- Witness does not have background knowledge / understanding to give a credible answer

7. Hostile Witness

- Witness refuses to answer questions; witness insults or harasses lawyer

8. Coaching the witness

- Lawyer attempts to give hints or answers to a witness on the stand (e.g., nodding or shaking head to hint at a yes or no response; mouthing words or answers to witness on the stand etc.)

RULINGS ON OBJECTIONS

OVER-RULED = judge disagrees with objection

SUSTAINED = judge agrees with objection

TRIAL RECREATION RUBRIC (APPENDIX B.4)

NAME:

	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
THINKING AND INQUIRY				
Preliminary Research	Students have started internet research and consulted some written material. However, students do not have a firm grasp of the historical event. Notes were not completed.	Students have started internet research and consulted some written material. Students have a basic understanding of the historical event. Notes were partially completed.	Students have completed internet research and consulted written material. Students have an understanding of the historical event. Notes were completed.	Students have completed Internet research and consulted extensive written material. Students have good understanding of the historical event. Notes were complete and detailed.
Trial Preparation	Students do not engage in trial preparation Students do not re-search their roles and prepare their arguments and/or statements.	Students begin to engage in trial preparation. Students superficially research their roles and their arguments and/or statements.	Students engage actively in the preparation process. Students research their roles and their arguments and/or statements adequately.	Students engage actively in the preparation process. Students research their roles and their arguments and/or statements thoroughly.
Reflection Paper	Student's reflections demonstrate limited analysis of the trial recreation.	Student's reflections demonstrate some analysis of the trial recreation.	Student's reflections demonstrate careful analysis of the trial recreation.	Student's reflections are clear and illustrate deep insight and careful analysis of the trial recreation.
ORAL				
Trial Performance	Student does not participate actively in the trial.	When called upon, student participates in the trial. However little initiative is shown. Student came with few prepared notes.	Trial participation is active and involved. Student assumes role and remains within it. Practice in his/her role is evident. Student came prepared with notes.	Trial participation is active and involved. Leadership roles are taken. Student came prepared with extensive notes.

COMMENTS:

NEWSPAPER REPORTER NOTES (APPENDIX C.1)

NAME:

TOPIC:

NAME OF ARTICLE:

WHO WAS INVOLVED:

WHAT HAPPENED:

WHEN:

WHERE:

WHY:

HOW:

QUOTES:

INTERESTING FACTS:

HOW TO CREATE A NEWSPAGE USING MICROSOFT PUBLISHER (APPENDIX C.2)

There are many page layout software programs available; one of the most popular is Microsoft Publisher.

GETTING STARTED:

Like most page layout programs, Publisher includes design templates to help with the layout of brochures or the creation of a newsletter. While they are convenient, students should not be permitted to use a template for this assignment. You want students to explore graphic design tools and make crucial layout decisions on their own.

1. Open Microsoft Publisher
2. Select New/blank publication
3. Go to Arrange (top of tool bar), click on layout guide
4. A box will pop up with instructions to set margin widths and a grid guide. A one-inch margin is too wide, so set the margin at a maximum of .5. You want to see some white space around the page.
5. The box below allows you to choose a grid guide. The grids set column widths. This is where you will fit your copy (story). A good range of columns is 3, 4, or 5.
6. Leave the rows (horizontal lines) at 1. You will create your own text and picture boxes.
7. Click ok when you are finished.
8. Go to the tool bar on the side of the screen. Select text. A boxed icon featuring the letter A and some lines representing text identify this.
9. Drag the box to your page to create the banner.
10. Select the font style (remember it should reflect the theme of your page) and the font size. If your title fits, choose 72 pts. You may wish to centre the word on the page.
11. Optional – draw a box around the banner. You can use the rectangle tool located on the tool bar, or use snap-to lines. The box visually anchors the banner on the page. It could also be shaded.

12. Click on text and drag the tool to a point near the banner. Create a second text box that will hold the date of publication and place of publication. The font size should be easily read, yet not compete with the banner or the size of the headlines.

13. Draw a box around the text, or use a hairline to separate it from the headlines and copy below.

14. Click on text and create a headline for your top story. Try to fit the headline into the column(s) space.

15. If you plan to include a subhead, create a separate text box.

16. Now it's time to create a text box for the copy. Click on text and drag it to a single column. Stay within the blue lines. If the text box strays outside the blue lines, the copy will end up spilling into the gutter (pink line). In some cases you may wish to spread the text over two columns, or wrap it around an image.

17. Write the story directly into the text box, or copy and paste the story into the text box. Remember to include room for a byline.

18. When your copy is in the text box, go to the tool bar at the top of the page and click on centre or justify. This will distribute the words evenly across the column, making for a more attractive look.

19. To add a photo or graphic, click on the picture tool and drag it to the column. Insert your art.

20. Create a text box under the picture or graphic for the cut line. Don't forget to include a photo credit.

RUBRIC FOR NEWSPAPER PRODUCTION (APPENDIX C.3)

NAME: _____

	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
CONTENT OF ARTICLE				
5 W's: Who, what, where, when and why	The article is missing key information. It does not include most of the 5 W's.	The article has included some key information. It is missing some of the 5 W's.	The article contains key information. It answers most of the 5 W's.	The article contains key information. It answers all 5 W's.
Sentence structure	The article includes incomplete sentences, run-on sentences, and little variation in word choice.	The article includes some incomplete sentences, run-on sentences, and some variation in word choice.	Most sentences in the article are complete, there are few run-on sentences, and there is good variation in word choice.	The article contains complete sentences, and there is good variation in word choice.
Organization of Thoughts	Ideas seem to be randomly arranged.	The story is a little hard to follow. The transitions are sometimes clear.	The story is pretty well organized. One idea may seem out of place. Clear transitions are used.	The story is very well organized. One idea follows another in a logical sequence with clear transitions.
Spelling and Punctuation	There are frequent errors and common words misspelled. There are many punctuation mistakes.	Most common words are spelled correctly in the article. There are a few punctuation mistakes.	There are few spelling errors in the article. There are no punctuation mistakes.	There are no spelling errors in the article. There are no punctuation mistakes.
PAGE DESIGN AND LAYOUT				
Appearance	Layout guidelines have not been followed.	Some layout guidelines have been followed.	Most layout guidelines have been followed.	All layout guidelines were followed.
Headline	Does not reflect the content of the article. Font style is unsuitable for content.	Reflects the content of the article. Font style is somewhat suitable.	Reflects the content of the article, and fills the column space. Font style is suitable.	Reflects the content and is cleverly written. Font style is suitable and the article fills the column space.
Design details	Design is disorganized, difficult to read, missing a picture or illustration, and date and place are not included on page.	Design is relatively easy to follow. Pictures and illustrations are boxed, and date and place included on page.	Design is easy to read and reflects planning and attention to detail. A picture or illustration is included, and date and place are included on page.	Design is easy to read, visually appealing and reflects good planning and attention to detail. A picture or illustration is included, and date and place are included on page.

COMMENTS:

IMAGES FOR RESEARCH AND WRITE LIKE A RACE HISTORIAN (APPENDIX D.1)

Mr. Punch's Irish Humour in Picture and Story was published around 1910 and is now in the public domain. The booklet is from long after the fictional character of Harriet Healy lived during the play but it provides an example of English stereotypes about the Irish and a strong example of how racial stereotypes were circulated in public.

The booklet can be viewed online or downloaded at:

<http://www.archive.org/details/mrpunchsirishhum00keeniala>

RUBRIC FOR READ AND WRITE LIKE A RACE HISTORIAN (APPENDIX D.2)

NAME: _____

	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
THINKING AND INQUIRY				
Artifact	Student demonstrates limited insight into the artifact and its relevance to Canadian race history.	Student demonstrates some insight into the artifact and its relevance to Canadian race history.	Student demonstrates considerable insight into the artifact and its relevance to Canadian race history.	Student demonstrates a high degree of insight into the artifact and its relevance to Canadian race history.
Creativity	Student demonstrates some understanding of the ideas connected to the artifact.	Student restates much of what is already known and develops with some skill the ideas connected to the artifact.	Student demonstrates inventiveness in his/her exposition regarding the artifact and his/her insights.	Student demonstrates inventiveness in his/her exposition regarding the artifact and his/her insights. The writing adds to and develops ideas presented in class.
Depth of Thought	Student's reflections demonstrate limited analysis.	Student's reflections demonstrate some analysis.	Student's reflections demonstrate careful analysis.	Student's reflections are clear and illustrate deep insight and careful analysis.
COMMUNICATION				
Spelling	Demonstrates limited skill in using the conventions of spelling in writing and editing.	Demonstrates some skill in using the conventions of spelling in writing and editing.	Demonstrates considerable skill in using the conventions of spelling in writing and editing.	Demonstrates a high degree of skill in using the conventions of spelling in writing and editing.
Grammar	Demonstrates limited skill in using the conventions of grammar and sentence structure in writing and editing.	Demonstrates some skill in using the conventions of grammar and sentence structure in writing and editing.	Demonstrates a considerable degree of skill in using the conventions of grammar and sentence structure in writing and editing.	Demonstrates a high degree of skill in using the conventions of grammar and sentence structure in writing and editing.
Structure	Uses introduction, body, and conclusion in a coherent and unified manner with limited degree of skill.	Uses introduction, body, and conclusion in a coherent and unified manner with some degree of skill.	Uses introduction, body, and conclusion in a coherent and unified manner with a considerable degree of skill.	Uses introduction, body, and conclusion in a coherent and unified manner with a high degree of skill.

COMMENTS:

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Image sources

All images used in this study guide are freely licensed.

Cover - William Lyon Mackenzie: <http://en.wikipedia.org/wiki/File:WilliamLyonMackenzie.jpeg>

Pg 5 - Campbell House: <http://www.flickr.com/photos/evaing/5561842281/sizes/z/in/photostream/>

Pg 6 - Town of York: http://en.wikipedia.org/wiki/File:York_1804_Hale.jpg

Pg 7 - William Lyon Mackenzie: http://en.wikipedia.org/wiki/File:Old_City_Hall.jpg

Pg 8 - Alex Dault of Single Thread: David Wistow, Art Gallery of Ontario. Permission granted.

Pg 10/12 - Typography image: <http://www.flickr.com/photos/katietower/4438577616/>

Pg 13 - Coat of Arms: http://en.wikipedia.org/wiki/File:1837_Proclamation.png

Pg 18/20/23/26 - William Lyon Mackenzie: http://en.wikipedia.org/wiki/File:1837_Proclamation.png

