

# STUDY GUIDE

## Calpurnia

By Audrey Dwyer

An NAC English Theatre/  
Royal MTC/Black Theatre  
Workshop Co-production

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# Calpurnia

## Study Guide

Created & Compiled by Ksenia Broda-Milian  
With Contributions from Hazel Venzon

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## Playwright Biography

**Audrey Dwyer** is a multi-disciplinary artist with over twenty years of experience working as an Actor, Director, Playwright, Teacher, Artistic Director, Facilitator and Mentor.

In 2018, Audrey wrote and directed *Calpurnia*, which was produced by Nightwood Theatre and Sulong Theatre. The box office hit was shown to sold out audiences at Buddies in Bad Times Theatre. She was approached to be a co-writer on *The D Cut*, a six-episode series produced by Shaftesbury Films. *The D Cut* can be found on Crave (Canada) and on Shaftesbury's KindaTV Youtube channel. She is one of the winners of the CBC Creative Relief Fund to create a television pilot called *The Gordons*. She wrote and directed *Come Home – The Legend of Daddy Hall* with the Tarragon theatre. It was shared during their audio season in 2021. She wrote her first libretto called *Backstage at Carnegie Hall* with critically acclaimed composer Tim Brady. This will be produced in September 2022. She wrote a radio play called *The Ringtone* for Imago Theatre in Montreal. She has been commissioned by Nightswimming Theatre to write *The Generations*, an epic five-hour drama about the legacy of a Black family over many thousands of years.



She has been working in New Play Development for over fifteen years. She has done dramaturgy with theatres such as Obsidian Theatre, Nightwood Theatre, Factory Theatre, Young People's Theatre and has also worked with Stratford and the Royal Manitoba Theatre Centre.

In 2008, she was the Associate Artistic Director of Nightwood Theatre. In 2015, she won the Cayle Chernin Award for Theatre. From 2016 – 2017, she was the Artistic Director of Cow Over Moon Children's Theatre. She was the Urjo Kareda Artist in Residence at Tarragon Theatre (2018/19) and was also the Assistant Artistic Director during that time period. She graduated from The National Theatre School in 2001. She is an Artistic Associate at the National Theatre School of Canada. Presently, she is the Associate Artistic Director of the Royal Manitoba Theatre Centre.

## Playwright's Notes

Welcome to *Calpurnia*.

In 2011, back when I was an actor, I embodied a maid who was silent during a long and extreme verbal attack. When I spoke about her silence, a co-actor expressed that her silence displayed strength. *Calpurnia* came to be when I took stock of the maids I portrayed throughout my fifteen-year acting career.

If you attended school in Canada, you most likely read Harper Lee's classic American novel *To Kill a Mockingbird*. My piece isn't aimed as a critique of Ms. Lee's text. She wrote a novel that is honest. Her iconic characters inspired me. The character of Calpurnia, the southern maid, is ubiquitous in that era. My play explores the mammy stereotype, American history and the Canadian experience.

As I distilled my ideas, I knew that I wanted to go directly into the home of a wealthy and loving Jamaican Canadian family. The Gordons benefit from high levels of education and social standing and are still judged by a relentless respectability politics and racism.

*Calpurnia* was originally produced in Toronto in 2018. It was met with enthusiasm and excitement. Shows were sold out and audiences lined up around the block to attend. Audiences delighted in the power dynamics that made them uncomfortable. They raved about the complicated layers of racial awareness and social location at play. They laughed, they covered their eyes, their jaws dropped. Some returned to watch *Calpurnia* two or three times.

We're all aware of how much the world has transformed since 2018. Privilege, allyship and intersectionality are terms heard in our homes, workplaces and in the news. Over the past few years, I've made some changes to the script that reflect how much we've learned.

Even if you haven't read Lee's novel, you're in for a treat. The theatre is a fun and fabulous place to laugh, examine ideas and witness dramatic action as it plays out in real time. In these seats, we're able to ponder deep-rooted issues that are brewing in communities both here and abroad. Here, we create memories together.

Julie Gordon and Lee's protagonist Scout Finch are similar. Both burst with vigor. Both are innocent, plucky and want things their own way. Like us, they have plenty to learn. In fact, all the characters do. I invite you to see if you recognize anyone through each character's behaviors and values. There may be someone you recognize on this stage and they might be closer to you than you think.

## Content Overview

**This section may contain spoilers.**

Mature content, and strong language. Topics explored include race and racism, privilege, class, gender, and the book *To Kill a Mockingbird*. Alcohol is drunk onstage, but not to the point of intoxication. Racial stereotypes are depicted. The court case in *To Kill A Mockingbird*, which is about rape, is discussed, though that word is not used. A trial dealing with physical and sexual assault is described, but no details of the assaults.

## Characters

Julie Gordon: 20s, Canadian born, passionate. Daughter of Lawrence, Mark's sister.

Lawrence Gordon: Late 50s, Jamaican-born, Canadian-raised, caring, kind. Julie and Mark's father.

Mark Gordon: Late 20s, Canadian-born, lawyer, warm, caring. Son of Lawrence, Julie's brother.

Precy Cabigting: Mid 40s, born in the Philippines, lighthearted. Housekeeper for the Gordons.

Christine Charter: 20s, Canadian-born, madly in love with Mark.

James Thompson: Late 50s, Canadian-born, lawyer, life of the party.

## Plot Summary

Julie, a Jamaican-Canadian screenwriter, is battling writer's block and innumerable distractions as her family prepares for an important dinner. More accurately, Precy, their beloved housekeeper is preparing; they're mostly getting in the way and arguing about Julie's movie. Passionate and daring, Julie is taking aim at *To Kill A Mockingbird* for its treatment of Calpurnia, the Finch family maid. The project has its detractors – including her brother Mark who loves the book *and* the movie. When he wonders aloud whether Julie can even write this story from her place of privilege, she goes to dramatic lengths at an important dinner to prove him wrong by taking on the role of Calpurnia herself.

## Plot Synopsis

**This section contains spoilers.**

The play takes place in the living room and kitchen of the Gordons' upper-class home on Mother's Day. There is a large portrait of Gloria Gordon, Mark and Julie's mother, who passed away when they were young, presiding over the space.

### Act 1

Julie is in the living room, littered with the mess of last night's party. Precy arrives and the two talk about the dinner that night for Mark. Precy finds a present for Julie, from Mark's partner Christine. Christine is an old crush and good friend of Julie's. Julie and Precy talk about the film treatment Julie is writing based on *To Kill a Mockingbird* from the point of view of Calpurnia, the Black servant. Christine is buying Julie a copy of the book for each character and writing heartfelt inscriptions. Julie lends a copy to Precy, suggesting that she read it on her downtime, and wheedles her into an interview later – not the first interview that Precy has done for Julie while she researches the treatment.

Christine invites Julie to come biking with her, Mark, and Lawrence. Lawrence is speaking on the phone in a put-on Jamaican accent. He reassures the wife of their dinner guest that the whole family will visit them for Jamaican food another time. After the call, Lawrence drops his accent and demands that Julie be at dinner to help impress James Thompson, from an important law firm he hopes will hire Mark. Mark has just appeared in a "thirty under thirty"



article. Lawrence arranged the interview for the article, but Mark doesn't know. Julie wants to tell him, but Lawrence compares it to his introducing Julie to her Hollywood literary agent.

Precy tidies around the family. She congratulates Mark on his article, delighted that while most articles about Black men involve an arrest, Mark's is positive. He thanks her. The family invites Julie out but she wants to write - she has gotten notes that the character's voice isn't right. Christine is startled that this means that Julie might want to cancel their trip to St. Bart's, where they go yearly in memory of both their mothers.

When Lawrence leaves, Mark suggests that Julie should write a screenplay about their dad's immigration, the racism he faced, and his law career. Mark reveals that *Mockingbird* is his favourite book and movie, though he's never watched it with Christine. Julie warns him that he won't like her treatment. Mark reads some of Julie's scenes focusing on Calpurnia. He is upset that the events in the treatment didn't happen in the book, especially things like Atticus Finch not paying Calpurnia. Julie has put these details in to represent the experience of many Black servants at the time, and they argue about it. This grows into a larger dispute about the book until Christine wants to share a story about a high school teacher using the n-word. Julie cuts her off. Christine thought she was being supportive, so is confused and hurt. Mark tries to redirect everyone back to the treatment. Atticus is his hero, while Julie sees Atticus as "the worst." Precy sets the table while Julie passionately describes the classism and racism that she finds in *Mockingbird*; Mark counters that these issues are about the time period. Julie thinks *Mockingbird* is controversial for the wrong reasons. "There is nothing in this book that incites people to make change in their communities, to stop oppression when it happens... this book makes everyone feel so good they don't see the problem." The fight gets more heated; Mark leaves.

Christine is supportive of the screenplay. She changes the subject to St. Bart's. When Julie refuses to go, Christine leaves, upset. Precy works around Julie, scolding her for swearing. Lawrence comes to talk to his daughter. Julie explains that she's tired of justifying why a story about a Black woman should be told. With his comments about the voice of the character, Julie feels like her agent is saying that she's "not Black enough" to write this movie. Lawrence reassures her and suggests that she "Do whatever you need to do to write this... do that research, get in there, how she speaks, understand her and get to it." He reiterates that she must come to dinner.

Julie reads the article about Mark. When he and Christine return she congratulates him, but Mark wants to talk about her treatment. He thinks that she should not be writing about "a Poor, Black, Lower Class, Uneducated African American woman living in the Deep South, during the Depression" when she is rich, doesn't visit family in Jamaica, and knows no Black men besides him and their father. He agrees with her agent that she can't find Calpurnia's voice because she isn't Black enough. Christine tries unsuccessfully to smooth things over and the couple leaves for their bike ride.

Julie interviews Precy, asking about being a housekeeper, her wishes, and experiences. Precy asks if Julie wants to know about her friends, music she likes, or her days off, but Julie redirects to duties and uniforms. When Julie asks what it feels like to be a servant, Precy retorts she isn't one. Saying she'll be back for dinner, Julie runs out the door.

## **Act 2**

That evening, Lawrence, Mark, and Christine welcome Thompson. Julie enters in character as a Southern maid, complete with costume and dialect. She plays the servant, wrestling James' jacket from her brother to hang it up, but Precy ultimately snatches it. Lawrence explains about Julie's writing and that she's trying to get inspired. The family is on edge, but Thompson is unfazed. In the kitchen, Mark tries to get Julie to "be normal." Precy brings lemonade to the living room, but Julie takes the tray. Julie continues to speak to everyone as Calpurnia, increasingly upsetting Mark. When Thompson's lemonade is too sweet, Julie takes it to the kitchen. Lawrence shows Thompson Mark's article on his phone.

In the kitchen, Precy accuses Julie of adding sugar to the lemonade, and Christine tries to stop Julie, who answers in character. In the living room, Thompson is raving about a Jamaican restaurant that Lawrence has never been to, but Mark also loves. They talk about the article. Mark narrates the story of his client, on trial for assaulting his partner. Thompson is amused at Mark's making the woman he is cross-examining feel relaxed and being a "nice guy." The topic turns to Lawrence's past. Thompson guesses that he must have been the only Black kid in his school. He continues to grill him about Jamaica. Lawrence doesn't visit, but Mark travels there. They discuss Christine's life.

Precy arranges the hors d'oeuvres she has made, while Julie sets out popcorn chicken and sauce from Popeye's Chicken. Precy attempts to serve their guest, followed by Julie. Back in the kitchen, Julie will not let Precy test the lemonade. Precy fumes.

Thompson talks about his daughters' weddings, speaks in Patois, and asks Mark invasive questions about his relationship, causing Christine to leave. Lawrence and Mark discuss the trial and Thompson is fascinated by Mark's empathy for the plaintiff.

Precy and Juile bring in dinner. Thompson makes Christine uncomfortable by talking about her having children with Mark. Julie says a long Southern Grace as Calpurnia. Mark continues the trial story, talking about making the woman on the stand comfortable, and Thompson asks whether Mark is dangerous, since he's a big guy. Mark discovers the Popeye's bag, and Precy accuses Juile of making everyone sick. Thompson jokes that Calpurnia should cater their next party, and Julie's response shocks Lawrence. Thompson shrugs it off as "kids!"

Precy and Christine keep insisting that Julie stop. Christine speaks about their girls' weekend to honour their moms. Getting more emotional, Christine reads the inscriptions in the copies of *Mockingbird* aloud. Julie, as Calpurnia, responds that she "can't read those. You never learned

me how to read.” At this, Precy confronts Julie and Mark, reminding them that she rocked them to sleep, fed them, and taught them both to read. She throws down the copy of *Mockingbird* that Julie lent her. Julie drops the character.

Thompson tells Mark that they’ll talk about his place at the firm, despite the evening being the most racist thing he’s seen in his life. Christine retorts that racism is prejudice plus systemic power, which Mark and Julie don’t have over Christine or Thompson. She accuses him of racism, for only coming because he needed a Black lawyer on staff. Thompson brings up his Black wife and kids, but Christine reminds him of the privileges he holds, getting more passionate. Mark and Lawrence try to rein Christine in, and she finally pulls back. Thompson says it’s all right, and that his firm’s Diversity Officer says that when you learn something new, you should sit with it. He tells Mark that Christine has spirit, and Mark should marry her, winking at them as he leaves.

Lawrence asks Julie what she learned. When Julie says that she felt invisible, Precy asks if the family think she’s invisible. Julie explains she was angry that her writing was seen as a joke, but Mark is upset by this and by her taking over the evening. Precy accuses Lawrence of spoiling his children. Mark says only Julie is, but Julie reveals that Lawrence set up the article. Lawrence confesses to arranging the meeting with Thompson, and Mark’s first law firm job as well. Julie and Mark express their appreciation for his care, but Mark asks him to step back. Lawrence goes upstairs.

Mark apologizes to Precy on behalf of the family, while Julie insists that she doesn’t equate performing Mammy culture with Precy’s work. Her work is about anti-Black racism, and experiences of BIPOC people are not all the same. Christine and Julie speak of Thompson as the epitome of white privilege, and Mark agrees that while certain comments “bugged” him, he doesn’t want to talk about race with Christine right now. Julie explains to Christine that’s because it’s a deeply intimate thing, encompassing both joy and pain. Sometimes Christine’s reactions take up all the space, and Julie needs to be able to feel her own emotions. They tentatively make up as Julie expresses she needs space, and Christine gives it to her.

With Mark and Christine gone, Precy accuses Julie of making fun of her. Julie reiterates that Mammy culture differs from the stereotypical Filipino maid, but that they are both colonized. Precy says that we are one people in the eyes of God, and that “things are the way things are.” Julie points out that all their communities can advance but should acknowledge “what you say underneath what you say,” like Precy’s point about Mark’s article. She asks Precy how it feels to work for a Black family. Precy says that Lawrence is kind and pays her well. Julie presses her to answer how it feels but Precy gathers her things and leaves. Julie turns to her mother’s portrait and implores her to help her find her own voice.



## Contextual Background

Contributed by Hazel Venzon

### Mammy Culture

**“Mammy Culture is also about class. Created so that people could be nostalgic about their servants.... Entertainment versus Real Life.” - Julie**

The mammy figure, according to psychologist Chanequal Walker-Barnes, “was a largely mythical figure with little basis in the lived experiences of [B]lack women.” It is a racial caricature, constructed during slavery, and popularized through minstrel shows. The stereotype is of a “large, independent woman with pitch-black skin and shining white teeth” (Jewell, 1993). Wearing a drab dress and head scarf, she does domestic work and cares for the children of a white family; she is extremely devoted to them and “lived to serve her master and mistress. The Mammy understood the value of a white lifestyle” (Green) and loved the white children she raised, even more than her own. Because Mammy was depicted as obese, matronly, and masculine in her looks and personality, she was the “antithesis of the European standard of beauty” and not a threat to white women (Jewell, 1993).

Although she treated whites with respect, the Mammy dominated her children and husband, the Sambo, with her temper. This was used as evidence of how a Black man was simple-minded, docile, and inferior to a white one. The Sambo stereotype flourished during the reign of slavery in the United States. In fact, the notion of the “happy slave” is the core of the Sambo caricature, and along with Mammy was used to show that enslaved people were content.

The Mammy stereotype was featured on many consumer goods and depicted in stories and films by such as in *The Birth of a Nation* (1915), *The Jazz Singer* (1927), and *Gone with the Wind* (1939). *Gone With the Wind*, published in 1936 by Margaret Mitchell, helped to keep the mythical past of African-Americans in the old South alive. Its sales have only been surpassed by the Bible, and the movie is one of the biggest box office successes in history (Green).

Most of these characters, in historical or modern depiction, exist to serve the narrative of the white protagonist. Throughout history this avatar has “served for nostalgia for whites concerned about racial equality.” [BBC Culture discusses the history and depiction of these figures in film through the ages.](#)

Although much has changed since the days of Sambo, Mammy, and other caricatures like Jim Crow, the Savage, Aunt Jemimah, Sapphire and Jezebel, similar stereotypes of African-Americans exist still today. Author Joseph Boskin states that “...there should be little doubt that aspects of Sambo live on in the white mind and show through the crevices of American culture in subtle and sophisticated ways.” A modern stereotype is the violent, brutish African-American male (which is touched on in *Calpurnia* by both Precy and Thompson’s impressions). [Read more about the ongoing impact of stereotypes here.](#)

## Modern Heroes

**JULIE:** What's it like working for a Black family?

**PRECY:** It's fine.

**JULIE:** Fine?

**PRECY:** ... I like it here. Your Dad has always been kind to me. / He pays me very well.

**JULIE:** He Pays you very well. But how do you feel?

**Silence.**

In her treatment, Julie is trying to highlight abuses and injustices faced by Black domestic workers like Calpurnia. Mark attributes this to time period, and Julie makes the point that racism is not over. A change in time period also does not mean that domestic workers are universally well-treated, especially those who leave their home countries to pursue work. In Ella Parry-Davies' research, migrant worker Sara narrates confrontations with her first employer,

“who would add hours to her work by bringing extra piles of clothes to iron for members of the extended family, or would make excuses to withhold Sara's salary at the end of each month. Sara describes the exhaustion of demanding respect and rights, both through negotiations with her employers and through ten years of activism on a national scale.

Her account points out how the everyday can bring about a feeling of being 'worn out or worn down' by routine confrontations, even alongside the hope of incremental change.”

Precy doesn't experience the same life as Sara, but she may have similar feelings. Migrant domestic workers all over the world deal with abusive, exploitative environments.

## Bagong Bayani: Modern Heroes

'Bagong Byani' translates to Modern Heroes - a phrase that portrays a migrant domestic worker who takes great risk to stay employed - simultaneously 'victim'izing and 'spectacular'izing the worker. The term has grown popular in the Philippines as a common saying/slang, and as a result, disconnects the domestic worker from the reality of their real-life work experiences and real-life working conditions.

Examples of effects that real-life migrant domestic workers face:

- physical: hypertension, chronic pain, diabetes, poor sleep
- mental health problems: depression, anxiety
- addictive behaviors: gambling, alcohol misuse
- structural, linguistic, financial, and cultural barriers to healthcare

Examples of real-life working conditions can include:

- poor treatment and abuse by employers
- lack of privacy and inadequate sleeping areas in employers' homes or in crowded boarding houses
- language barriers
- inadequate and poor enforcement of labor protections
- discrimination

As a headline, you might read “Modern” and misinterpret that as spectacular or even glamorous. It’s this play on words that creates a branding; misinterpreting Modern Slavery for Modern Heroism. By using this phrase as common slang, it blurs the reality of exploitation and abuse toward migrant domestic workers, allowing the truth to be less real and less painful.

When domestic workers are branded as a Hero with 3 M’s (“Masipag”, hardworking; “Matalino”, intelligent; “May abilidad”, highly skilled) a structure of exploitation and abuse is concealed within the framework of employment - especially for live-in domestic workers where HOME is the site of abuse.

Migration is increasing globally. In the past 10 years, the number of labor migrants has grown from 191,269,100 to 243,700,236. Approximately 5000 “unskilled” Filipino workers leave the Philippines each day. They are motivated to seek employment abroad due to poverty and lack of job opportunities. Female migrant domestic workers are particularly vulnerable, since many work within private homes, isolated from community support. Domestic workers are at risk for physical, mental, and sexual abuse. Their marginalized status presents numerous and compounding challenges to their well-being.

Audrey Dwyer uses *Calpurnia* to explore racism, classism, and power. Dr Ella Parry-Davies at the Royal Central School of Speech and Drama, University of London, also uses an art form to share research on these subjects. [‘Home-Makers: Urban Expertise in the Philippine Diaspora’](#) is a three-year research project funded by the British Academy. It explores how domestic and care workers from the Philippines create a sense of home while living and working abroad, and how the cycle of migration shapes how returnees re-make their homes. Ella has partnered with migrant domestic and care workers to share their stories as soundwalks.

Making a soundwalk begins with a migrant worker choosing a place that is meaningful to them. After going for a walk and recording a conversation there, they work together to edit the recording for listeners. [The soundwalks are available online](#), and can be experienced outside of the sites where they were recorded.

A soundwalk expresses just a fragment of a person’s experiences and perspectives. They aim to centralize migrant workers’ own decision-making about what story to tell; not to fully capture an individual’s life story or an experience shared by an entire population. While the experiences in the soundwalks might not exactly match the character of Precy, Ella points out, “[d]omestic and care workers labour in other peoples’ homes, often with precarious and limited domestic space of their own” which we hear about *Calpurnia*. As listeners, the soundwalks “ask us to acknowledge the limits of our understanding, as well as our points of affinity, alliance or empathy,” and can help us think and learn about the real people who Precy is based on.

Many soundwalks discuss difficult situations. Each page introduces the topics and notes potentially triggering content so you can decide whether to listen to or read the whole piece.

## Playing Precy

Transcript of an interview with actor Rochelle Kives, conducted by Hazel Venzon

### In what ways did you prepare to play the role of Precy?

ROCHELLE: Uhm, you know, it's funny. My mom has been my go-to for so many things, obviously, and I've been watching a lot of Filipino TV - like a lot! But mostly asking my mom stories about my grandma. You remember my grandma?

HAZEL: Oh, sure!

ROCHELLE: She was with us Monday to Friday, would always walk us back and forth to school, I slept in the bed with her! She cleaned, she'd do everything because my parents were both working. She was our live-in nanny, but she was grandma as well. And so I've been asking, like, remembering what it was like, you know, having my grandma as Precy. She was our Precy! I'd ask my mom all the questions like "Did grandma like coming to our house Monday to Friday?" "Was it weird for you to ask her to like clean?" My mom said Grandma never complained - never complained.. She did all our laundry... She did everything. Essentially, her job in Canada was to raise us.

But also remembering when I'd go to my father's side of the family, like for high holidays, and all of their helpers were always Filipino, always. And I remember, whenever we'd go there, my mom would always help them serve the food on high holidays and I was like "No Mom, no, like, just be a guest.". But she could never do that.

Oh, and obviously, my mom also helped me with the accent. Like always, when I'm not sure about something, I watch YouTube. So I've been watching tutorials on how to speak in a Filipino accent. Sometimes I second guess how much I think I'm Filipino, but I tell myself - "No, I've lived it. I am it".

So it has been interesting pulling out memories from my past and thinking about all these people in my life who I can draw from. I want to bring those women with me when I play Precy.

### Have you ever played a Filipina character in a production?

ROCHELLE: I have yes, in the play that short piece that you [Hazel] directed and Primrose [Madayag Knazan] wrote and Royal MTC produced! *Where. Are. You. From.* for *Tiny Plays Big Ideas*.

HAZEL: Oh yes! Wait, before *Calpurnia*, that show was the *only* time you played a Filipina character?

ROCHELLE: Yes, really. I've been in workshops for plays but have only played a Filipina woman once in a production.

HAZEL: oh, so very recently have Filipina roles started popping up for you?

ROCHELLE: Calpurnia will be my first full-length play. So it's a big deal.

**Do you think being a domestic worker would be harder than being a mom?**

ROCHELLE: Even though our work is emotionally draining, we still get to love what we do. And we're like scrambling and feeling things all the time. But we don't wash dishes. We don't change diapers. We don't cook all day for someone else. You know, we don't. And to me when I take care of my daughter that's the hardest job in the world. And I actually find it interesting because the past month I've been a full time mommy while getting ready for the show. And I'm like, nothing exhausts me more than being a full time mom because you're cooking. You're cleaning. When I have a bad day, I look like I've aged 10 years. I'm grumpy. I want to buy myself a treat! I recognize my privilege that I don't understand what it's like to work as hard as they do for someone else's children. I do not work as hard as they do. And I'll never pretend to, I'll never truly know.

HAZEL: Yeah, same. You know, a lot more is riding on their success, as well. And yes I also won't ever know that kind of feeling or degree of pressure that overseas domestic workers will feel. No way. I think that's also in no way an excuse, but it does.. It does justify why - there are other options out there to keep your family alive.

**What's your favorite Precy scene? Why?**

ROCHELLE: I love the scene where Julie is interviewing Precy. And Precy tells her why she loves what she does and Julie's surprised by that because she finds it hard to believe you can love being a maid.

Why I love that scene is because you get to hear Precy defend herself, see the pride she takes in doing a great job at her job. That she loves her job, she loves them, she loves coming to a place that makes her happy, she loves making money so that she can support her family in the Philippines. I love that about Precy. I love that Julie just can't believe the simplicity of liking your job, even if your job is being a maid.



Rochelle Kives as Precy and Emerjade Sims as Julie. Photo: Dylan Hewlett

## Glossary

Definitions with a \* were provided by playwright Audrey Dwyer as precursor to the script.

**\*Allyship** - An active, consistent, and arduous practice of unlearning and reevaluating, in which a person in a position of privilege and power seeks to operate in solidarity with a marginalized group, a lifelong process of building relationships based on trust, consistency, and accountability with marginalized individuals and/or groups of people, acts are done not out of guilt but out of responsibility, the expectation is that an ally does their own research and does not expect to be taught by others. For more information, visit: [theantioppressionnetwork.com/allyship/](http://theantioppressionnetwork.com/allyship/)

**Beres Hammond** - A Jamaican singer with group and solo career, especially popular in the mid-1980s and 1990s. He is known for his “soul-driven vocal style” that takes influences from classic rocksteady, American R&B, and crossovers into hip-hop fusion and “socially conscious roots reggae.”

**Brampton** - A city in Ontario within the GTA (Greater Toronto Area). Brampton is situated on the traditional territory of the Haudenosaunee, Huron-Wendat, and Anishinaabe, including the Mississauga. The land is covered by the Ajetance Purchase (1818). The 2016 census counted people of 234 different ethnic origins. It was incorporated as a town in 1873, and as a city in 1974.

**Carnival** - The Toronto Caribbean Carnival is billed as North America’s largest cultural celebration. The multi-week event showcases Caribbean traditions and arts and culture with parades, food, fetes,

musical performances, and oral traditions such as storytelling.

**Exotifying** - The word “exotic,” from “from the outside,” is often used to describe something or someone foreign to the viewer. Most basically, to exotify is to treat something as exotic or unusual. This can lead to ascribing stereotypes to a person and romanticizing those stereotypes, based on how they are “different” from what a person, often a person with privilege, sees as “normal.” [For more information about exotifying, how it is harmful, and how to avoid it, please see this link.](#)

**Forest Hill** - A Toronto neighbourhood - a former village amalgamated into the city in 1967. It is described as one of the Toronto’s “most prestigious districts.”

**\*Intersectionality** - The interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage. This concept was termed by Black feminist scholar Kimberlé Crenshaw in the 1980s.

**Lumpia** - Spring rolls, deep fried or fresh, common to Indonesia and the Philippines. A sweet or savoury filling is wrapped in thin pastry similar to a crepe.

**Method actor** - Method acting is a technique by Lee Strasberg, based on the work of Stanislavsky. It involves using sensory memories of a situation to give an



intimate, realistic performance. Some performers might fully immerse themselves in the life of their character in preparation for a performance.

**Patois** (*written in stage directions, and Mark speaks in Patois on a few occasions*). While Patois, also known as creole, is generally defined as a dialect or regional form of a language that differs from that language's standard literary form, Jamaican Patois has been used in writing for approximately a hundred years. It comes from a blend of words which have roots in English, French, and West African languages (especially Akan, primarily spoken in Ghana), with unique words, phrases, and structural elements. It is mostly spoken among the Jamaican diaspora and in Jamaica, often as a native language.

**\*Privilege** - Unearned access to power enjoyed by a dominant group, giving them economic, political, social, and cultural advantages at the expense of members of a marginalized group. It reduces the likelihood of someone from said dominant group to face various forms of violence that would otherwise be guaranteed.

**Respectability politics** - the belief that conforming to prescribed, mainstream appearance or behaviour standards will protect a person who is part of a marginalized group from prejudice and systemic injustice. [This link has more about the term and why the philosophy is problematic.](#)

**Slut-shaming** - A practice that deliberately attempts to discredit, criticize, or demean someone by associating them with violating

expected appearances and behaviour related to sexuality, such as displaying sexual immodesty or promiscuity. Slut-shaming is disproportionately applied to people other than cisgender heterosexual men.

**Soca** - standing for "soul of calypso," a type of high-energy, popular music that developed in 1970s Trinidad and Tobago by artist Lord Shorty. It is closely related to calypso music, but is faster and integrates influences from other cultures as well as synthesized sound and electronic production. Since the 1980s, soca has continued to evolve by artists from many anglophone Caribbean countries.

**St. Barts** - Short for Saint-Barthélemy, a Caribbean Island that is a semi-autonomous region of France.

**\*Systemic racism** - The policies and practices entrenched in established institutions, which result in the exclusion or promotion of designated groups. It differs from overt discrimination in that no individual intent is necessary. It manifests itself in the following two ways. Institutional Racism is racial discrimination that derives from individuals carrying out the dictates of others who are prejudiced or of a prejudiced society. Structural Racism is inequalities rooted in the system-wide operation of a society that excludes substantial numbers of members of particular groups from significant participation in major social institutions.

***To Kill a Mockingbird*** - A Pulitzer Prize-winning novel, published in 1961, written by Harper Lee. It explores issues of race and

justice in the Depression-era American South, through the eyes of child Scout Finch. In this play, Julie uses this book as a jumping-off point for her screenplay, but she focuses on the character of Calpurnia, the Black woman who is the Finch family cook and mother figure to Scout. Scout's father Atticus is a white lawyer who defends a Black man against a false rape charge. *Mockingbird* is a frequently challenged or banned book, mostly for strong language, discussion of sexuality and rape, and racial slurs. In *Calpurnia*, Julie says "this book is considered controversial. But for the wrong reasons." Writer K. W. Colyard agrees, saying "Lee's is not the best book to teach white kids about racism, because it grounds its narrative in the experiences of a white narrator and presents her father as the white savior in spite of the fact that he fails miserably at saving the man he was contractually obligated to rescue." [You can read the rest of Colyard's thoughts here](#) and [learn more about the history of \*To Kill a Mockingbird\* controversy at this link](#). Detailed synopses and analyses of the book,

including a look at the character Calpurnia, are available at [Sparknotes](#).

**Treatment** - Julie is writing a treatment before moving on to her screenplay. A screenwriting tool, a treatment is a document that presents the story idea of the film. They are often written in present tense, in a narrative-like prose, and include a story summary and character descriptions.

**Victim blaming** - an attitude suggesting that the victim of an event rather than the perpetrator holds responsibility; it assumes that the victim did something to provoke the event by their actions, words, appearance, etc. You can [read more about victim blaming here](#) and this link has an [explanation in the context of sexual assault](#).

**\*White supremacy** - An historically based, institutionally perpetuated system of power, exploitation and oppression of continents, nations, and peoples of colour by white peoples and nations of the European continent, for the purpose of maintaining and defending a system of wealth, power, and privilege.



Ray Strachan as Lawrence, Emerjade Sims as Julie, Kwaku Adu-Poku as Mark, and Ellie Ellwand as Christine discussing Julie's writing and Mark's article. Photo: Dylan Hewlett

## Curriculum Connections

Attending Royal MTC's production of *Calpurnia* and discussing it, or participating in some of the suggested or similar activities, could fit into Manitoba Senior Year curricula in Drama, Music, Visual Arts, English Language Arts, and Social Studies/History.

### Music (Senior Years)

Creating: The learner generates, develops, and communicates ideas for creating music.

- M-CR1: The learner generates ideas from a variety of sources for creating music.
- M-CR2: The learner experiments with, develops, and uses ideas for creating music.

Connecting: The learner develops understandings about the significance of music by making connections to various times, places, social groups, and cultures.

- M-C1: The learner develops understandings about people and practices in music.
- M-C2: The learner develops understandings about the influence and impact of music.
- M-C3: The learner develops understandings about the roles, purposes, and meanings of music.

### Visual Arts (Senior Years)

Creating: The learner generates, develops, and communicates ideas for creating visual art.

- VA-CR1: The learner generates and uses ideas from a variety of sources for creating visual art.
- VA-CR2: The learner develops original artworks, integrating ideas and art elements, principles, and media.

### Drama/Theatre (Senior Years) -

Making: The learner develops language and practices for making drama/theatre.

- DR-M1: The learner develops competencies for using the tools and techniques of body, mind, and voice in a variety of contexts.

Creating: The learner generates, develops, and communicates ideas for creating drama/theatre.

- DR-CR1: The learner generates ideas from a variety of sources for creating drama/theatre.
- DR-CR2: The learner experiments with, develops, and uses ideas for creating drama/theatre.

Responding: The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.

- DR-R1: The learner generates initial reactions to drama/ theatre experiences.
- DR-R2: The learner critically observes and describes drama/ theatre experiences.
- DR-R3: The learner analyzes and interprets drama/ theatre experiences.
- DR-R4: The learner applies new understandings about drama/ theatre to construct identity and to act in transformative ways.

## **English Language Arts (Senior 1 through 4)**

General Learning Outcome 1: Explore thoughts, ideas, feelings, and experiences.

Express ideas 1.1.1

Consider others' ideas 1.1.2

Experiment with language and forms 1.1.3

Develop understanding 1.2.1

Explain opinions 1.2.2

Combine ideas 1.2.3

Extend Understanding 1.2.4

General Learning Outcome 2: Comprehend and respond personally and critically to oral, print, and other media texts.

Prior knowledge 2.1.1

Experience various texts 2.2.1

Connect self, texts, and culture 2.2.2

Appreciate the artistry of texts 2.2.3

Forms and genres 2.3.1

Experiment with language 2.3.4

Create original texts 2.3.5

General Learning Outcome 3: Manage ideas and information.

Access information 3.2.4

Make sense of information 3.2.5

Develop new understanding 3.3.4

General Learning Outcome 4: Enhance the clarity and artistry of communication

Choose forms 4.1.2

General Learning Outcome 5: Celebrate and build community.

Compare responses 5.2.1

Relate texts to culture 5.2.2

Appreciate diversity 5.2.3

Cooperate with others 5.1.1

Work in groups 5.1.2

Use language to show respect 5.1.3

## **Social Studies**

All Grades - Social Studies Skills

Critical and Creative Thinking

Communication

Grade 9 Cluster 1: Diversity and Pluralism in Canada

9.1.2 Human Rights

9.1.3 Living Together in Canada

9.1.4 Integration and Pluralism

9.4.2 Engaging in the Citizenship Debate

9.4.3 Social Justice in Canada

## Grade 11 History of Canada

### Grade 12 Global Issues: Citizenship and Sustainability

Attending, discussing, and/or doing an activity about the play, particularly in regards to privilege and power, could correlate with Pillars of Learning and Enduring Understandings:

#### Learning to Know

Seek knowledge from diverse sources and perspectives.

Use creative, critical, and systems thinking to address complex questions.

Explore alternative approaches to issues without fear of challenging the status quo.

#### Learning to Do

Cultivate and share personal skills, talents, and gifts.

Demonstrate care and respect through language and actions.

Be an empowered and committed agent of change.

#### Learning to Be

Be willing to contribute to the present and future well-being of all.

Be introspective and self-aware.

Acquire a strong sense of self-knowledge and personal identity.

Accept and express multiple identities, allegiances, and influences.

Know how to be and how to live with others in shared spaces.

#### Learning to Live Together

Respect diversity and value equity.

Respect the inherent, inalienable, and universal nature of human rights.

Understanding: Political systems distribute power, privilege, and wealth in different ways, some more justly than others.

Understanding: A just society respects human diversity and recognizes universal, equal, and unalienable human rights.



Rochelle Kives as Precy, Ellie Ellwand as Christine, Kwaku Adu-Poku as Mark, Arne MacPherson as Thompson, and Ray Strachan as Lawrence beginning their dinner party. Photo: Dylan Hewlett

## Discussion Questions

Originally created by Karen Gilodo in collaboration with Audrey Dwyer

### Pre-show:

- What is racism?
- What is oppression?
- What is “white supremacy”?
- What does the term “tone deaf” mean? Do you think it should be used?
- Should we read books deemed “classics” if there is racist content in it?
- What does it mean to be an “Ally”? What are some recent examples of allyship?
- In Alabama, a publishing company took the N-word out of Huckleberry Finn and replaced it with “Slave”. Should books be altered? If so, why? If not, why not?

### Post-show:

- Mark refers to Atticus Finch as “one of the good guys”. Why does he see him this way? How does Julie see him, and why?
- Describe Precy. What does she think of Julie’s actions? Do you agree with her claim that Julie and Mark are “spoiled”?
- Describe Thompson’s connection to Jamaica.
- At certain points Thompson makes reference to Mark’s body and asks questions about Lawrence’s background. How did the audience respond during these moments of the play? Did Thompson’s questions/comments seem appropriate? Why? Why not?
- Describe Christine’s reaction to Thompson’s comment that “That was by far the most racist thing I’ve ever seen in my life.”
- Julie says she’s “not into yoga” and that she wonders about who is there and who’s not. What does she mean by that?
- At the end of the play, Julie educates Christine about racism. Why does she do this? What are different ways to learn about racism?

## If the class has read To Kill a Mockingbird

### Pre-show questions:

- Should TKAM be taught in schools?
- Describe Atticus Finch. Is he a hero?
- Describe Calpurnia. What do you think her life was like?

### Pre-show Exercise: Who is Calpurnia?

Go through the book and find any information you can about Calpurnia. Words that describe her, information about her past, what her daily life would have been like.

Outline a human figure – you could trace a classmate to make them life-sized. On the outline, fill in everything you know about Calpurnia and where you might locate that information on her body. For example, if she says something loving to Scout, write the quote on her heart or in her brain or wherever you think it is appropriate. When you have completed the outline, examine the observations. What is missing? What would you like to know about Calpurnia? Repeat the activity above for some other characters. Which characters are most fully realized?



## Activities

**Pre-show activity – Impact vs Intent:** (originally created by Karen Gilodo with Audrey Dwyer) Discuss these articles in groups. What is the intention behind it? How was it received by the public? What are your thoughts?

Article 1: [Wine pairings for Oscar-winning movies](#) (scroll to the second pairing, for *12 Years a Slave*) and responses from [The Root](#) and from the [Columbia Journalism Review](#).

Article 2: The Safety Pin Campaign – Huffington Post [article from November 11 2016](#), and a [response from November 12 2016](#).

**Story to screen:** Choose a short story or novel (or chapters of a novel) and go through the process of preparing a treatment, and then writing a scene of the screenplay. Consider whether you might make changes in the translation from book to film in terms of perspective, emphasizing certain moments or relationships, or leaning into a theme - and why.

For the treatment you will need to determine the important things to focus on, rough character arcs, and a catchy title. [This article has a clear and concise explanation of film treatments](#).

This can be taken a step further by writing a scene of the screenplay, setting up the shots and changing narrative scenes into dialogue. [Some screenwriting techniques are available here](#).

**Retelling through another lens:** Choose a story, book, play, or film and retell an event from the perspective of a character other than the main one. This could be narrative, as a scene, or an artistic response. Consider who this other character is and how they might see things differently than the perspective that the original author has chosen.

*In the above two activities, we can understand the issue that Julie runs into of whether every person is the “right” author to tell every story. In these activities, students can keep an eye out for issues of perspective that would require consultation or for the author to have certain experiences for them to publish or profit from this in the real world. This topic could be discussed as a class or in groups.*

**Learn about the experience of being an immigrant to Canada in a modern context:** Read the words of Diana Dai, a film director, and then watch *My First 150 Days* from 90th Parallel Productions and discuss as a class. Do you see any similarities to Precy’s experience? Empathize with the character and those with similar experiences. Respond to the film and experience of the character in the play artistically, via visual art, music, or a literary response like a poem or reflection. The documentary is available here: <https://tinyurl.com/MyFirst150Days> and Diana’s thoughts are here: <https://tinyurl.com/DianaDaiArticle>

More perspectives of Filipino immigrants to Canada are available at:

<https://pier21.ca/content/the-immigration-story-of-tracy-tenedero-filipino-immigrant>

<https://www.cicnews.com/2014/01/story-filipino-immigration-canada-013193.html#gs.xf2yw4>

<https://www.heritagetoronto.org/explore-learn/diversity-story-filipino-community/>

**Understanding and exploring “firsts”:** The character of Lawrence Gordon is “the first Black judge in Ontario.” Due to systemic racism, homophobia, misogyny, ableism, and other discriminatory laws and attitudes, there are many fields where people other than white cisgender males were not able to openly participate or whose contributions went unacknowledged for various periods of time. Students could research the life and journey of someone who became “the first in Canada” in a field that interests them. Think about intersectionality of groups, and while researching the obstacles these people had to overcome, remember to acknowledge where those obstacles came from in the first place. Present this research as a written essay, other literary response like a poem, monologue, or scene, visual art piece, or musical response. This could be done as an individual project, in groups, or the teacher could select a figure that the class researches together.

These resources may be a place to start learning about noteworthy Canadians, but there are also many other equity-seeking groups whose contributions could be explored not listed in these suggestions.

<https://tinyurl.com/23BlackCanadians>

<https://tinyurl.com/CanadianHeritageBlackHistory>

<https://tinyurl.com/CanadianHeritageAsianHistory>

<https://tinyurl.com/IndigenousHistoryMakers>

**Exploring identity:** The Safe Zone Project focuses on LGBTQ\* awareness and allyship, offering many activities about identity and privilege, not necessarily LGBTQ\* specific. This activity about explores different identities and allows students to discover things they have in common and where they differ, and engage in thoughtful dialogue about these identities. The lesson allows you to choose broad identities or more targeted, specific ones, depending on your comfort and your students’. Below are the main questions explored. Here’s the link to the entire lesson: <https://tinyurl.com/SZidentity>

Identity Questions

1. The part of my identity that I am most aware of on a daily basis is \_\_\_\_\_.
2. The part of my identity that I am the least aware of on a daily basis is \_\_\_\_\_.
3. The part of my identity that was most emphasized or important in my family growing up was \_\_\_\_\_.
4. The part of my identity that I wish I knew more about is \_\_\_\_\_.
5. The part of my identity that garners me the most privilege is \_\_\_\_\_.
6. The part of my identity that I believe is the most misunderstood by others is \_\_\_\_\_.
7. The part of my identity that I feel is difficult to discuss with others who identify differently \_\_\_\_\_.
8. The part of my identity that makes me feel discriminated against is \_\_\_\_\_.

**Power flower:** Several versions of this activity exist. It serves to discuss and determine which groups hold the most power/privilege in our society, and where their privileges lie. This activity is not meant to guilt or shame, but to build awareness, a tool to allyship.

1. Hand out or draw blank “power flowers.” On the innermost petal write different identity categories (race, gender, language).
2. Discuss as a class or in small groups who holds power within those identity categories in our society (eg for gender identity, cisgender) Write those groups on the outer petal.
3. On the middle petals, fill in how you as an individual identify in each category. If the outer and inner petals match, you belong to the socially dominant group in that category and access privileges that group enjoys.
4. Debrief and discuss discoveries. Students are under no obligation to share the groups they belong to, but they may have had an “aha moment” that they would like to share. Remind students that it is important to think about these privileges intersectionally, that no one exists as only one identity. It is also important not to rate or rank oppressions.

You can find more details about power flower activities including variations, discussion questions, and tips for facilitators from these sites and others:

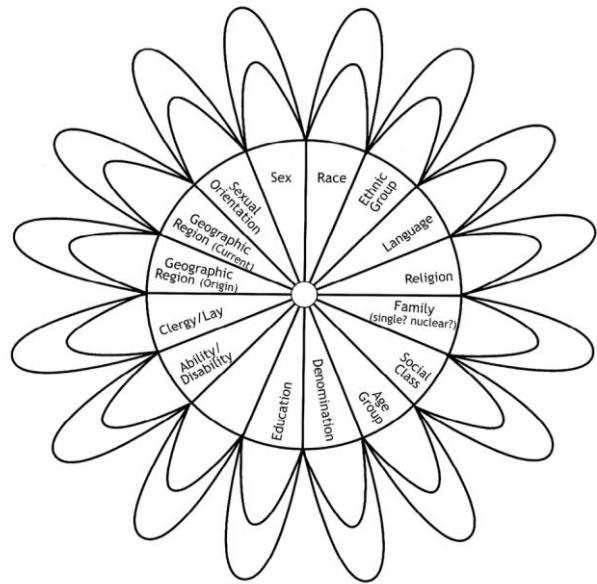
A Tool for Everyone article: <https://tinyurl.com/39hfrrtw>

LGBTQ2S Toolkit: <http://lgbtq2stoolkit.learningcommunity.ca/training/power-flower/>

CCDI (Page 19 of this document): <https://tinyurl.com/PowerAndPrivilegeCCDI>

MARL: <https://tinyurl.com/PowerAndPrivilegeMARL>

**The Power Flower**



Adapted with permission from *Educating for a Change* by Rick Arnold, Bev Burke, Carl James, D'Arcy Martin, and Barb Thomas (Toronto: Doris Marshall Institute for Education and Action and Between the Lines Press, 1991).

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That All May Be One – A Resource for Educating toward Racial Justice

**Privilege for sale:** This activity explores which privileges students have in their lives, though they may seem invisible, who in society holds power and how they relate to that, and which privileges they feel are most helpful to have in our society.

1. Split the class into small groups - 2-4 students.
2. Explain the directions: For this activity, we live in a world where none of the privileges on this list exist. As a group - not individually, you will be given an amount of money and need to buy your privileges back. Each one costs \$100.
3. Pass out dollar amounts on scrap paper ranging from \$300-\$1400.
4. Give groups about 5 minutes to discuss which privileges they prioritize and wish to buy.
5. Debrief as a large group.

Suggested lists of privileges, which can be tailored to the area you most wish to explore or kept general, as well as questions for debriefing are available on the activity pages from Manitoba Association for Rights and Liberties and from the Safe Zone Project (this one is especially thorough and a great page to read through before you do this activity.)

MARL: <https://tinyurl.com/PowerAndPrivilegeMARL>

Safe Zone: <https://tinyurl.com/SZprivilege>



Emerjade Sims as Julie. Photo: Dylan Hewlett

## Other Classroom Resources

Manitoba Education has put together [an extensive collection for educators on Black History and Anti-Racism in Canada](#) encompassing books and films for various age groups, internet resources, and ways to integrate these topics into curriculum. You can explore it on the website or download a PDF. This also includes a support document on [Creating Racism-Free Schools through Critical/Courageous Conversations on Race](#).

Manitoba Association for Rights and Liberties offers classroom workshops as well as tools for teachers to facilitate activities in their own classrooms. All teacher tools are here:

<http://www.marl.mb.ca/pages/26-teacher-tools>

Additional Resources here: <https://tinyurl.com/PrivilegeResourcesMARL>

The See Different in-school program from the Canadian Centre for Diversity and Inclusion offers free teacher toolkits for classroom or extra-curricular programming. Each of the five toolkits contains:

- Professional development learning resources
- A facilitator manual for each activity
- Student handouts, and
- A corresponding PowerPoint presentation that includes embedded multi-media resources (e.g. videos and images).

The toolkit topics range from early introductions to diversity and identity, to exploring privilege, to becoming an ally. More information is available here: <https://ccdi.ca/campaigns/see-different/> and the kits can be downloaded for free here: <https://ccdi.ca/toolkits/>

## Other Recommended Resources from Audrey Dwyer

The following suggestions were used in the playwright's research. Some may not be written with students in mind, but could be useful for teachers and other audience members.

### Articles

Melayna Williams, "2018 Will Be the Year of Allyship". Maclean's Magazine.

<http://www.macleans.ca/opinion/2018-will-be-the-year-of-allyship/>

Malcolm Gladwell, "The Courthouse Ring".

<https://www.google.ca/amp/s/www.newyorker.com/magazine/2009/08/10/the-courthouse-ring/amp>

Osamudia R. James, "Now We Can Finally Say Goodbye to the White Saviour Myth of Atticus". The New York Times. <https://www.nytimes.com/roomfordebate/2015/07/15/how-should-schools-deal-with-the-new-atticus-finch/now-we-can-finally-say-goodbye-to-the-white-savior-myth-of-atticus>

Katie Rose Guest Pryal, "Walking in Another's Skin: Failure of Empathy in to Kill a Mockingbird" [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=1713002](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=1713002)

Ta-Nehisi Coates, "Letter to my Son" [Adapted from Between the World and Me]. The Atlantic. <https://www.theatlantic.com/politics/archive/2015/07/tanehisi-coates-between-the-world-and-me/397619/>

### Podcasts

Revisionist History, hosted by Malcolm Gladwell "State v Johnson"

Listen to the podcast here: <https://www.pushkin.fm/episode/state-v-johnson/>

And read a transcript here: <https://blog.simonsays.ai/state-v-johnson-with-malcolm-gladwell-e7-s2-revisionist-history-podcast-transcript-d506c5674e6a>

Teaching While White: Audio and resource lists for all episodes available at

<https://www.teachingwhilewhite.org/podcast/>

### Video

60 Minutes. The Huckleberry Finn Debate. <https://www.youtube.com/watch?v=nW9-qee1m9o>

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Green, Laura. "Stereotypes: Negative Racial Stereotypes and Their Effect on Attitudes Toward African-Americans." *Ferris State University, Jim Crow Museum*.

<https://www.ferris.edu/HTMLS/news/jimcrow/links/essays/vcu.htm>

"Popular and Pervasive Stereotypes of African Americans. Smithsonian Institution, National Museum of African American History and Culture, 2018.

<https://nmaahc.si.edu/explore/stories/popular-and-pervasive-stereotypes-african-americans>

Pilgrim, Dr. David. "The Mammy Caricature." *Ferris State University, Jim Crow Museum*, 2012, <https://www.ferris.edu/jimcrow/mammies/>.

### Modern Day Heroes:

Parry-Davies, E. "Modern Heroes, Modern Slaves? Listening to Migrant Domestic workers' Everyday Temporalities". *Anti-Trafficking Review*, no. 15, Sept. 2020, pp. 63-81,

<https://www.antitraffickingreview.org/index.php/atrjournal/article/view/489/381>

Hall, Brian J., et al. "Work Life, Relationship, and Policy Determinants of Health and Well-Being among Filipino Domestic Workers in China: A Qualitative Study - BMC Public Health." *BioMed Central, BioMed Central*, 23 Feb. 2019,

<https://bmcpublichealth.biomedcentral.com/articles/10.1186/s12889-019-6552-4>.

Parry-Davies, Ella. "About." *Home Makers*, <https://homemakersounds.org/about-me/>.

### Glossary Definitions:

[https://books.google.ca/books?id=He-](https://books.google.ca/books?id=He-RBQAAQBAJ&q=Lumpia&pg=PT185&redir_esc=y#v=snippet&q=Lumpia&f=false)

[RBQAAQBAJ&q=Lumpia&pg=PT185&redir\\_esc=y#v=snippet&q=Lumpia&f=false](https://books.google.ca/books?id=He-RBQAAQBAJ&q=Lumpia&pg=PT185&redir_esc=y#v=snippet&q=Lumpia&f=false)

<https://www.sparknotes.com/lit/mockin/>

<https://www.dictionary.com/browse/respectability-politics>

<https://www.wordsense.eu/exotification/>

<https://www.caribanatoronto.com/event/caribanaparade>

<https://www.torontocarnival.ca>

<https://www.npr.org/sections/therecord/2011/03/14/134264326/soca-the-music-of-trinidads-carnival>

<https://www.britannica.com/art/soca-music>

<https://www.backstage.com/magazine/article/the-definitive-guide-to-method-acting-65816/>

<https://www.studiobinder.com/blog/what-is-method-acting/>



<https://www.dictionary.com/browse/patois>

[https://en.wikipedia.org/wiki/Jamaican\\_Patois](https://en.wikipedia.org/wiki/Jamaican_Patois)

<https://www.visitjamaica.com/feel-the-vibe/patois/>

<https://www.neighbourhoodguide.com/toronto/midtown/forest-hill/>

<https://en.wikipedia.org/wiki/Slut-shaming>

<http://sk.sagepub.com/reference/the-sage-encyclopedia-of-psychology-and-gender/i15927.xml>

<https://www.thecanadianencyclopedia.ca/en/article/brampton>

[https://en.wikipedia.org/wiki/Saint\\_Barthélemy](https://en.wikipedia.org/wiki/Saint_Barthélemy)

<https://www.allmusic.com/artist/beres-hammond-mn0000759668/biography>

<https://www.masterclass.com/articles/how-to-write-a-film-treatment-in-6-steps#what-is-a-treatment>

## Contributor Biographies

**Ksenia Broda-Milian** completed her parts of this guide in 2020, before taking the position of Education and Enrichment Manager here at Royal MTC. She is a theatre artist and educator passionate about the power that theatre has to make a difference in the lives of young people - whether or not they grow up to make it their career. Her work as a designer for theatre and dance has been seen on stages in Winnipeg and across Canada. She has taught for Manitoba Theatre for Young People, Sarasvati Productions, Theatre Alberta's Artstrek program, and Royal MTC's Backstage Pass as well as working as a guest artist, teacher's assistant, and instructor at the University of Alberta and University of Winnipeg. Ksenia holds an MFA from the U of A, an Honours BA from UWinnipeg, and has also trained with Creative Manitoba, the Banff Centre for Arts and Creativity, Ghost River Theatre, and Off the Wall Artist's Alliance. She is excited to be working in this new role to enhance experiences with Royal MTC productions for all ages.

**Hazel Venzon's** theatre projects often circle her back to her Filipino roots and creating the contextual background of the Calpurnia Study Guide is no exception. With 20 years of theatre creation behind her, Venzon makes work that provides alternative ways for the public to think deeper about social issues, works which highlight current themes on human migration (The Places We Go, EMBRACE, Everything Has Disappeared), cultural integration (Tlingipino Bingo) and the human cost borne by globalism (For Hire: in two parts, Your Nanny Hates You). She was born and is based on Treaty 1 Territory, co-founder of U N I Together Productions which supports the evolution of Filipino-Canadian stories.

## Theatre Etiquette

**Arrive Early:** Latecomers may not be admitted to a performance. Please make sure you give yourself enough time to find your seat before the performance starts.

**Cell Phones and Other Electronic Devices:** Please **turn off** your cell phones/iPods/gaming systems/cameras/smart watches. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is never allowed.

**Talking During the Performance:** Even when you whisper, you can be heard by the actors onstage and the audience around you. Unless you are at a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

**Food/Drinks:** Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

**Dress:** There is no dress code at the Royal Manitoba Theatre Centre, but we respectfully ask you not to wear hats in the theatre. We also strive to be a scent-free environment, and thank all patrons for their cooperation.

**Leaving During the Performance:** If an audience member leaves the theatre during a performance, they will be readmitted at the discretion of Front of House staff. If they are readmitted, they will not be ushered back to their original seat, but placed in an empty seat at the back of the auditorium.

**Being Asked to Leave:** The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being disruptive. Inappropriate and disruptive behaviour includes, but is not limited to: talking, using electronic devices, cameras, laser pointers, or other devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

**Enjoy the show:** Laugh, applaud, cheer and respond to the performance appropriately. Make sure to thank all the artists for their hard work with applause during the curtain call.

Photos appearing in this guide feature set design by Rachel Forbes, costume design by Joseph Abetria, and lighting design by Hugh Conacher; this production was directed by Sarah Garton Stanley.