

HEAVEN

ENRICHMENT GUIDE



By CHERYL FOGGO

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WHO'S INVOLVED

CAST

Charlotte Williams

HELAN BELAY

Ezra Jones

ANTHONY SANTIAGO

CREATIVE TEAM

Director

PATRICIA DARBASIE

Set Designer

WHITTYN JASON

Costume Designer

LEONA BRAUSEN

Lighting Designer

JEFF OSTERLIN

Sound Designer

KIIDRA DUHAULT

Dialect Coach

CAROLINE CLAY

Assistant Lighting Designer

FENGYI JIANG

Associate Sound Designer

EFFY ADAR

Stage Manager

MICHELLE CHAN

CAST & CREATIVE TEAM BIOGRAPHIES

Helen Belay – Charlotte Williams

Helen Belay (she/her) is Ethiopian actor and storyteller that has been playing with words and obsessed with all things beautiful since she was a wee babe in Bedford, England. A graduate of the University of Alberta BFA Acting program, she is currently one of Citadel Theatre's Associate Artists. Previous credits include: *The Blue Hour* (SkirtsAFire Festival); *The Society of the Destitute Presents Titus Bouffonious* (Theatre Network); *Cinderella* (Globe Theatre); *Vidalia* (Teatro La Quindicina); *Lenin's Embalmers, All for Love* (Studio Theatre); *Concord Floral* (10/12 Productions/Edmonton Fringe).

Anthony Santiago – Ezra Jones

Previous selected credits Include: *Betrayal* (Blue Bridge Repertory Theatre); *SWEAT* (The Arts Club/Citadel Theatre); *Of Mice and Men* (Citadel Theatre/RMTC); *Angels in America Part II* (Citadel Theatre); *Best of Enemies* (Pacific Theatre); *Company* (Raincity Theatre); *Coriolanus, The Winter's Tale, Love's Labour's Lost* (Bard on the Beach); *Superior Donuts, Dark Road, A Prayer for Owen Meany* (Ensemble Theatre Company); *Dear Elizabeth* (Wunderdog Theatre). Much love and thanks to James, Nya-Manet and AKC.

Patricia Darbasie – Director

Known to Citadel audiences as a performer, Pat is a graduate of the University of Alberta's BFA Acting and MFA Directing programs. Pat's directing credits include: being the assistant director of *The Color Purple* (Citadel Theatre); *Mesa* (Atlas Theatre); *Ribbon*, a one woman show also about Amber Valley that she wrote and performed for her thesis. *The Syringa Tree*, another one-woman show, she directed using voice techniques from her year of study at York University. *Henry V* and *The Ash Girl* (Concordia University College) and *The Domino Heart* (Edmonton Fringe). Look for *The Mountain Top* later this season at Shadow Theatre.

Whittyn Jason – Set Design

Whittyn Jason (them/them/theirs) is a queer, non-binary, mixed-race artist of South African and Ukrainian descent. They primarily work as a scenographer/lighting designer, and their lighting work has been nominated for a Sterling Award. They are currently living and creating in amiskwacîwâskahikan (colonially known as Edmonton). Previous credits include: *Brimful of Asha*, *Horizon's Lab* (Citadel Theatre), and *Night* (Major Matt Mason Collective). They hold a BFA in Theatre Design from the University of Alberta and are an associate member of Associated Designers of Canada (ADC).

Leona Brausen – Costume Design

Leona Brausen is an award-winning costume designer, actor, improviser and playwright who has been working consistently in the Edmonton theatre scene since her debut at the 1982 Fringe Festival in Stewart Lemoine's first-produced play, *All These Heels*. Recently she expanded her practice into art installation, with *Hero Material*, her series of window displays at the Varscona Theatre celebrating four iconic Canadian women. Most recently, she designed costumes for Trevor Anderson's upcoming feature film, *Before I Change My Mind*, to be released in 2022.

Jeff Osterlin – Lighting Design

Jeff can be found behind the scenes at the University of Alberta Drama Department, as the Lighting Supervisor. Before Covid, Jeff worked on *THE INVISIBLE – Agents of Ungentlemanly Warfare* (Catalyst/Vertigo Theatre) as the Associated Projection Designer. Previous lighting designs include: Shumka's world premieres of *Mosquitos Wedding* and *Ancestors and Elders*, and *Shumka's Nutcracker* (Northern Alberta Jubilee Auditorium, Royal Theatre), *Going to St. Ives* and *Mesa* (Atlas Theatre/Varscona Theatre), Projections for *Moonshine* by Larissa Pohoreski (Nextfest), Lighting and Projections for *Eva Evasion* (FireFly Theatre Edinburgh Fringe Festival).

Kiidra Duhault – Sound Design

Kiidra is a designer and technician based in Edmonton (Amiskwacîwâskahikan). They have been creating sounds for theatre for 7 years now, dabbled in podcast plays during

the pandemic, and is overjoyed to have people listen to their work on stage once again. Previous Credits Include: *À Vendre*, *Suspension*, *Kaldr Saga* (Cardiac Theatre); *Boy Trouble* (Vena Amoris Projects); *Origin of the Species* (Northern Light Theatre); *The Drowsy Chaperone* (Citadel Theatre's Young Company); *Gemini* (Defiance Theatre); *A Doll's House* (WalterdaleTheatre).

Caroline Clay – Dialect Coach

Caroline Clay is an actress, educator, and vocal coach. Previous Broadway credits include: *The Little Foxes*, *Doubt*, *The Royal Family*, *Drowning Crow*. Previous Film and TV credits include: *Grey's Anatomy*, *Shameless*, *The Knick*, *Law & Order: SVU*, *House of Cards*, *United We Fall*.

FengYi Jiang – Assistant Lighting Design

FengYi is an international student who was born and raised in Qingdao, China where she studied dancing from a young age. She has worked as assistant TV director and appeared on local television shows. She graduated from Theatre Stage Management program, and she is now in her final year of MFA Theatre Design program in U of A. Previous design credits include: Set for *Dracula*; Lighting for *Chrysothemis*, *Iphigenia 2.0*; Costumes for *Richard III* (Studio Theatre), *A Midsummer Night's Dream* (Theatre Prospero), Sound for *Hagar* (Alma Theatre). Other main works includes: *Pawâkan Macbeth* (Theatre Prospero); *9 Parts of Desire* (The Maggie Tree); *Elektra*, *Turandot*, *Maria Stuarda* (Edmonton Opera); *Heathers* (Citadel Young Company); *Pacamambo* (Cardiac Theatre).

Effy Adar – Associate Sound Design

Effy Adar is a multidisciplinary artist, DJ, and organizer based in Amiskwaciwaskahikan (Edmonton, Alberta) on Treaty 6 territory. She is the co-creator of Night Comfort and deejays under EFFY IN THE SKY. Effy also acts, writes, styles and directs music videos, short films, photo shoots and more. She also works in theatre as an actor and sound designer. She uses dance, art and education for community building, healing, and celebration. Previous Credits Include: *Urashimo Taro* (Theatre Prospero); *All That Binds Us* (Azimuth Theatre); *Fringe Revue* (Fringe Theatre Adventures); *The Cave* (Fringe Theatre Adventures); *Vern's Diary* (Maa & Paa Theatre).

Michelle Chan – Stage Manager

Michelle is the resident stage manager at the Citadel Theatre and has been privileged to be working with the amazing team here for the last 21 seasons. Some of her favourite past Citadel Theatre credits include: *A Christmas Carol*, *Every Brilliant Thing*, *Ring of Fire*, *Once*, *The Silver Arrow*, *Shakespeare in Love*, *West Side Story*, *Avenue Q*, *One Man, Two Guvnors*, *Spamalot*, *Private Lives*, *Beauty and the Beast*, *A Few Good Men*, *The Sound of Music*, *The Rocky Horror Show*, *August: Osage County*, *The Forbidden Phoenix* and *Sweeney Todd*.

DIRECTOR'S NOTE

I first encountered *Heaven* 20 years ago when I was invited to workshop one of the first drafts of this play at Lunchbox Theatre in Calgary. I was the right age to play Charlotte and I fell in love with this story. All these years later, I'm so lucky to direct a story I love for Edmonton audiences.

What I love most about *Heaven* is the complexity of these people that we meet. We often think of rural folks as much more simple than sophisticated city people. But these characters are layered and have deep secrets and a moral compass that both guides and inhibits their choices. And though we never meet all the folks in the community, we have a very vivid picture of the way that they work and live together.

I am not a descendant of the African Americans who came up from the United States in the early 1900s but I grew up with them hearing some of the stories first hand in Mrs. Walker's Hair salon on Saturday afternoons.

The history of Amber Valley and the huge contribution made by early black settlers to the fabric of Canada is largely unknown. Did you know that nearly 300 families settled in an area just east of Athabasca about a century ago? Did you know that most of those folks are gone now from the region but that they have spread to every corner of this country and to the world in every walk of life? It's my hope that this Canadian history becomes widely known; that black history is taught in our schools one day so that we all have a better idea of the breath, depth and complexities of the make-up of Canada.

Thank you Helen Belay for rediscovering *Heaven* and to the Citadel for bringing Cheryl Foggo's joyful story of love to Edmonton.

PLAYWRIGHT BIOGRAPHY – CHERYL FOGGO

Cheryl Foggo is an award-winning playwright, author and filmmaker. Previous theatre credits include: *The Sender*, (Obsidian) *John Ware Reimagined*, (Ellipsis Tree Collective, Workshop West) *The Devil We Know* (Blyth Theatre, co-written with Clem Martini) and *Turnaround* (Lunchbox Theatre, Quest Theatre, co-written with Clem Martini). Her NFB feature documentary *John Ware Reclaimed* can be seen at nfb.ca.



PLAYWRIGHT NOTE

When I wrote *Heaven* for its original production 20 years ago, the community of Amber Valley was unfamiliar to most Canadians, at least when compared to how well known it has become. For me though, Amber Valley was legendary throughout my life. It was one of a handful of enclaves that were created by the Black migration of 1910 – approximately 1500 African-American women, men and children who came to western Canada in an attempt to escape extreme oppression in the southern US. The Canadian government was aggressively seeking American farmers to come to western Canada, but they were not expecting Black people to arrive at the border and were not happy to see us. Despite this response, the Black communities of Campsie, Keystone (now Breton), Jenkins (now Wildwood) and Amber Valley in Alberta, as well as the Shiloh settlement near Maidstone, Saskatchewan (where both sets of my maternal great grandparents homesteaded) were willed into being. Although each jurisdiction had unique characteristics, the people considered themselves to be one body. Amber Valley was the largest of the settlements and most of the elders in my Calgary Black community were either born there or resided there at one time.

Because I never lived there, I didn't take my decision to set a play in Amber Valley lightly 20 years ago and I don't take it lightly now. There are thousands of descendants of the original inhabitants, and Amber Valley belongs especially to them. I respect and thank the many Bowens', Mapps, Carothers', Browns, Sneed, Edwards' and others who are preserving the memory of this special place.

Some of the incidents that arise in *Heaven* are based on information I gathered from Vernie "Peggy" Brown, Helen Lyons, Willa "Gotchie" Sneed, Napoleon Sneed, Agnes Brown and others, but Ezra and Charlotte are products of my imagination and the story I have crafted for the two is fiction. And although there really was a beloved Amber Valley baseball team, I use many names of people from the Black migration of 1910 only to pay homage to those families. The "off-stage" characters you hear about are not meant to represent specific people. And finally, although there were difficulties attracting teachers to Amber Valley in the early years, it's important to note a Black teacher couple from Ontario named Cromwell were eventually welcomed and stayed for nearly two decades.

Heaven was my first solo work as a playwright. It feels right that this piece motivated by my love for my ancestors is returning me to the joy of theatre for the first time, post-pandemic. I'm thrilled to be reunited with my old friend and colleague Patricia Darbasie and delighted to work with new to me artists of the caliber of Helen Belay and Anthony Santiago. Thank you to the Citadel for the opportunity.

I hope you all enjoy *Heaven*!

CHARACTERS

Charlotte Williams – 35 - a smart, attractive Black woman who doesn't know when to bite her tongue. Descendant of Ontario Underground Railroad.

Ezra Jones - mid-40s - a Black farmer and community leader

SYNOPSIS

Heaven is set in the real community of Amber Valley, Alberta from February – July, 1927.

As Black pioneers fled the southern United States, Canadian settlements weren't just the last stop; they were heaven. In one of those settlements - Amber Valley, Alberta - sharp-witted schoolteacher Charlotte arrives from Ontario to make a better life for her and her new students. But the memories she's outrunning may threaten what she's found, and her friendship with widowed farmer Ezra, forever.

THEMES

Gender Expectations

- Ezra assumes that the teacher he requested would be a man, and thinks that a woman would not survive on her own.
- Townpeople ignore Charlotte and ask her how many children she left behind.
- It would cause a scandal if a man were heard answering Charlotte's phone.
- If a single woman stayed home from church, there could be rumours that she wasn't respectable.
- Men are expected to support their wives/families, may experience guilt or shame if they need help.

Racism

Excerpt from *Heaven*:

CHARLOTTE: *You're saying they should accept second-best for their kids, cause no one up here is trying to lynch them?*

EZRA: *I'm sayin these people are just tryin to survive. Let em handle it their own way*

- The school in Amber Valley did not have the same resources as the white schools in nearby towns. The residents fear retaliation if they were to insist on new books.

-Townpeople worry that white people may not buy their crops.

-fear of violence, remembered from Oklahoma and the threat of repeated violence in their new home.

-"Back to Slavery Committee" – Townpeople consider moving back to the United States when a white mob chases down Charlie Tucker for having a relationship with a white girl.

Grief/Loss

-Charlotte has lost her grandfather who she had cared for in his dying days.

-Ezra has lost his wife, Helen, who he had loved since they were teenagers.

-Ezra pretends that his wife is waiting for him at home to get through the day.

-Ezra and Charlotte bond over a shared loneliness.

Guilt

-Charlotte feels that she had disappointed her grandfather by quitting pharmacy school.

-Charlotte is shamed for moving to Amber Valley without her husband, but also is ashamed of her relationship with a married man, and feels responsible for his wife's suicide.

-Ezra feels guilty to have feelings for Charlotte because he thinks she is married, while simultaneously feeling like he is betraying his late wife.

-Ezra feels responsible for his wife's death, and feels judged by her brother. Ezra had brought Helen to Alberta, and she was lonely and found prairie life very difficult.

HISTORY OF AMBER VALLEY

Amber Valley, Alberta is located 170 kilometers north of Edmonton and 24 kilometers east of Athabasca. Originally named Pine Creek, the community was renamed in 1931. The community was founded by African American families fleeing segregationist Jim Crow laws, extreme racial hostility and violence from their homes in the United States. Those who settled in Amber Valley were primarily from Oklahoma, Texas, and Mississippi. Although they would continue to experience prejudice, discrimination, and racial segregation in Canada, there was not the constant threat to their lives that was rampant in the Southern United States. Tempted by the free land offered by the Canadian government to settle the prairies (see section on Dominion Lands Policy), approximately one thousand Black Americans would emigrate to Alberta, Saskatchewan, and Manitoba, and would often form their own communities.

By 1910, approximately 300 men, women, and children had made a home in the area around Amber Valley. Some Black residents were able to take over land claims that had been abandoned by European settlers due to the often difficult realities of Prairie life. The residents of Amber Valley would work very hard to clear the land, but it would often take several years before they were able to sell a crop. As a result, many would travel throughout the province and take on seasonal work. Amber Valley was very isolated, and survival relied on community spirit and residents being willing to help each other.

Between 1911 and the 1940s, Amber Valley thrived. The school opened in 1913, and educated children up to grade 8. Like many public buildings of the time, the school building had multiple purposes – it was also the church, town hall, and event centre.



Photo: A family from Amber Valley, Alberta
Courtesy Glenbow Archives/NA-316-1

In 1926, one of the town's original residents, J.D. Edwards, founded the Amber Valley baseball team. Known throughout Alberta for their prowess and flashy moves, the team would travel to various towns and were seen as unofficial ambassadors for the Black community. At the time in the Southern United States where many Amber Valley residents were from, baseball teams were segregated as a result of the Jim Crow laws. However, the thriving baseball scene in Alberta allowed for integrated games. The Amber Valley team would draw large crowds, especially for the annual rematch with the team from Lac La Biche.



Photo: Toles School Building near Amber Valley, 1940s
Courtesy of Athabasca Archives, 194-.03106

Women had a huge and important role in Amber Valley. They would work as midwives who travelled all over the rural countryside to assist other women in childbirth. In addition women ran the grocery store and were responsible for creating and repairing the uniforms for the baseball team. The women of Amber Valley were often credited for their great contributions of resilience and determination that sustain the community.

Like many small communities across the Prairies, during the 1930s and 1940s Amber Valley began to decline as residents moved to the cities in search of jobs. As the older generations passed away many of their homesteads were sold, and the post office was closed in 1968. The school was closed in the 1950s and eventually demolished. Today, Amber Valley is not an active community, but visitors can go to a community hall and small museum. A couple of original homesteads have been preserved as historical sites, and a replica of the school can be found at the Canadian Museum of History in Quebec.

THE CHICAGO LELAND GIANTS

Baseball was a huge part of community life in Amber Valley, and the team was known across Alberta. At the same time baseball was spreading in popularity throughout North America.

In *Heaven*, Charlotte mentions that her grandfather played for the Chicago Leland Giants, which was a real baseball team. The Chicago Leland Giants was formed when the Chicago Unions and the Chicago Columbia Giants merged in 1901, and was partly names for the team's owner and manager, Frank Leland.

The team was hugely successful and played as part of the Negro Baseball League and the National League, winning 110 (of 120) games during the 1907 season, with a record of 48 straight wins. Although newspapers at the time would often call black teams 'semi-professional', the players were able to earn a living playing baseball and were often able to play against (and win) professional white teams.

In 1911 the team was renamed the Chicago American Giants after Frank Leland split from the team. In 1998, Chicago built The Leland Giants Park near the site where the team played to honour their success.

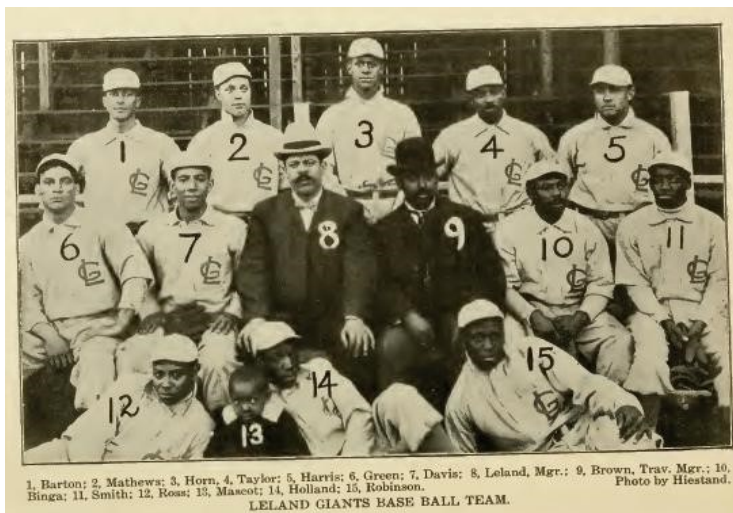


Photo: The 1905 Chicago Leland Giants

UNITED STATES CIVIL WAR & ABOLITION

Momma was about six years old when the war ended, She and her people got out of the South quick as they could, went on up to Pennsylvania. Daddy now that was a different story...

-Ezra, *Heaven*

The Civil War in the United States (also known as the The War Between the States) lasted from 1861-1865 and is the deadliest war fought on American soil with 620 000 soldiers killed and millions more injured.

The Civil War had many underlying causes, but the forefront and interconnected issues were the economic disparity between the northern and southern regions, and growing abolitionism in the North. In the Northern States by the 1860s, manufacturing and industry had been well established, and agriculture was mainly small-scale farms. However the South was depending on large-scale farming that depended almost exclusively on the labour of enslaved Black people and the cash crops of cotton and tobacco. Abolitionism (the movement to end slavery) had been growing steadily in the North since the 1830s, and the southern states feared that slavery would cease to exist in the United States, and their economy would crash.

The election of Abraham Lincoln in 1860 prompted seven southern states to secede from the United States and form the Confederate United States. By April 1861, four more states had left the United States to join the Confederacy and the Civil War had begun. In many ways the war was uneven, the Union had 23 states, a much larger population, developed manufacturing, and access to railways. The Confederacy was determined however, they had a long military tradition and the drive to preserve their institutions and traditions, the use of slaves primarily among those. The Union thought the war would be quick, but it was not, and both sides took heavy losses.

Lincoln's *Emancipation Proclamation* freed all slaves in rebellious states as of January 1, 1863, depriving the Confederate States of their workforce, swaying international public opinion in favour of the Union, and encouraged many former slaves to voluntarily become soldiers on behalf of the Union. The war would continue through 1863, with the Union gradually pushing the Confederates south, at the cost of many of thousands of lives. Eventually by April 1865, both sides exhausted, the Confederates surrendered.

The 13th Amendment to the United States constitution, passed on December 18 1865, would officially end slavery in the United States. However, this did not mean the Black people were automatically equal or safe, especially in the South. The rise of white supremacy, the Jim Crow laws, Black Codes, and regressive sharecropping would present mounting challenges for generations to come.

JIM CROW LAWS

Enacted between 1877 and the 1960s the Jim Crow laws (named for a character in a minstrel show) were a series of anti-black laws – but they were more than just legislation, they enforced a racial class system that effectively relegated Black people to second class citizens and legalized racism.

The Jim Crow system was supported by the pervasive beliefs that black people were intellectually, culturally, and morally inferior to white people, that integration would cause a “mongrel race”, and that all actions, including violence, should be used to keep black people at the bottom of the racial hierarchy. Respected craniologists, eugenicists, phrenologists, social Darwinists, as well as many ministers and theologians would encourage such beliefs and the racial segregation remained entrenched in the Southern United States (and elsewhere). The Jim Crow Laws were paired with non-legislated, but pervasive and widely known etiquette that when not followed could result in violence, including but not limited to:

- White motorists had the right-of-way at all intersections
- Black people could not publicly display affection to one another
- Curtesy titles (Mr., Mrs., Sir, Ma’am, etc.) were required when black people were referring to white people, but white people would only refer to black people using their first names.

Through legislation, Black people were denied the right to vote in various ways. “Grandfather Clauses” restricted the right to vote to only those whose ancestors had voted prior to the Civil War, “Poll taxes” were charged only for black people, “white primaries” where only white people could be Democrats, and literacy tests where only black people were asked very difficult questions before being allowed to vote.

The Jim Crow laws touched every aspect of life, and varied by state. Most of the residents in Amber Valley had emigrated from Oklahoma, which had passed laws such as:

- 1904: Education-Teaching (Statute): “Any instructor who shall teach in any school, college, or institution where members of the white and colored race are received and enrolled as pupils for instruction shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be fined in any sum not less than ten dollars nor more than fifty dollars for each offense.”
- 1907: Funerals (Statute): Blacks were not allowed to use the same hearses as whites.
- 1907: Voting (Constitution): amendment required electors for read and write any section of the state constitution. Exempted were those enfranchised on January 1, 1866 and their lineal descendants.

Those that broke (or were believed to have broken) a Jim Crow law often became a victim of violence. Black people had little ability to protect themselves legally, as the Jim Crow laws also covered the criminal justice system, and most were not even given a trial. The most severe form of violence was lynching. Lynching is a public murder often carried out by a mob. As not all lynchings were recorded we can not be certain of how many individuals were lynched, but between 1882 and 1968 there were 4730 known lynchings, and victims were mostly black people or white allies. Most were hanged or shot, but occasionally victims were burned at the stake, castrated, beaten to death, or dismembered. It was very rare for a perpetrator(s) of a lynching to undergo punishment.

Canada also had laws that encouraged and legalized racial segregation benefitting white people while limiting the freedoms of everyone else. Violence for breaking racial etiquette or laws also occurred throughout Canada, although extreme reactionary violence was not legalized or as accepted as it was in the United States. In 1944, Ontario became the first province to enact the Racial Discrimination Act, which prohibited the display of “any notice, sign, symbol, emblem or other representation on lands, premises, by newspaper or radio that indicated racial discrimination”. By 1982, the Canadian *Charter of Rights and Freedoms*, as part of the Constitution Act, provided a comprehensive human rights legislation that covered all of Canada.

Please visit the history site for Martin Luther King, Jr. National Historic Park for a thorough collection of Jim Crow laws found across the United States (https://www.nps.gov/malu/learn/education/jim_crow_laws.htm).

THE KU KLUX KLAN

You ever lived in Mississippi or Oklahoma? Ever had the Klan come knockin' at your door? Don't sit up here talkin' about these people are afraid...

Ezra, *Heaven*.

The Ku Klux Klan is ultra-conservative, racist, fraternal organization with goals of supremacy of an Anglo-Saxon and Protestant society. Although it has always been outlawed in Canada, the KKK was briefly very popular in Saskatchewan and Alberta in the 1920s. Although it flared up briefly again in the 1970s, it has since been an underground fringe hate group.

Originally founded in Tennessee in November 1865 by six ex-confederate soldiers of the American Civil War, the KKK would be outlawed in 1871 in a response to the extremely violent crimes, including murdering and lynching, committed against Black people and sympathizers. The group would formally disband, but continued underground. Still illegal, the Klan would be revived several times in the United States, notably in November 1915 in a response to increased immigration and a perceived threat to middle and lower-class Americans. They would announce their arrival in a community with a burning cross to instill terror.

Extreme racism and violence ran rampant, especially across the Southern United States, causing Black persons to live in a constant fear for their lives, and many would consider moving away in an attempt to secure a better future for their children.

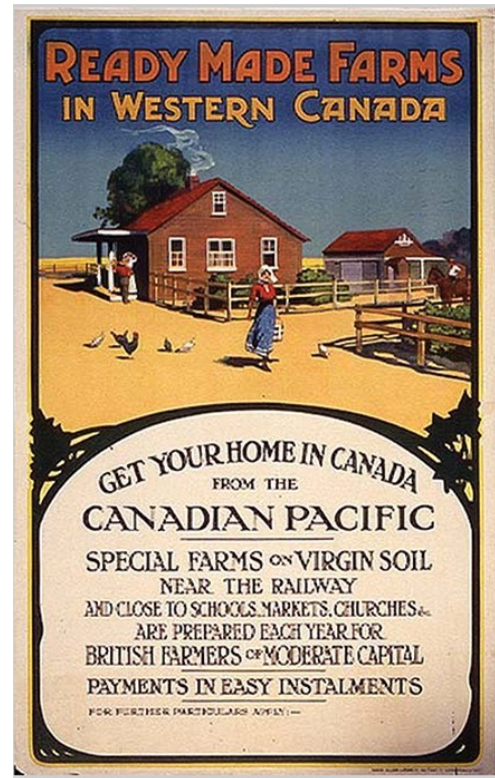
DOMINION LANDS ACT

In an effort to fill the lands of Western Canada with settlers, the *Dominion Lands Act* passed federally on April 14 1872. The land was to be granted to individuals, colonization companies, the Hudson's Bay Company, railway construction, municipalities, and religious groups. Without consultation from Indigenous peoples, the Act assigned land to be First Nations reserves. The Metis lands were outside of the Act, using instead the scrip system.

The Act covered both the eligibility and settlers' responsibilities once they arrived, as well as the standard for the subdivision of land. Eventually more than 1.25 million homesteads would be available, covering approximately 80 million hectares of land.

Eligibility requirements would change over time. At first men over the age of 21 were eligible for a 65-hectare 'quarter-section', the age was dropped to 18 in 1873. Then, in 1876 women who were the sole head of the family and over 18 became eligible, and widows of war veterans became eligible in 1919. For much of the time the Act was active, eligible homesteaders would pay an administration fee of \$10, and then they would be given three years to build a habitable residence, clear the land sufficiently for farming, and cultivate a certain amount of land annually. To encourage people to stay and live on the land themselves, they were required to live on the lot for six months of each of the three years. After the three years had passed, if the authorities determined that sufficient progress had been made the settler received ownership of the quarter-section and was given the opportunity to purchase the rest of the full section (260 hectares) to expand their farm. The land would be taken back and given to another settler if improvements had not been made.

At first, and for many varied reasons including a recession, immigration was slow until 1896 when Clifford Sifton became Minister of the Interior. Sifton aggressively promoted settling in the Canadian West with the campaign of "The Last Best West", but he had very specific ideas of who he wanted to settle there. Sifton was looking for "stalwart peasants in a sheep-skin coat, born on the soil, whose forefathers have been farmers for ten generations, with a stout wife and a half dozen children." Though race was not officially a requirement, there was an obvious preference towards British, Americans, North-



ern Europeans, and Scandinavians. Others, including Black Americans were actively discouraged. In many cases the Canadian government would hire agents to meet with influential Black persons in the Southern States, give lectures, and write editorials to spread disinformation and discourage them from immigrating north. Regardless, approximately a thousand would immigrate anyways and would found five Black communities in Alberta and Saskatchewan, the largest being Amber Valley.

The Dominion Lands Act would be repealed in 1930, and the lands and their resources were transferred to the federal and provincial governments. In the sixty years the Act was active, hundreds of thousands of settlers moved to the Canadian Prairies, and approximately 625 000 land patents had been issued.

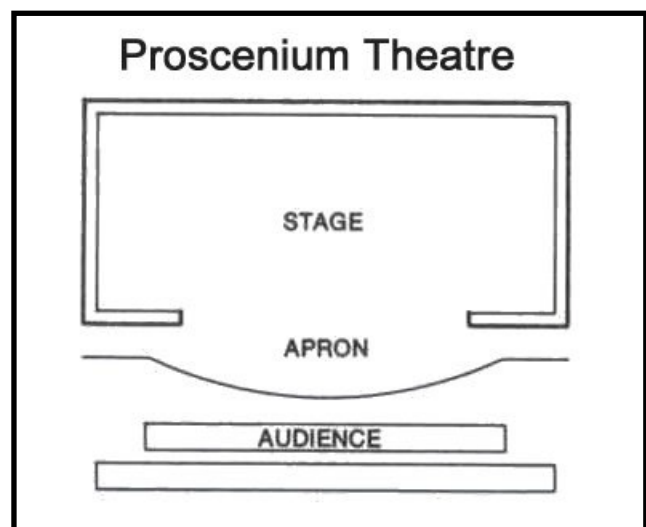
PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.



CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns in many different ways with the Alberta Education Curriculum. We outline below some objectives which are developed through the viewing of live theatre:

Drama (Elementary)

Third Goal To foster an appreciation for drama as an art form

Objectives The child should:

- develop an awareness and respect for potential excellence in self and others
- develop a capacity to analyze, evaluate and synthesize ideas and experiences

develop an awareness and appreciation of the variety of dramatic forms of expression.

Specific Learner Expectations:

Intellectual—develop and exercise imagination; develop concentration

Emotional—explore emotion; control emotion; express emotion

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses

Integrative—learn to respond to stimuli; e.g. music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

Drama (Junior High)

GOAL I To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives The student will:

- strengthen powers of concentration
- extend the ability to think imaginatively and creatively
- extend the ability to explore, control and express emotions • extend the ability to explore meaning through abstract concepts
- develop the ability to offer and accept constructive criticism

GOAL III To develop an appreciation for drama and theatre as a process and art form.

Objectives The student will:

- develop awareness of various conventions of theatre
- develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- develop the ability to analyze and assess the process and the art
- develop recognition of and respect for excellence in drama and theatre

Drama 10-20-30

GOAL I To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives The Student will:

- extend the ability to concentrate
- extend understanding of, acceptance of and empathy for others
- demonstrate respect for others — their rights, ideas, abilities and differences
- demonstrate the ability to offer, accept, and reflect upon, constructive criticism.

GOAL II To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives The Student will:

- demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III To develop an appreciation of drama and theatre as a process and art form.

Objectives The student will:

- explore various conventions and traditions of theatre
- broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible
- demonstrate the ability to assess critically the process and the art
- demonstrate recognition of and respect for excellence in drama and theatre
- develop an awareness of aesthetics in visual and performing arts.

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