



Study Guide



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BLACK THEATRE WORKSHOP

Black Theatre Workshop is Canada's oldest Black theatre company. Our mission is to encourage and promote the development of a Black and Canadian Theatre, rooted in a literature that reflects the creative will of Black Canadian writers and artists, and the creative collaborations between Black and other artists. Black Theatre Workshop aims to promote and produce Black theatre that educates, entertains and delights its audiences. The company strives to create a greater cross-cultural understanding by its presence and the intrinsic value of its work.

TABLEAU D'HÔTE THEATRE

Tableau D'Hôte Theatre is an award-winning company founded in 2005 by Mike Payette and Mathieu Murphy-Perron. Since its inception, the company has grown into a critically and peer acclaimed independent company often regarded for its ability to explore alternate forms of storytelling through theatre, its design aesthetic and promoting Canadian work by both emerging and established playwrights. Their objective is simple yet unique in the English community: to engage audiences in provocative theatre that reflects nation-to-nation-to-nation Canadian perspectives and voices to Montréal. Tableau D'Hôte Theatre has maintained a voice within this city as the vessel for English Canadian work that has not been done in Québec. They are the only company in Montréal solely committed to this mission.

CURRICULUM CONNECTIONS

The play *Angélique* connects directly to many curriculum expectations.

THE ARTS

Drama – Express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works.

Music – Create musical compositions for specific purposes and audiences.

LANGUAGE ARTS

Media Literacy – Produce media texts for specific purposes and audiences.

Oral Communication – Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.

Writing – Generate, gather, and organize ideas and information to write for an intended purpose and audience. – Apply

knowledge of language conventions and present written work using print, script, different fonts, graphics, and layout.

SOCIAL STUDIES

History – Use maps and a variety of information sources to sketch the relative position of places.

Geography – Create and use maps for a variety of purposes.

World Connections – Model activities and processes of responsible citizenship.

MATHEMATICS

Number Sense and Numeration – Quantity Relationships: Strengthen numeration skills by tallying perceived value of items, tabulating imagined funds, and budgeting resources.

ANGÉLIQUE

By Lorena Gale

Production Team

Director:	Mike Payette	Choreography:	Ghislaine Doté
Cast:		Technical Designer:	Steve Schon
Angélique:	Jenny Brizard	Set & Costume Designer:	Eo Sharp
César:	Tristan D. Lalla	Lighting Designer:	David Perrault-Ninacs
Claude Thibault :	Olivier Lamarche	Music composed/performed:	L'Ensemble Sextrum
François Poulin de Francheville:	Karl Graboshas	Stage Manager:	Kirsten Gregor
Thérèse Couagne :	France Rolland	Assistant Stage Manager:	Gabriela Saltiel
Ignace Gamelin :	Chip Chuika	Assistant Director:	Dyanne Ntibarikure
Manon :	Darla Contois		

Mike Payette, the director:

Mike Payette is a Montreal-based actor and director who has appeared on some of Canada's finest stages including The Citadel, MTYP, Vertigo, The Grand, Factory Theatre, Neptune, and the National Arts Centre, as well as with great local companies Geordie, Black Theatre Workshop, Imago, Repercussion Theatre, and Segal Centre among others. Directing credits include the Montreal premieres of *A Line in the Sand* by Guillermo Verdecchia and Marcus Youssef, *Elizabeth Rex* by Timothy Findley, *Harlem Duet* by Djanet Sears, Joan MacLeod's *Another Home Invasion*, and the Montreal English-language premiere of Michel Tremblay's *Hosanna* for which he won a META (Montreal English Theatre Award) for Outstanding Direction. He is co-founder and past Artistic Director of Tableau D'Hôte Theatre, a founding member of Metachroma Theatre, has served as Artist-in-Residence for Newworld Theatre in Vancouver, and was Assistant Artistic Director for Black Theatre Workshop. He currently sits on the boards of the MAI (Montréal, arts interculturels) and the Quebec Drama Federation. He's also the new Artistic Director of Geordie Productions, one of Canada's leading companies for Theatre for Young Audiences.

Lorena Gale, the writer:

Born in Montreal, Lorena Gale was an award-winning actress, director and writer who worked extensively in theatres across Canada. Her first play *Angélique* was the winner of the du Maurier National Playwriting Competition and was nominated Outstanding New Play in Calgary's Betty Mitchell Awards 98. Her solo performance, *je me souviens: memories of an expatriate anglophone, Montrealaise, Quebecoise exiled in Canada*, premiered in Eastern Front Theatre's On the Waterfront Festival in Halifax and was produced at One Yellow Rabbit's High Performance Rodeo in Calgary, The Firehall

Theatre in Vancouver and the Belfry Theatre in Victoria. Lorena passed away on June 21, 2009.

The story:

Angélique, written by Canadian playwright Lorena Gale, is based on of true events chronicling the life of Marie-Josèphe Angélique; a Black Canadian slave who was publicly executed for having allegedly set fire to Montreal in 1734.

Prominent businessman Francois Poulin de Francheville, impulsively purchases Marie-Angélique for his wife Thérèse in an attempt to appease her after the loss of their child. Having worked in terrible conditions before being enslaved at the Francheville household, Angélique commits herself to hard work in the hopes that “things will be different this time.” Angélique is sorely mistaken about the Francheville household. It is not easier. She is subjected to physical and sexual abuse by Mr. Francheville and physical abuse by his jealous and suspecting wife Thérèse. She is also unjustly forced into a sexual relationship with César, a slave from Madagascar, as a deal between Mr. Francheville and César’s master Ignace Gamelin. César and Angélique, despite their empathetic connection to one another, are unnerved by the arrangement. This is intensified by that fact that they are both in love with other people. César is infatuated with Manon, an indigenous slave, and Angélique has fallen in love with Claude, a white indentured servant working at the Francheville residence. The arrangement continues and progresses, as planned by Francheville and Gamelin, and Angélique gives birth to 3 children. She gives birth to an infant boy who is too pale to be César’s son. Thérèse suspects that her husband Francois is responsible for the birth of the child. Her suspicions rise and her mistreatment of Angélique intensifies. Angélique smothers the first child who only lives for one month and proceeds to have twins (a boy and a girl) with César. Both of the twins die within five months.

Following this, Claude and Angélique convene to plan their escape. The next morning Mr. Francheville has unexpectedly died. Thérèse makes a deal to sell Angélique to one of Mr. Francheville’s former business associates. Before the deal materializes, Angélique and Claude flee the Francheville residence with the intention of crossing the St. Lawrence River to freedom. Claude abandons her in the forest. A series of abstract scenes indicate that there has been a fire that has engulfed the Francheville home. The fire began in the Francheville house, spread and destroyed 45 homes in what is now Old Montreal and burnt the famous Hotel-Dieu building. Manon, who has a contentious relationship with Angélique, mentions that Angélique had planned to put Mrs. Francheville out of a home. A warrant is also put out for Claude as he is a potential suspect as well. The verdict eventually settles on Angélique as the convicted arson. She is publicly tortured and hung for her crime. In Lorena Gale’s play, Angélique’s culpability remains ambiguous.

The characters:

The characters in the play are based on the actual people who partook in the historical events surrounding Angélique’s life in Montréal.

Marie-Josèphe Angélique: A slave in a Canadian history book.

Francois Poulin de Francheville: Montreal merchant and owner of the St. Maurice Ironworks and the slave Angélique.

Thérèse de Couagne: Wife of François.

Claude Thibault: The Francheville's indentured servant. Angélique's lover.

Ignace Gamelin: Entrepreneur/Montreal Merchant and Francois' business partner

César: Slave owned by Ignace Gamelin. Lover to Angélique.

Manon: Indigenous slave owned by the neighbours of the Franchevilles.

BACKGROUND AND HISTORY

Inspiration for the play

Angélique, written by Lorena Gale, is based on an unpublished translation of the trial transcripts by Denyse Beaugrand-Champagne. The play won the 1995 du Maurier National Playwriting competition in Canada and it provides a more interpersonal account of the historical tale of the Black Canadian slave Marie-Josèphe Angélique who set fire to Montreal in 1734. The story of Angélique has been immortalized by playwrights, historians and poets including George Elliott Clarke who wrote the preface to Gale's play. In 2012, Montreal named a public square Place Marie-Josèphe Angélique. It faces City Hall.

About Marie-Josèphe Angélique, the woman, the slave

Marie-Josèphe dite Angélique (died June 21, 1734) was the name given by her last owners to a Portuguese-born black slave in New France (later the province of Quebec in Canada.) She was tried and convicted of setting fire to her owner's home, burning much of what is now referred to as Old Montreal. Until recently, it was generally accepted that Angélique was guilty of the crime of which she was accused. However, it has recently been argued that she was actually innocent of the crime and convicted more on the basis of her reputation as a rebellious runaway slave than on the basis of factual evidence. A competing theory is that she was guilty of the crime as an act of justified rebellion against slavery. No consensus has been reached by historians regarding Angélique's actual guilt or innocence.

Historical timeline of Angélique's actual life

1710 (approx.) - Angélique is born in Madeira, a colony in Portugal that was a part of the Atlantic Slave Trade. She's later sold to a Flemish man named Nicholas Bleeker and brought to the New World where she lives in New England for a time.

1725 – Angélique is sold to French businessman Francois Poulin de Francheville.

1731 and 1732 – She has 3 children by a slave from Madagascar named César who was owned by Ignace Gamelin (a friend to the Franchevilles). The first child, a boy, dies within a month, and the two twins to follow die within five months.

1730-1733 (approx.) - Angélique has a relationship with the Francheville's indentured servant Claude Thibault.

1733 - Francois Poulin dies, and his wife Thérèse takes over ownership of Angélique.

1733 -Thérèse makes a deal to sell Angélique to one of her husband's business associates François-Étienne.

February 22, 1734 - Angélique and Thibault attempt to escape to New England, fleeing across the frozen St. Lawrence River and stopping to retrieve bread that Thibault had hidden in a barn in Longueuil in preparation for their flight. However, the difficulty of winter travel forced the two to take refuge in Châteauguay, near the Chambly road, until the weather improved. They were captured a couple of weeks later and returned to Montreal by three militia captains acting in their capacity as local police. Thibault was imprisoned on March 5 and only released on April 8, the day before the fire. Angélique visited him several times while he was in jail and brought him food.

1734 - Claude returns to the Francheville household and demands that his wages be paid by Thérèse. She forbids him coming back to the house.

April 1734 – Angélique tells a servant (Manon) that she intends to run away again. Meanwhile, Claude has been visiting her when Thérèse is out.

April 10, 1734 at 7:00pm - Inhabitants of Montreal were leaving evening prayer when the sentry sounded the alarm: "Fire!" A fire had started on the south side of rue Saint-Paul and was spreading east of rue Saint-Josèphe. Due to strong wind blowing from the west, the fire blew over to Hotel-Dieu destroying the hospital in 3 hours. 45 houses were destroyed.

April 10, 1734 - Rumours are started by Manon, a young Panis Indigenous slave in the neighbouring home, that Angélique started the fire. By the time the fire went out, it was popular opinion that Angélique had started it. A warrant was also put out for Claude's arrest but, although he was seen 2 days after the fire, he disappeared and was never seen in New France again.

1734 - Angélique is charged and tried, and over six weeks witnesses are brought to the stand. An eyewitness appears, Thérèse's 5 year old niece Amable, who testifies that she saw Angélique carrying coals up to the attic on the afternoon that the fire started. She is given an especially cruel and unusual sentence involving public humiliation and torture.

June 21, 1734 –The court revises and lessens the severity of torture and humiliation in the sentence. They do indicate that she will need to be submitted to torture to reveal her accomplices as the court does not believe that she has acted alone. The torture involves a gradual crushing of the prisoner's leg through a device called the boot.

1734 - After being tortured, Angélique confesses to having started the fire but she claims she did it alone. Angélique is mounted on scaffolding facing the ruins of the

buildings destroyed by the fire. She is publicly hung and her body is flung into the fire; her ashes scattered in the wind.

1995 - Lorena Gale wins the du Maurier National playwriting competition for *Angélique*.

2004 – The first full length non-fictional account of Angélique’s trial is written by Denyse Beaugrand-Champagne using all trial records. The author concludes that the fire was likely accidental (the result of poorly cleaned chimneys and a cook fire in the neighbouring house) started by Manon. Beaugrand believes that Angélique was used as a scapegoat and that she was convicted more on the basis of her rebellious character than on any genuine evidence.

2006 - Afua Cooper published an English book on Angélique that claims that Angélique did start the fire as a justified rebellion against her owner and a cover for escape. She criticizes white Canadians for what she sees as a downplaying or denying the reality of slavery in Canada’s past.

2012 - Montreal names a public square after Angélique (Place Marie-Josèphe-Angélique) that faces city hall.

“The 10 April [1734] while all was most quiet and our thoughts were far from some fatal mishap, at 7 in the evening during our time of leisure, we heard a cry of fire. In the moment, we all rose to catch sight of its whereabouts. It was sighted at a neighbouring house. We rushed to contain the fire, but the Lord did not allow us to succeed. All took refuge in our church, thinking that we would be spared, but the flames rose so ardently towards the church, which was just across the street from the burning houses, that we soon found ourselves engulfed.”

Excerpt from journal of Sister Véronique Cuillerier, Hospitalier of Saint-Josèphe

MAJOR THEMES OF THE PLAY

For study and discussion

There are several themes in *Angélique* that can be connected to school curriculums for grades 9 to 11 and the CEGEP level. Themes may also be suitable for students in grades 7 and 8.

THE BEGINNINGS OF THE SLAVE TRADE

The slave trade that evolved from the colonization of Africa began in the 17th century and saw the forced deportation of African people to the Americas for profit, for financial gain, and included men, women and children. The enslaved people were forced to work for wealthy landowners in most parts of the East coast of North and South America, including the Caribbean, on sugar cane, tobacco and cotton plantations.

“It is believed that the first African slaves were imported to the New World at the beginning of the 17th century and that the first slaves came from Senegambia and the Windward Coast.

Senegambia was a loosely defined region of West Africa that comprises the present-day nations of Senegal and The Gambia. Windward Coast is roughly the current country of Ivory Coast. This region also had a long history of supplying slaves to the Arab World.

When the Portuguese became heavily involved in the slave trade in the middle of the 17th century, they used their contacts in the Kingdom of Kongo to provide free labor for their empire in South America. Kongo comprises what is now northern Angola, and parts of the Republic of Congo and The Democratic Republic of Congo.

Kongo (Angola) would continue to ship slaves to the Americas for another two-hundred years.

Presumably, a large portion of Brazil’s current black population hails from these areas. A large number of slaves came from the so-called Gold Coast (or sometimes known as the “Slave Coast”) which ultimately became the contemporary nation of Ghana in West Africa.

The Gold Coast and Biafra (which included parts of present-day Nigeria and Gabon) dominated trans-Atlantic slave trade from the middle of the 18th century until the middle of the next century, by which time slavery had been outlawed.

According to the book *Transformation in Slavery* by Paul E. Lovejoy, between 1650 and 1900, a total of 10-million Africans were shipped across the Atlantic. Almost 4-million of them came from West Central Africa.”¹

“Over 45 distinct ethnic groups were taken to the Americas during the trade. Of the 45, the ten most prominent, according to slave documentation of the era are listed below.

1. The BaKongo of the Democratic Republic of Congo and Angola
2. The Mandé of Upper Guinea
3. The Gbe speakers of Togo, Ghana and Benin (Adja, Mina, Ewe, Fon)
4. The Akan of Ghana and Ivory Coast
5. The Wolof of Senegal and the Gambia
6. The Igbo of southeastern Nigeria
7. The Mbundu of Angola (includes both Ambundu and Ovimbundu)
8. The Yoruba of southwestern Nigeria
9. The Chamba of Cameroon
10. The Makua of Mozambique”²

CUTLURAL LEGACY

In the play *Angélique*, the drum is used to create a cultural link from the West African region the majority of slaves in the Americas came from to the legacy of the drum that exists in today’s popular music. It also resonates as a source of memories for *Angélique*, of her people, as it is a style of storytelling that many African people used to recount the stories of their ancestors. African history was largely handed down from one generation to the next through the oral tradition of music and storytelling. The sounds of the djembe survived the trans-Atlantic slave trade and resonate to this day in the sounds of music like reggae, salsa, and samba, to name a few.



“The djembe, common throughout all of West Africa, is a skin-covered hand drum that can produce such a broad range of tones that it has been said to speak almost like the human voice itself.”

<http://video.nationalgeographic.com/video/exploreorg/ghana-drum-dance-eorg>

¹ <http://www.ibtimes.com/where-africa-did-slaves-come-286429>

² https://en.wikipedia.org/wiki/Atlantic_slave_trade

CANADA AND SLAVERY

While Angélique tells the story of one woman kept as a slave in Montréal in the early 18th Century, her tale is not unique. The excerpts in the next text box, taken from the Canadian Museum of History website³, shed light on slavery in Canada and New France.

Escape of slaves published in the Quebec Gazette, August 10, 1798

Neuf Piastres de Récompense.

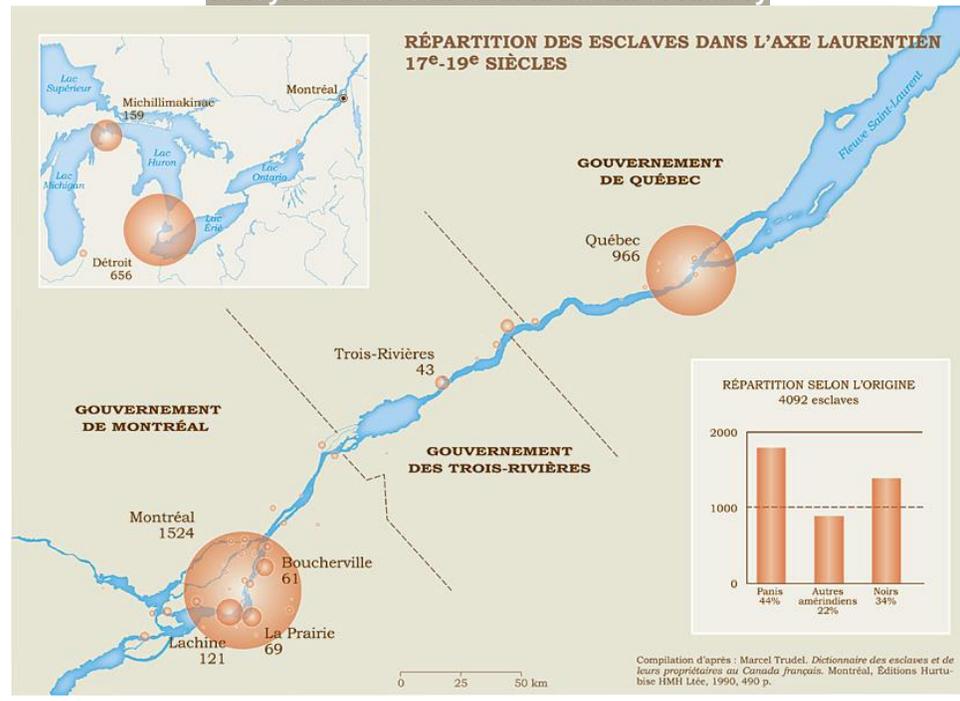
Un Nègre nommé Robin ou Bob s'est enfui le 12 de ce mois de chez le Sousigné ; il a environ cinq pieds et six pouces de haut, et portait lorsqu'il a pris la fuite, une chemise et des grandes culottes de grosse étoffe, une veste de couleur pâle, une chapeau de laine et de vieux souliers ; il est parti accompagné d'une Nègresse qui se nomme Lydia ou Lill, dont le teint est presque mulâtre, et qui était habillée à son départ d'une courte robe rayée de bleu et blanc, d'un jupon de droguet bleu et d'un bonnet de soye noire ; elle est grosse et bien prise : il est possible qu'ils aient changé leurs hardes ; ils ont amené avec eux un enfant mulâtre appelé Jane et qui a environ quatre ans : quiconque arrêtera et prendra sous sa garde les dits négres et enfant, de manière qu'on puisse les remettre en la possession du propriétaire recevra la récompense ci-dessus mentionnée et le remboursement de tous les frais raisonnables de

JAMES FRAZER

N.B. Il est défendu par le présent à tous les maîtres des vaisseaux de loger, employer, transporter et cacher les dits négres ; ils seront poursuivis, à raison d'une pareille conduite, avec d'autant plus de rigueur, que le dit James Frazer est autorisé par le Gouvernement au recouvrement des dits négres.

Courant de Ste. Marie, près de Montréal, 12 Août 1798.

Demographic repartition of the slave populations in the St. Lawrence Valley. Source: Canadian Museum of History



³ <http://www.historymuseum.ca/virtual-museum-of-new-france/population/slavery/>

Slavery in Canada

Source: <http://www.historymuseum.ca/virtual-museum-of-new-france/population/slavery/>

The issue of slavery in Canada has long been glossed-over by historians and by Canadian society in general. Substantive recognition of this past history of slavery did not begin until the 1960s. Nevertheless, slavery was actively practiced in New France, both in the St. Lawrence Valley and in Louisiana. This institution, which endured for almost two centuries, affected the destiny of thousands of men, women and children descended from Aboriginal and African peoples.

The Introduction of Slavery into New France

Slavery was introduced to New France in stages. A first slave, a young boy originally from Madagascar or Guiney, arrived with the Kirke brothers in 1629. Before leaving Quebec three years later, the latter sold him for the sum of 50 écus. The boy soon passed into the hands of the colonist Guillaume Couillard and received the name "Olivier Le Jeune". As Le Jeune was described as Couillard's "domestique" (servant) in the record of his burial in 1654, it is plausible that he had been manumitted by his master.

This exception aside, black slaves arrived in Canada only towards the end of the seventeenth century. Despite colonial officials' oft-reiterated yearning to have African slaves imported to the colony, no slave ship ever reached the St. Lawrence valley. Those black slaves who arrived in the region came from the neighbouring British colonies, from which they were smuggled or where they were taken as war captives. A number of Canadian merchants also brought black slaves back from their business trips to the south, in Louisiana or in the French Caribbean.

In Canada, the majority of slaves were not of African, but rather of Aboriginal origin. Native populations customarily subjugated war captives before the arrival of the French, but this practice acquired new meanings and unprecedented proportions in the context of western expansion. Beginning in the 1670s, the French began to receive captives from their Aboriginal partners as tokens of friendship during commercial and diplomatic exchanges. The Illinois were notorious for the raids which they led against nations to the southeast and from which they brought back captives. By the early eighteenth century, the practice of buying and selling these captives like merchandise was established.

The slave population

The historian Marcel Trudel catalogued the existence of about 4,200 slaves in Canada between 1671 and 1834; the year slavery was abolished in the British Empire. About two-thirds of these were Native and one-third were Blacks. The use of slaves varied a great deal throughout the course of this period. For the entire 17th century, there were only 35 slaves of which 7 were Blacks. Between 1700 and 1760, some 2,000 were enumerated, including both Natives and Blacks, and about as many from the Conquest until 1834. After 1760, the number of Black slaves in the colony increased considerably, from 300 to more than 800. This increase is attributable in large part to the arrival of the Loyalists in Quebec after 1783 who brought their own slaves with them.

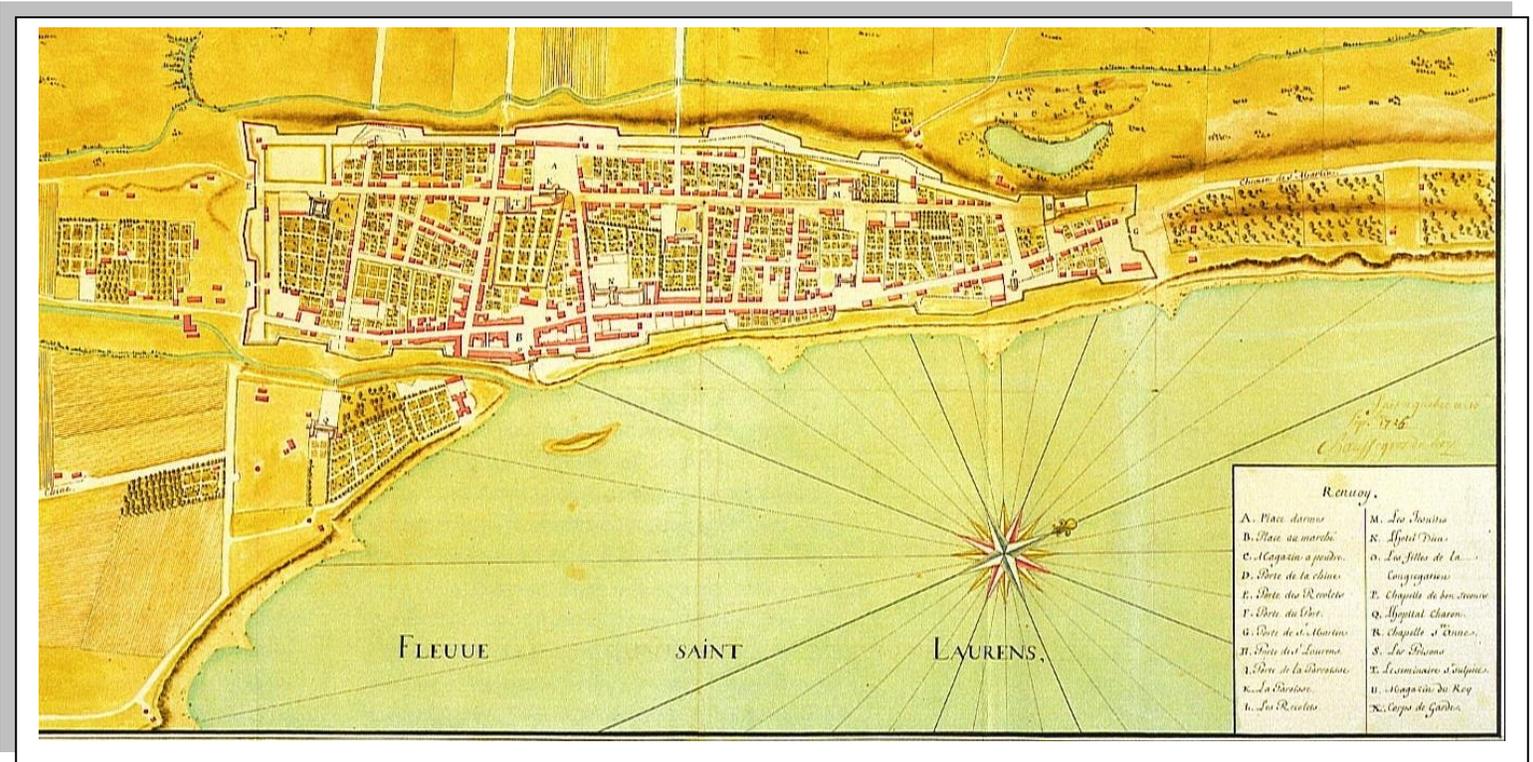
A TOUR OF ANGÉLIQUE'S MONTRÉAL

During the fire of 1734, 45 houses burned down leaving many homeless and without belongings. The Hôtel-Dieu burned down within 3 hours.

The Hôtel-Dieu de Montréal is the first hospital established in North America. It was founded by Jeanne Mance, the first nurse in New France. It still exists today at the corner of St-Urbain and Pine Avenue on the plateau Mont-Royal. But in its earliest incarnation, it was located at the site of what is today the Rue Le Royer, just south-east of the Notre-Dame Basilica, in Old Montréal. There is a plaque that commemorates this earliest location of the Hôtel-Dieu de Montréal.

Other streets and locations of Angélique's era that existed in Montréal include: Place Royale (which used to be called Place du Marché); Place d'Youville (where the Centre d'histoire de Montréal is located); Château Ramezay, and the following streets: Notre-Dame, St-Jacques, St-Paul, St-Pierre and St-Sulpice (formerly known as rue St-Josèphe).

Map of Montréal 1725⁴



⁴ Gaspard-Josèphe Chaussegros de Léry, ingénieur, Plan de la ville de Montréal, 10 septembre 1725. Plume, encre et lavis de couleur sur papier, 52 x 74 cm. Archives Nationales (France), Centre des Archives d'Outre-mer, Aix-en-Provence, DFC, Amérique Septentrionale, no 475B.

Suggested activities:

1. Stroll through the streets of Old Montréal and try to find these 18th Century locations that marked Angélique's life: Place d'Youville, Place Royale, the plaque for the Hôtel-Dieu on Rue Le Royer; Angélique's statue facing City Hall; Château Ramezay. Don't forget to stroll down Rue St-Paul, the street on which François Poulin de Francheville lived with his wife and Angélique. In order to map out their route, students can work with the map located at:
http://documents.tourisme-montreal.org/Traveller/Travel-Information/Getting-Around/EN/Old-Montreal_Map.pdf
2. Have students research some of the characters in the play, historical figures who helped to shape New France: François Poulin de Francheville, Ignace Gamelin, Thérèse de Couagne.
3. Have students research some of the ethnic groups in Africa from where slaves were taken to learn more about their culture and beliefs and to see if these people still exist today. What role did the djembe play in these people's lives historically and today? Are there aspects of these ethnic groups' cultures that survive today in the African Diaspora, for example, candomblé, capoeira, calypso...?
4. Are there other stories of slaves from New France that students can uncover? For example, who was Olivier Le Jeune? What is the significance of the word "Panis" in relation to the history of New France?
5. If a djembe or other type of percussion instrument is available, students can attempt to tell a story from Canada's past in the form of rap or spoken word to the rhythm of the djembe or selected instrument.

OTHER THEMES AND CONCEPTS

For study and discussion

Justice vs. the Law (Property vs. Humanity)

In Angélique, the protagonist is lawfully owned by François Francheville because in 1734 Black human lives could be bought and sold. Likewise for some Indigenous people. Black slaves, considered property, were stripped of basic human rights and were often subjected to sexual and physical abuse. As was evident in Angélique, some slaves were "bred" with others and were treated not unlike animals. The law permitted this inhumane behaviour which brings into question the notion of Justice vs. the Law. What is lawful is not always humane.

Race, Class and Power (e.g.: BlackLivesMatter, Idle No More)

Systemic racism, or rather racism that pervades society on an insidious and institutional level, is a prevalent theme within Angélique and is one that continues to exist in present-day society. Race, class and power factor heavily into the plot of Angélique as her interactions with every character are informed by hierarchy and entrenched social

inequity. While society has progressed immensely since the 1730s, race and class still hold a vice grip on power, access and equality in the world.

Sexism, Women's Rights and Consent

Sexism is rampant in *Angélique*. Francois, Ignace, Claude and César all perpetuate sexism through behaviours that subjugate and objectify women. All of the women within the play experience and are affected by sexism, albeit in different ways. Sexism is also present in women's interactions with one another (e.g.: Thérèse's competition with Angélique and Angélique's belittlement of Manon). Race, class and power govern sexist behaviours through patriarchal power structures that diminish women's worth in society.

Freedom and Enslavement

Freedom, as a constitutional right and as a concept, is explored in *Angélique*. The boundaries between freedom and enslavement are examined as readers navigate the differences between slaves (*Angélique* and *Manon*) and indentured servants (*Claude*). Thérèse's perceived freedom as a woman and as Mr. Francheville's wife is also worth exploring.

The Construction of Canadian History

Lorena Gale's *Angélique* is based off historical events. The play reminds us of the fact that many narratives are misrepresented or omitted from dominant accounts of Canadian history. Examining the inclusion and omission of voices in Canadian history text books provides insight into the ways in which national identity is constructed and disseminated. The play does not hide or seek to diminish the role white Canadians played in perpetuating the enslavement of Black people.

*"Those who are unaware of history
are destined to repeat it."*

George Santayana
Philosopher

*"You can only know where you're
going if you know where you've
been."*

James Burke
Science Historian

Xenophobia, Stereotyping and Othering

All characters engage in practices of othering in *Angélique*. Xenophobia (fear or hatred of strangers or foreigners) is present in Thérèse's perception of Angélique as savage and dangerous. Angélique and Manon engage in othering with one another while harbouring cultural prejudices. Stereotypes about blackness and whiteness are perpetuated throughout the play and both Claude and Mr. Francheville other Angélique by fetishizing and exoticizing her.

Suggested Activities:

1. Encourage openness to cultural diversity by performing the following exercise that examines privilege. Get students sitting in the front row to throw a piece of balled up paper into a waste bin. Get students sitting in the back row of the classroom to do the same. Discuss how sitting in the front row is meant to symbolize being in a position of privilege and engage in a discussion over how privilege mediates success. Integrate Angélique's experience with privilege and discuss how race, class and power are related to the concept.

Discussion Questions: What is privilege? How do race, class and power factor into the concept of privilege? Describe instances of white privilege evident in the play *Angélique*. How does privilege affect Angélique?

2. Organize the students in groups of two. Have them focus on the two scenes that take place between Angélique and Manon. One partner will take on the role of Angélique, one partner will take on the role of Manon. Each student will write an inner monologue for their character, in the first person, from the perspective of either Angélique or Manon, related to what they have discovered in the two scenes from the play. Once they are done, the partners can read their inner monologues to one another. Perhaps there are volunteers who will want to read their monologues about Manon and Angélique to the class.

Discussion Questions: How does knowing someone's inner monologue increase your understanding of their behaviour? How is writing in the first person different from writing dialogue and which do you prefer? Why do you think it is important to delve further into the inner experience of Manon and Angélique? Describe how language and word choice influence interpersonal communication. Are some words more negative than others?

3. Choose any two decades in Canadian history (ex. 1950-1970, 1990-2010, 1800-1820) and create a timeline of 10 of the most significant historical events that occurred within that time. Find a dynamic way to present your timeline (PowerPoint presentation, radio play, video, visual media). In addition to those 10 significant events, create an "unpublished" timeline of events that you decided not to include but that still have significance. Create a handout of this unpublished timeline to give to the class.

Discussion Questions: How is history constructed by the media? How did you decide what was historically significant enough to be included in your timeline? What histories were readily found in research and which were harder to uncover? How did it feel to have to omit certain significant historical events? Why do you think certain historical events get omitted from the dominant socio-political, cultural and historical representations of Canadian history?

4. Using resources listed in “Helpful Resources” and/or additional research material, write an essay arguing for Angélique’s guilt or her innocence in starting the Montreal fire. An alternative activity would be for students to present a sort of closing argument that a lawyer might make at the end of Angélique’s trial either in favour of her guilt or innocence.

Discussion questions: What are some alternative theories as to who could have set the fire? What are the motivations of some of the characters to have wanted Angélique to be found guilty whether she really was or not? If Angélique did set the fire, what do you think her motivations might have been? Subjected to similar conditions to that which the characters experience in the play, how do you think you would feel – as Thérèse de Couagne? Claude Thibault? Manon? Angélique?

5. In groups of 2, assume the role of Director and Set and Costume Designer for a new production of Angélique. Collaborate to create a 4-6 page written proposal justifying your directorial and design decisions for an alternate staged production of Angélique

Director responsibilities:

- Communicating your vision: outline themes, setting, time period, social relevance and justification for decisions;
- Cast: Propose an alternate cast (you can be imaginative);
- Outline for Design: Basic outline of lighting, costume, set and sound;
- Publicity and awareness: How will you collaborate with your publicity team to get the word out about Angélique? How will you connect to your audience?

Designer responsibilities:

- Collaborate with the Director to create a maquette of the stage;
- Create sketches of characters’ costumes;
- Sample Budget: Create a Design Budget (for set and costume).

Discussion Questions: How did your staging of Angélique compare and contrast with the staging seen in the production? What were some obstacles in attempting to communicate your vision onstage?

6. Take on the role of sound designer for Angélique. Create a 4-6 page paper arguing your decisions and include a budget for your design (How much will the instruments cost? Will the music be live or recorded? How much will you pay

your artists?)

Discussion Questions: How does sound create character in a play? How was sound effectively used in the production of *Angélique* that you saw and how did your new sound design offer something different?

VOCABULARY

Consent is the foundation of sex and the element that is missing in sexual violence. What consent really means is a voluntary agreement to engage in sexual activity. In other words, it means communicating *yes on your own terms* and communicating *no without the fear of reprisal* or negative consequences.

Indentured servant: A person under contract to work for another person for a definite period of time, usually without pay but in exchange for free passage to a new country and/or food and shelter. During the seventeenth century most of the white laborers in Maryland and Virginia came from England as **indentured servants**.

Manumitted: The term used when a slave is released from slavery, thereby becoming a free individual (although perhaps not an equal member of society depending on race and gender).

Othering is the process of casting a group, an individual or an object into the role of the 'other' and establishing one's own identity through opposition to and, frequently, vilification of this Other.

Pawnee: a First Nations people who inhabited the basin of the Missouri River and who were heavily targeted as a source of slaves by the allies of the French. Amongst the colonists, the name Pawnee became a generic term for referring to any Aboriginal slave. Many slaves identified at **Panis** (esclave Panis) in the records may in fact not be Pawnee at all.⁵

Privilege: a special right, advantage, or immunity granted or available only to a particular person or group of people.

White privilege (or **white skin privilege**) is a term for *societal privileges* that benefit people identified as *white* in *Western* countries, beyond what is commonly experienced by non-white people under the same social, political or economic circumstances; "an invisible package of unearned assets."

Servant: a person who performs duties for others, especially a person employed in a house on domestic duties or as a personal attendant.

⁵ <http://www.historymuseum.ca/virtual-museum-of-new-france/population/slavery/>

Slave: Slavery is a legal or economic system in which principles of *property law* are applied to humans allowing them to be classified as *property*,⁶ to be owned, bought and sold accordingly, and they cannot withdraw unilaterally from the arrangement.

Xenophobia is the fear of that which is perceived to be foreign or strange. Xenophobia can manifest itself in many ways involving the relations and perceptions of an *in-group* towards an *out-group*, including a fear of losing identity, suspicion of its activities, aggression, and a desire to eliminate its presence to secure a presumed purity. enophobia can also be exhibited in the form of an "uncritical exaltation of another culture" in which a culture is ascribed "an unreal, stereotyped and exotic quality."⁷

HELPFUL RESOURCES

Afua argues that Angélique intentionally set fire to Montreal as a form of rebellion:

Cooper, Afua. *The Hanging of Angélique: The Untold Story of Canadian Slavery and the Burning of Old Montréal.* Athens: U of Georgia, 2007. Print.

Beaugrand-Champagne argues for Angélique's innocence:

Beaugrand-Champagne, Denyse. "The Trial of Marie-Josèphe Angélique" (Montréal : Libre Expression, 2004).

Books on Black History in Montreal:

Mackey, Frank. "Black Then: Blacks and Montreal, 1780s-1880s" McGill-Queens University Press, 2004.

Mackey, Frank. "Done with Slavery: The Black Fact in Montreal, 1760-1840" McGill-Queens University Press, 2010.

Docu-Drama on Angélique:

"Black Hands – Trial of the Arsonist Slave." Black Hands – Trial of the Arsonist Slave. N.p., n.d. Web. 06 July 2016. <http://www.blackhandsfilm.com/>

Trial Archives:

"Angélique's Trial." *Torture and Truth: Angélique and the Burning of Montreal.* N.p., n.d. Web. 06 July 2016. <http://www.canadianmysteries.ca/sites/Angélique/proces/indexen.html>

⁶ https://en.wikipedia.org/wiki/Slavery#cite_note-1

⁷ https://en.wikipedia.org/wiki/Xenophobia#cite_note-auto-3

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