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We Are French. Et Anglais Nous Restons.

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We Are French. Et Anglais Nous Restons.

Rethinking translation and adaptation for the stage as a tool for affecting bicultural and bilingual identity through an analysis and the practice of translating and adapting Armand Leclair's 1916 play *Le petit maître d'école*

A Thesis Presented

By

ALISON JANE BOWIE

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of

MASTER OF FINE ARTS

May 2014

Theater

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DEDICATION

For my parents and in memory of my grandmother.

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ABSTRACT

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Rethinking translation and adaptation for the stage as a tool for affecting bicultural and bilingual identity through an analysis and the practice of translating and adapting Armand Leclaire's 1916 play *Le petit maître d'école*

MAY 2014

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Directed by: Professor Megan Lewis

French Canadian playwright Joseph Armand Leclaire (1888-1931) was very well known and respected in his time. Although he wrote over thirty plays, lyrics to several songs and an abundance of political poems, most of his work has been lost and Leclaire himself seems to have been forgotten. Several of his plays were produced at the time they were written, including his 1916 play *La petite maîtresse de l'école* (later published in 1929 as *Le petit maître d'école*), but none have been presented posthumously nor have any been translated. This M. F. A. thesis presents the first ever translation and adaptation of Leclaire's play, titled in English as *The Little Schoolmaster*. The first half of the thesis provide historical context for the play's significance, as well as information about Armand Leclaire and the changes he made to his own work between the original 1916 version and the 1929 published version. The thesis then analyses the creative acts of translation and adaptation, proposing a new model of translation for a linguistically rich audience. Through this new model of translation-adaptation for a bilingual spectrum, the thesis concludes by demonstrating that dramaturgy can serve as a dynamic instrument for communities to engage in the exploration of bilingual and bicultural identity.

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CHAPTER 1

INTRODUCTION

A New Approach to Translation

Montréal playwright Armand Leclaire (1888-1931) wrote *Le petit maître d'école* (*The Little Schoolmaster*)¹ while in Ottawa in 1916 following uprisings against the Ontario government's infamous Regulation XVII that limited the instruction of French to one hour per day, even for Francophone children. Inspired by the events in Ottawa, *The Little Schoolmaster* follows a group of French Canadians in the days that follow the 1912 implementation of Regulation XVII. In Leclaire's play, set in a small village in Ontario, the possibility of incarceration for defying the law is juxtaposed against the knowledge that if their children do not learn French, the French Canadians' language and identity will die out. The little schoolmaster, Fernand, and his troops – his father, friend, and the children of the school – go head to head with Bostock, an English government agent charged with the task of convincing Fernand to comply with the law and extinguishing the French language in their village's school.

Although my work to translate and adapt Leclaire's play began in Harley Erdman's translation class in the Fall 2012 semester, I have been concerned with the nature of bilingualism and Canadian identity for most of my life. Even in writing my thesis proposal I realized how long I had been wrestling with this battle between French and English Canada. In the Spring of 2012 I was fortunate enough to have Professor Megan Lewis lead a semester-long expedition

¹ Leclaire's play was originally produced as *La petite maîtresse de l'école*. It was published in 1929 under the title listed here. This will be discussed in more detail in the section entitled "*Le petit maître d'école*". For consistency and as the translation and adaptation were based on the 1929 version, I will be using *Le petit maître d'école* and *The Little Schoolmaster* throughout the thesis.

into the world of Performance Theory. During the course we were exposed to a variety of scholars, including several ethnographic and postcolonial theorists, who have inspired my work as a dramaturg, playwright and scholar. In particular, *The Empire Writes Back* by Bill Ashcroft, Gareth Griffiths and Helen Tiffins changed my whole perspective on Canadian identity. My country has been in the midst of an identity crisis for most of its existence because of the settler culture that exists in Canada. This identity crisis has been further complicated by the multiplicity of voices in Canada, including French, English and First Nations, all of whom have been vying for language rights, cultural claims and power for centuries. As someone who identifies as *both* Franco-Ontarien² (I was in a French language program in school up to university) and Anglo-Ontarian (I am the only one in my family who speaks French), I am constantly thinking about the nature of the relationship between the French and English cultures and how we fit together within the Canadian identity. I believe that it is crucial for us to understand one another in order to work together to succeed both economically and culturally as a nation. This understanding is certainly not limited to French and English Canadians; First Nations peoples must equally be heard and understood. Although I recognize and acknowledge the multicultural tapestry of Canada, this thesis will investigate the fraught nature of French and English language rights and the performance of settler identity and culture in Ontario.

Tracy Davis describes performance as “a tool for innovative exploration, flexing under many circumstances, transforming when necessary, and apt to flow from one instantiation to

² Franco-Ontarien refers to a Francophone individual who resides in and has roots in Ontario. This differs from Québécois in that an individual who identifies as Québécois resides in and has roots in Québec.

another”.³ Similarly, I believe translation and adaptation are tools for exploration. Above and beyond that, I believe translation-adaptation for theatre is a strategy for illuminating and affecting bicultural or bilingual national identity. Playwright Armand Leclaire models this strategy in one way in the dramaturgy and performance of his play *Le petit maître d'école*. Through my own dramaturgy as a translator and an adaptor, I seek to further Leclaire's work by employing that strategy in a post-colonial context through the practice of resistant foreignizing translation. In my adaptation of *The Little Schoolmaster*, I combine dramaturgical tools (narrative, critique, critical and historical analysis) and translation theory (foreignization, code-switching/code-mixing, polysystem theory) to create a new form of translation-adaptation that goes beyond the simplistic duality of traditional translation (language A to language B) by imagining a linguistically richer target audience. Through this new model of translation-adaptation for a bilingual spectrum, I will demonstrate that dramaturgy can serve as a dynamic instrument for communities to engage in the exploration of bilingual and bicultural identity.

Settler Culture in Canada

The cultural landscape of Canada is an intricate web of histories and languages. In *Post-Colonial Drama: Theory, Practice, Politics*, Gilbert and Tompkins make the distinction between “occupation” and “settler” histories or narratives. Occupation histories involve countries that have been invaded, such as India and Nigeria. Settler histories are those of countries such as Canada and Australia, where people were sent to colonize the land, not simply to invade and take over. Colonization refers to migration of groups of people to establish new territories by

³ Tracy Davis, ed., *The Cambridge Companion to Performance Studies* (New York: Cambridge University Press, 2008), 2.

cultivation, whereas invasion denotes a military offensive designed to immediately gain control over an established population. Gilbert and Tompkins write:

History is a particularly fraught issue for settler societies because of their ambivalent positioning in the imperial paradigm as both colonizers and colonized. By their very name, settlers are implicated in the dispossession of indigenous peoples from their homelands and in the (partial) destruction of their cultures.⁴

Both the French and the English were sent to the New World to develop new dominions. In doing so they were the colonizers, asserting power over the indigenous population and establishing themselves at the top of the cultural food chain. They were also, however, colonized themselves in that they were sent to North America by their imperial mother countries and then abandoned (or, as in the case of the United States, the settlers rebelled). They were no longer considered French or English in terms of nationality; they were – and still are – displaced Europeans. Language, therefore, developed a new level of meaning, one of cultural association and connection to 'home'. As both the French and English clung to their language fervently, the battle for language supremacy in the country was of the utmost importance. Gilbert and Tompkins go on to say, “Nevertheless, settler histories do not simply replicate the master narrative’s characteristic tropes; instead, they are often concerned with establishing authenticity for a society dislocated from the imperial centre and, simultaneously, alienated from the local land and indigenous culture.”⁵ With one foot in Europe and one in a new land, how

⁴ Helen Gilbert and Joanne Tompkins, *Post-Colonial Drama: Theory, Practice, Politics* (New York: Routledge, 1996), 113.

⁵ *Ibid.*, 113.

do these settler cultures understand their place in the postcolonial landscape? What is their cultural identity and how do they perform it?

Ashcroft, Griffiths and Tiffin explain that there is a strong need for post-colonial settler literature to assert its difference from its “inherited tradition”.⁶ For English-speaking Canadians, there is no 'true' native language; there are only subtle differences from the language of their mother country, such as pronunciation and word choice or association, in the form of the English they speak. This lack of separation from the imperial language creates a hegemonic power dynamic between English and English Canadians, wherein the colonial English Canadians are subordinate to their European counterparts. The question, therefore, remains: how does the subaltern culture (the colonists) assert its individual voice while continuing to use the imperial language? The French Canadian settlers are dealing with much the same issues; they are not indigenous and yet are not “French” in terms of nationality. Although both cultures (French and English) were dealing with some of the same issues of disassociation from their own language and land, the French settlers were, as Homi Bhabha terms 'unhomed, not once but twice: from their mother country and again from their colony.

Positionality and Performance

The study of the performance of identity falls under the purview of ethnography.

Ashcroft, Griffiths and Tiffin define ethnography as

that field of anthropological research based on direct observation of and reporting on a people's way of life. It is the basic methodology employed by cultural anthropologists and consists of two stages: fieldwork, which is the term used for

⁶ Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and practice in post-colonial literatures* – 2nd edition (New York: Routledge, 2002), 131-141.

the process of observing and recording data; and reportage, the production of a written description and analysis of the subject under study.⁷

Ethnography is simultaneously a process of investigation and the results of that research. It allows us to methodically observe and record the way people in various cultures communicate and construct their identities. This, however, can be problematic. Who exactly is doing the investigation and who is being researched?

In *Critical Ethnography: Method, Ethics & Performance*, D. Soyini Madison grapples with this relationship between presenters and represented. Whether an individual is part of a culture or not, the choices made by those presenting a particular society say as much about themselves as they do about the subject of their work. Madison believes that there is an ethical responsibility in presenting culture and identity that requires a critical awareness of both the *self* and the *subject*. As presenters of information, of culture, we have a responsibility to know ourselves. We must know our biases and assumptions. And we must make them transparent to those being represented and those watching. Madison calls this *positionality*, noting “Positionality is vital because it forces us to acknowledge our own power, privilege, and biases just as we are denouncing the power structures that surround our subjects.”⁸ Madison believes that it is not simply enough to recognize one’s positionality. She believes that there must be a continuing dialogue between the presenter and the represented in order for each to fully understand the other. Madison cites Russian philosopher Mikhail Bakhtin:

⁷ Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Key Concepts in Post-Colonial Studies* (New York: Routledge, 1998), 85.

⁸ Mikhail Bakhtin, *The Dialogic Nature of Consciousness*, ed. and trans. C. Emerson and M. Holquist (Austin: University of Texas Press, 1981): 287, quoted in D. Soyini Madison, *Critical Ethnography: Method, Ethics & Performance* (Thousand Oaks, CA: Sage Publications, 2005), 7.

I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another. The most important acts constituting self-consciousness are determined by a relationship toward another consciousness (toward a thou). Separation, dissociation, enclosure within the self is the main reason for the loss of one's self.⁹

Both ethnography and performance require us to be fully aware of who we are, in order to communicate effectively both who we are trying to represent and what we are trying to accomplish by doing so, and both require an engagement with the Other.

In order for me to present my work in this thesis, I must acknowledge my own cultural and linguistic positionality. Over the course of my life I have been constructing my identity as an individual and as a Canadian. I consider myself to be bilingual. That identification, however, for me is not limited to language; therefore I also consider myself to be bicultural. I have strong connections to my Scottish heritage. I participated in highland dancing for several years as a child. I attended an English university with Scottish roots. I was also deeply moved this summer by having the opportunity to visit not only the city where my grandfather spent a good deal of his childhood (Edinburgh), but also to visit the actual house where he lived. I also strongly identify with Franco-Ontarien culture. Although my teachers in school were not all Franco-Ontarien or even Francophone, I developed a connection with and a love of the language. My first full-time job was as the Bilingual Program Coordinator at the Living Arts Centre in Mississauga, Ontario. It was my job to develop a French arts educational program for both Anglophone students taking French and Francophone students. The program was not only about exposing students to the arts in French, it was also about providing a space for students to experience French arts and culture,

⁹ Madison, 9.

their culture, from both Ontario and Québec. I worked with the Francophone school boards and many Franco-Ontarien and Québécois artists and was welcomed into their community. I proudly display the Franco-Ontarien flag in my home and as I sing the unofficial Franco-Ontarien anthem "Notre Place", I am singing about my own identity and myself. The song is a reassurance that French Canadians belong in Ontario, that our voice is important. The anthem is a call to action to keep speaking French and maintaining the French culture in order to have a better future.

Dwight Conquergood, citing Michel de Certeau, has written, "what the map cuts up, the story cuts across."¹⁰ Although physical location is a defining characteristic of a people, the journey to that place and the development of a cultural identity are also critical to understanding a specific community. This is particularly important in Canada as Francophone communities exist interspersed in Anglophone provinces, while similarly Anglophone communities exist within the province of Québec. The provincial boundaries do not reflect the linguistic or cultural boundaries of the French and English people of Canada. Conquergood comments on de Certeau:

This pithy phrase evokes a postcolonial world crisscrossed by transitional narratives, diaspora affiliations, and, especially, the movement and multiple migrations of people, sometimes voluntary, but often economically propelled and politically coerced... A boundary is more like a membrane than a wall. In current cultural theory 'location' is imagined as an itinerary instead of a fixed point.¹¹

¹⁰ Michel de Certeau, *The Practice of Everyday Life*, trans. Stephen Rendall (Berkeley: University of California Press, 1984): 129, quoted in Dwight Conquergood, "Performance Studies: Interventions and radical research" in *Performance Studies Reader*, Ed. Henry Bial, (New York: Routledge, 2004), 311.

¹¹ Conquergood, 311.

We are faced with the idea of continuity through evolution. The settler cultures of Canada are constantly negotiating their place in the postcolonial arena as they try to figure out how they are performing themselves and who they are performing for.

The Little Schoolmaster offers us a glimpse into how French Canadians in both Québec and Ontario understood their place in Canada in 1912 and 1929 (when Leclaire's revised version of the play was published). I also believe that the play speaks to a larger issue: the domination in times of colonization and war of the English language over other languages, including French and indigenous languages such as Mi'kmaq and Ojibwe. I believe that the voice of the subordinate settler language – French – needs to be heard alongside the dominant English settler voice in order to break down the cultural and linguistic hierarchy and honour the diversity of cultures that Canada has to offer. Edward Brathwaite explains that, “The poetry, the culture itself, exists not in a dictionary but in the tradition of the spoken word. It is based as much on sound as it is on song. That is to say, the noise that it makes is part of the meaning...”¹² In order to understand the settler culture and identity of Canada it is necessary to hear both voices together.

¹² Ismail S. Talib, *The Language of Postcolonial Literatures: an introduction* (New York: Routledge, 2002), 79.

CHAPTER 2

CANADIAN/CANADIEN: LANGUAGE, RIGHTS AND REGULATION XVII

In *The Little Schoolmaster* the character of Jean-Paul, a student from Montréal who is on vacation in Ontario, exclaims, "*Vous semblez oublier que le Canada français n'a jamais été conquis, il a été cédé.*" [You seem to forget that French Canada was never conquered; it was deserted.]¹³ The play's central conflict is rooted in the history of the French-English relationship from 1759 to the beginning of the twentieth century and the struggle French Canadians face in defining what national identity means to them. In order to understand the stakes built into this play and the depth of the language rights issue, it is important to look at the historical context that led to the institution of Regulation XVII in 1912.

Territorial Division

Following the Conquest in 1760, the British government developed a campaign promoting emigration to their newly acquired colony. Incentives including land and new markets for trade offered an alluring new life for many English citizens in the merchant class. They began settling across the Province of Québec, which at the time extended into what is now part of Ontario. It was only in the late 1770s and early 1780s, however, that the Province saw any significant influx of English settlers. There were many English colonists who lived in the Thirteen Colonies that did not share the American aspiration for independence. Once the Revolution ended in 1776, those colonists (who became known as United Empire Loyalists) began to flee north into Canada, which was still under British control. Many of the Loyalists

¹³ Armand Leclaire, *Le petit maître d'école* (Montréal: Éditions Édouard Garand (Le Théâtre Canadien), 1929), 28. All translations are my own.

settled around the northern shore of Lake Ontario, which developed into Southern Ontario. In 1783, King George III of England decreed that the Loyalists, who included farmers, tradespeople and ex-military, should be given land, and thus the English settlements became permanent.

At the time of the incursion of the Loyalists, the Québec Act was in effect, meaning that the French population was still using French Civil law and French seigneurs were still in charge of land dispensation. Although the Loyalists supported the Crown, they, like the Americans, believed in sole land ownership. This directly conflicted with the seigneurial system of paying rent for use of land. The Loyalists also subscribed to the American notion of government by representation rather than the traditional structure of government of appointed officials. These differences in societal organization exacerbated the rift in the population.

Spurred on by pressure from the United Empire Loyalists, the British government wrote the Constitutional Act of 1791, which divided the Colony of Québec into Upper (Ontario) and Lower Canada (Québec), creating English-Protestant Upper and French-Catholic Lower majority populations, each with their own separate governing bodies. This created an *us/them* dynamic with strict boundaries, reinforcing the notion that Ontario was for Anglophones and not Francophones, a feeling that is plainly expressed in Leclaire's play.

Although some of their demands were met, the Constitutional Act did not pacify the Loyalists. An elected assembly was instituted in both provinces; the Assemblies in both provinces, however, were still mostly French whereas the Executive branch of the government remained principally English. This idea of a powerful and domineering English government can be seen in Leclaire's character Bostock, the inspector of schools, as he seeks to enforce the

institution of Regulation XVII at all costs. The Executive branch essentially had veto power over the decisions the Assembly made; the Assembly, however, held the power of taxation. In Upper Canada the division within the government caused a critical clash between the French who wanted to tax goods and the English who wanted to tax land. The Québec Act was also not repealed with the institution of the Constitutional Act, and so the seigneurial system remained in effect. Lands that were not already held under that scheme, however, were granted under the freehold system of ownership. Furthermore, while Lower Canada retained French Civil law, Lower Canada adopted the use of English Common law.¹⁴

Rebellions and the Act of Union

The division of the province of Québec and the institution of two governing bodies did nothing to lessen the fissure between the French and the English. Not only were there two provinces in the same colony operating side by side under vastly different social, economic and political systems, but there was even disparity within the provinces themselves. In Lower Canada, the government's Executive branch became known as the Chateau Clique, a small group of upper class families who controlled not only the government but also a great deal of the mercantile industry in the province. These families were primarily English even though the majority of the population of Lower Canada was French. As the Executive branch had essentially full control of the government and were not responsible to the Assembly, this oligarchy became wildly unpopular amongst the masses. Similarly, in Upper Canada the majority of the trade

¹⁴ The Constitutional act of the province of Lower Canada : anno regni Georgii III, regis Magnæ Britanniae et Hiberniae being the first session of the seventeenth Parliament of Great Britain [Montréal: R. Armour, 1828], <http://eco.canadiana.ca/view/oocihm.21241/2?r=0&s=1> (accessed October 19, 2013).

industry and much of the government was controlled by another small group of conservative English families known as the Family Compact.

The lack of accountability to the people of the conservative governing bodies combined with the tensions between the French and English populations led to the Rebellions of 1837 in both Upper and Lower Canada. On November 1, Seigneur Louis Joseph Papineau led the French Canadian nationalist group known as the Patriotes into a bloody battle in the streets of Montréal with British troops and English volunteers. The Patriotes were swiftly defeated, which led to the widespread looting and burning of French Canadian settlements. Over three hundred people died during the rebellion in Lower Canada and almost all of them were French.

The rebellion in Upper Canada was led by publisher and politician William Lyon Mackenzie, who strongly opposed the Family Compact and the government's system of patronage. Mackenzie led a group of several hundred rebels down Yonge St in Toronto on December 5, 1837. The rebels were poorly organized and even more poorly armed. They were confronted by a small group of Loyalist militia and fled as soon as the guns began to fire.

Although the Rebellions of Upper and Lower Canada in 1837 seemed on the surface to have been failures, they unsettled the British government and prompted the commission of the 1839 Report on the Affairs of British North America written by Lord Durham, which called for two things: responsible government and the union of Upper and Lower Canada. In discussing his trip to the colony, Lord Durham wrote, "I expected to find a conflict between the government and the people: instead, I found two warring nations within a single State; I found a struggle, not

of principles, but of races.¹⁵ And I realized that it would be pointless to try to improve the laws or institutions without succeeding in extinguishing the mortal hatred which now divides the inhabitants of Lower Canada into two hostile groups: French and English."¹⁶ Durham believed that the union of Upper and Lower Canada would solve the problem, as the English would become a majority ruling party and the French a clear minority and the French would then assimilate and *become* English. He believed that, "There can hardly be conceived a nationality more destitute of all that can invigorate and elevate a people, than that which is exhibited by the descendants of the French in Lower Canada, owing to their retaining their peculiar language and manners. They are a people with no history, and no literature."¹⁷ This cultural hierarchy and Durham's report justified the English domination of the French culture by establishing that the French were an ahistorical, backwards and savage people. Out of this sentiment was born the Act of Union of 1840, which once again united Upper and Lower Canada, placing French and English in direct cultural and linguistic conflict with one another.

Official Language Rights

In his report, Lord Durham states that, "The difference of language produces misconceptions yet more fatal even than those which it occasions with respect to opinions: it

¹⁵ In Leclaire's forward to the published play, he explains that the scholastic question that was playing out in Ontario was a "véritable question de races" [a real question of race]. The word "race" in the context of the play, (and until the Second World War) meant that they are of French heritage. French Canadians, and to some degree English Canadians as well, believed that they are distinct race and the marker is language. It is important to note that term did not have a negative or problematic connotation at the time that Leclaire wrote his play.

¹⁶ Earl of Durham, *The Report on the Affairs of British North America* (London: G. H. Davidson, 1839), 7, <https://archive.org/details/reportonaffairso00durh> (accessed July 23, 2013).

¹⁷ *Ibid.*, 126-127.

aggravates the national animosities, by representing all the events of the day in utterly different lights".¹⁸ Durham believed that allowing two languages to exist simultaneously in one country would lead to rebellion and chaos as the 'truth' would be misrepresented in the French papers. Durham conceded, however, that the general day-to-day business of the general population in Canada did not put the French and English people in direct contact with one another, thus the animosity created by the two languages was not an immediate concern. Durham, however, still believed that the French language, along with the French culture should be purged in a newly created Province of Ontario.

With the Act of Union in 1840 and the creation of the unified Province of Canada, Lord Durham's recommendations with regard to language were at least in part enacted. The Act states:

That from and after the said Re-union of the said Two Provinces all Writs, Proclamations, Instruments for summoning and calling together the Legislative Council and Legislative Assembly of the Province of Canada, and for proroguing and dissolving the same, and all Writs of Summons and Election, and all Writs and public Instruments whatsoever relating to the said Legislative Council and Legislative Assembly, or either of them, and all Returns to such Writs and Instruments, and all Journals, Entries, and written or printed Proceedings, of what Nature soever, of the said Legislative Council and Legislative Assembly respectively, shall be in the English Language only...¹⁹

¹⁸ Durham, 17.

¹⁹ Parliament of the United Kingdom and Ireland, "An Act to re-unite the Provinces of Upper and Lower Canada, and for the Government of Canada" in *ANNO TERTIO & QUARTO: VICTORIAE REGINAE: MAGNAE BRITANNIAE ET HIBERNIAE: At the Parliament begun and holden at Westminster, on the fifteenth day of November, Anno domini 1837 ... being the Third Session of the Thirteenth Parliament of the United Kingdom of Great Britain and Ireland* (Québec: John Charlton Fisher & William Kemble, 1841), 15.

English was proclaimed as the singular voice of the Canadian government. The effect of this, however, was not simply that government acts and proceedings were recorded in only English. In order for an individual to become a member of the Legislative Council or Assembly, they had to pass a test that required them to speak and write in English, thus eliminating the possibility for most of the French population. The hierarchy of language - and thus culture - was clear: the English were the ruling society. If the French wanted to understand the decisions being made or wanted to participate in the government system at all, they had to learn - or become - English. This is precisely what Lord Durham had proposed: assimilation.

The Province of Canada continued to grow and expand over the next two decades along with the other adjoining British territories. By the 1860s, there was a critical demand for the British Parliament to reassess its governmental structure in the New World. Out of this reassessment was born the British North America Act of 1867. This Act was designed to unite the provinces of Canada, Nova Scotia and New Brunswick into a single Dominion under the Crown of the United Kingdom. The Act designated the name Canada to mean the entire Dominion. The Act also articulates:

6. The Parts of the Province of Canada (as it exists at the passing of this Act) which formerly constituted respectively the Provinces of Upper Canada and Lower Canada shall be deemed to be severed, and shall form Two Separate Provinces. The Part which formerly constituted the Province of Upper Canada shall constitute the Province of Ontario; and the Part which formerly constituted the Province of Lower Canada shall constitute the Province of Quebec.²⁰

²⁰ Parliament of the United Kingdom of Great Britain and Ireland, *The British North America Act 1867 and Amending Acts*. (Ottawa: [1886?]), 5-6.

What began as Nouvelle France in the sixteenth century had metamorphosed into the two independent provinces Ontario and Québec as we know them today by the mid-nineteenth century. They were given separate provincial government systems, but were also subject to the rule of a central Canadian government controlled by the British Parliament.

In some sense, the French regained some of their rights through the division of the provinces, particularly their right to language. The Act states:

133. Either the English or the French Language may be used by any Person in the Debates of the Houses of the Parliament of Canada and of the Houses of the Legislature of Quebec; and both those languages shall be used in the respective Records and Journals of those Houses; and either of those Languages may be used by any Person or in any Pleading or Process in or issuing from any Court of Canada established under this Act, and in or from all or any of the Courts of Quebec.

The Acts of the Parliament of Canada and of the Legislature of Quebec shall be printed and published in both those Languages.²¹

For the first time under British rule, the right of the French Canadians to the use of their language was officially secured. French was one of the two languages to be used in the courts and government systems of Canada and the province of Québec. But what about the French Canadians in Ontario? What about their rights to their own language? Although the French also settled Ontario and many French Canadians still lived in the province, particularly around Ottawa and the areas surrounding Windsor and Sudbury, their rights were ignored because they were a linguistic minority. The French in Ontario were clearly not Québécois, but they were

²¹ Ibid., British North America Act, 62.

French and distinct from the prevailing English population. Thus a distinct Franco-Ontario identity began to form.

Regulation XVII

Most relevant to *The Little Schoolmaster* and this thesis, the Durham Report brought changes not only to the government, but also to the schools. The idea of uniformity in the political scene brought with it the idea of a single education system, and in 1841 the first scholastic law was passed in Ontario. The law created one centralized agency to oversee the schools in the province, but it did not immediately create an English-only system. The law allowed communities with different religious (not linguistic) backgrounds from the Protestant majority to create their own separate schools. This law was solidified during Confederation in the British North America Act of 1867. In 1890, the Ministry of Education of Ontario declared that all subjects must be taught in English. And yet there remained a clause allowing the inspectors of bilingual schools to make special provisions for those students who did not understand English to continue to be taught in French. But the linguistic hierarchy was becoming clear: English was the norm, the dominant language, and French was the exception.²²

Coulombe explains that, "They [anglophones] believe that the dominance of English over French is the product of social Darwinism, that some languages are naturally destined to eclipse others because they are better adapted."²³ In 1901, a census brought the question of ethnic origin back into the Canadian lexicon. This was the first census to include a question on nationality.

²² Gaétan Gervais, "Le Règlement XVII (1912-1927)", *Revue du Nouvel-Ontario*, no. 18 (1996), 123-132.

²³ Pierre A. Coulombe, *Language Rights in French Canada* (New York: Peter Lang Publishing, Inc., 1995), 4.

Participants were asked to identify their heritage (based solely on parental heritage if they were of mixed origin). Participants were then asked to identify their mother tongue. As Shabani explains, "The language question, and particularly the use of the term 'mother tongue', aimed to buttress the idea of identity evoked by the nationality question".²⁴ The purpose of the census was to discover to what extent citizens of French origins had assimilated into English Canada. The census established a very clear hierarchy: "(1) Anglophones, (2) Francophones who have learned English, (3) Francophones who do not speak English, (4) 'Foreign elements' who have learned either English or French, and (5) those who cannot speak either English or French".²⁵ Even at the beginning of the twentieth century the Canadian government still sought to conflate "nationality", or the extent to which one was Canadian, with English. Now the French Canadians were not only displaced Europeans, they were also displaced Canadians. Linguistically they were trying to find authenticity in their own voice while using a language that belonged to a country with whom they were longer tied and one that was culturally distancing them from the identification as 'Canadian'.

By 1910, nearly ten percent of the population of Ontario was French Canadian and yet the language conflict had neither dissipated nor disappeared. The Franco-Ontariens remained subservient, linguistically speaking, to the English authorities in the province. But they rallied together and founded the Association canadienne-française d'Education d'Ontario (known as

²⁴ Omid A. Payrow Shabani, "Language Policy and Diverse Societies: Constitutional Patriotism and Minority Language Rights" in *Constellations: An International Journal of Critical & Democratic Theory* 11, no. 2: 198. *Academic Search Premier*, EBSCOhost. (accessed May 14, 2013).

²⁵ Shabani, 198.

l'Assemblée de la francophonie de l'Ontario since 2004). The organization's goal was to protect the interests of French students in the so-called bilingual separate schools. The institution of the Association caused unrest in the English community. Protestants saw French education as 'un-British' and Irish Catholics wanted Catholic education to be only in English; for the first time the Protestants and Catholics of Ontario were on the same side.²⁶

In 1912, in reaction to the feverish outcries from the Anglophone majority population, Ontario Premier James Whitney introduced Regulation XVII, a law limiting the instruction of the French language in Ontario schools. French was no longer considered a language of instruction, but would now simply a subject alongside mathematics, reading, etc. The Regulation stated:

Such instruction in French shall not interfere with the adequacy of the instruction in English, and the provision for such instruction in French in the time-table of the school shall be subject to the approval and direction of the Chief Inspector and shall not in any day exceed one hour in each class-room, except where the time is increased upon the order of the Chief Inspector.²⁷

Teachers had to be qualified to teach in English and if they were not, or if they refused to conform to the Regulation they were replaced. Regulation XVII had a special course of action for students who were Francophone and could not understand English. As soon as they began school, they were to begin learning English, and only English. That was their task. Once they

²⁶ William Dunn and Linda West, "Regulation XVII - 1912" in *Canada: A country by Consent* (Artistic Productions Limited, 201), <http://www.canadahistoryproject.ca/1914/1914-02-reg-17.html>.

²⁷ Government of Ontario, Report of the Minister of Education for the year 1913. ([Ontario?]: 1913), 319.

were able to understand the language well enough to learn *in* it, they were allowed to study the other subjects *in* English.²⁸

The law was designed to eliminate the French language, thus furthering Durham's linguistic and cultural assimilation plan. The Franco-Ontarien population, however, did not quietly submit to the demands of Regulation XVII. Instead, they founded a newspaper called Le Droit [*The Right*]. First published on March 27, 1913 in Ottawa, the newspaper was designed to give voice to the French population in Ontario to speak out against Regulation XVII. Le Droit continues to be published and is in fact the only daily francophone newspaper printed in Ontario today. On April 1st, 1913, an article exclaimed:

*Les Canadiens français, respectueux des lois, ne peuvent comprendre comment les gens sérieux contestent leurs droits d'enseigner le français à leurs enfants et aussi comment en cette Province, on combat les droits des minorités et l'on supporte un règlement aussi erronné que celui adopté par la ministère de l'Instruction publique...*²⁹

The French Canadians, respectful of the laws, cannot understand how serious people can dispute their rights to teach French to their children and also how in this Province, we challenge the rights of minorities and support a law as flawed as that which has been adopted by the Minister of Public Instruction...

The Franco-Ontariens could not understand how they had become intruders, outsiders in their own country, in a province that their own ancestors settled.³⁰ Le Droit not only saw the need to give voice to the French people, but also the necessity to reach out to the English in the province

²⁸ Ibid., 318.

²⁹ "Le Bi-linguisme," *Le Droit*, April 1, 1913.

³⁰ Once again, while not within the purview of this thesis, it is important to acknowledge that the First Nations peoples and their land was colonized by both the French and the English prior to the French-English conflict.

that sympathized with the Francophone population. The next day, on April 2, 1913, the newspaper published an article *in English* explaining their position on the question of language in schools. The article explained that the French Canadians in Ontario were not opposed to their children learning English and in fact that they understood the benefits that it would afford to them. It also explained, however, that "under no circumstances will they permit their children being skilfully deprived of their unquestionable right in having their own, the French language, taught [to] their children".³¹ As the weeks wore on, *Le Droit* continued to publish articles relating to the linguistic crisis, detailing debates that went on in the legislature and relaying news about riots and protests that resulted from the Regulation.

In January 1916 the Desloges sisters, who were teachers at École Guigues in Ottawa, along with the parents of their students launched a protest that ended with the resignation of André Charbonneau, president of the Small Board responsible for enforcing Regulation XVII. By 6am on the morning of January 7th, officers were stationed outside of the École Guigues to stop the Desloges sisters from entering. The officers, however, were not expecting a throng of mothers, fathers and students to accompany the teachers to the school, forcing their way in and installing the sisters in their classrooms with their students. An article published in *Le Droit* on January 7 stated:

Il faut admettre que le résultat obtenu l'a été par la vaillance et l'énergie des femmes. Elles ont pris leur cause en main et elles ont dit qu'elles vaineraient. C'est pour la défense des enfants, pour l'avenir de ceux à qui elles avaient donné le jour et pour son enfant une mère est capable de tout...³²

³¹ "The School Question," *Le Droit*, April 2, 1913.

³² "LES FEMMES SONT A L'ECOLE GUIGES," *Le Droit*, January 7, 1916.

It must be admitted that the result obtained there was by the courage and energy of the women. They took up their cause and said they would not yield. It is for the defense of the children, for the future of those to whom they have given birth and for her son a mother is capable of anything.

Known as the “school guardians,” the mothers of the children remained at the school from that day forward, allowing the Desloges sisters to continue teaching.³³ The movement gained momentum, and on February 1, 1916, 4,500 striking students marched in protest in the streets of Ottawa towards Parliament waving signs and crying out, "Payez nos institutrices!"³⁴ [Pay our teachers!]. Leclaire was in Ottawa at the time of these events (although he was still living in Montréal) and they were the inspiration and foundation of *Le petit maître d'école*.

The response to public outcries by the Franco-Ontariens were mixed. Some believed that Regulation XVII should be stricter, but not all Anglophones in Ontario believed that the elimination of the French language was a good thing. In early February 1912, the Honourable Charles Marcil (Member of Parliament and former speaker of the House of Commons) made an appeal to the House of Commons for a relaxation of the language laws, stating that the fissure between the two communities could damage industry and agriculture, the war effort and national unity. Marcil explained that there is "One thing... you cannot take away from a man and that is what he receives from his mother. French children will speak French no matter what legislation

³³ The roles of the mothers and the female teachers directly affected my decisions in the adaptation to reintroduce strong female characters into the play by making Bernier and Pitou women. These choices are discussed in greater detail in the "Phase II: Adaptation" section of the paper.

³⁴ “LES ENFANTS D’ÉCOLES A L’HOTEL-DE-VILLE,” *Le Droit*, February 1, 1916.

you pass."³⁵ He understood the necessity for a bridge to be built between the French and the English, which he saw as critical during a time of war and global upheaval.

The majority of the Anglophones in Ontario, and certainly those who were in a position of power in the Legislature, did not agree with Marcil. The Regulation was upheld by the Judicial Committee of the Privy Council in London, noting that the BNA act guaranteed denominational education, not linguistically specific schooling.³⁶ Tensions grew after Prime Minister Borden passed the Military Service Bill in 1917, introducing mandatory conscription for all Canadians to help Britain in the war effort. Not all Anglophones in Ontario, however, believed that the French language should be eradicated. In 1923, the Unity League was founded by senator Napoléon-Antoine Belcourt. Although led by a Franco-Ontarien, the League was made up of influential Anglophone deputies, journalists and university professors and administrators, who rallied to gain support among the Anglophone public for the Franco-Ontarien cause.³⁷ The pressure on the government instigated by the Unity League caused Ontario Premier Howard Ferguson to create the Scott-Merchant-Côté Commission in 1925 to find a solution to the education crisis. The report came back in September 1927 recommending the reinstatement of bilingual schools. The reason given was that the learning of English, which still remained the government's priority, needed to start with the mother tongue in order to be

³⁵ "BELIEVE LOCAL SCHOOL AFFAIR HURTS SERVICE," *Ottawa Citizen*, February 2, 1916.

³⁶ Dunn and West, "Regulation 17 - 1912", <http://www.canadahistoryproject.ca/1914/1914-02-reg-17.html>

³⁷ <http://www.crccf.uottawa.ca/reglement17/page/la-resolution-de-la-crise>

effective.³⁸ Regulation XVII, therefore, was amended 1927 to recognize bilingual schools. The law, however, was never formally repealed; it was simply not renewed in 1944. And it was not until 1968 that the Ontario government officially recognized the French language schools.

³⁸ Bénéteau, Amédée, "Il y a vingt-cinq ans," *Le Droit*. November 13, 1950.

CHAPTER 3

LE PETIT MAITRE D'ECOLE: THE PLAYWRIGHT AND THE PLAY

Biography of Armand Leclaire

On a crisp afternoon in late November, I entered the Cimitière Notre-Dame Côte-des-Neiges in Montréal, Québec. I was there to see Armand Leclaire's grave. I arrived at plot number H00650 and could not find his headstone. After digging through the snow trying to find some trace of the man whose work I have dedicated myself to, I found a flat stone sunk into the ground. On it read the names Berthe Viellet and Emery Noury. An immediate search through the family tree I had built on ancestry.ca revealed that these individuals were the in-laws of Leclaire's son, Jean-Paul. As there was no sign of Armand Leclaire I went in search of answers in the administrative office. The administrator handed me the photo of a monument in another section of the cemetery. The inscription on the monument read "Armand Leclair" (no 'e') and noted the death year as 1921 (not 1931). Clearly this was not the same person. Although I was in a place that in some sense symbolized finality, I had not reached the end of my search. The archive had failed to provide the answers and I was no closer to finding Joseph Armand Leclaire.

The fact that even Leclaire's grave is missing is symbolic of the lack of information about the playwright. Every time I found a reference to him, I would follow the lead, and it would go nowhere. That's all there seems to be: references. No facts. No biography or collection of his works. Nothing. So I will share what little information I have been able to gather about the man behind *Le petit maître d'école*.

Joseph Armand Leclaire was born on September 9, 1888 in Montréal, Québec to Cyrille-Oscar Leclaire and Marie Ida Martel.³⁹ He attended the Conservatoire Lassalle and the Collège de Montréal in the early twentieth century.⁴⁰ In 1912, Leclaire married Rose-Alma Ouellette.⁴¹ The couple had three children: Jean-Paul (b.1913), Jeannine (b.1914) and Fernande (b.1917). Rose-Alma was the sister of Bella Ouellette, a famous Québécois actress married to Fred Barry, another notable Québécois actor and producer. Leclaire was an actor, director, playwright, journalist and lyricist. He won first prize in elocution and second prize for drama from the Conservatoire Lassalle. Although he wrote 38 plays⁴², many of them have not been published or produced – and until now none had been translated.⁴³ The plays that were produced were often in collaboration with Fred Barry's troupe. In a book about Barry, theatre historian Philippe Laframboise says,

Il serait évidemment oiseux de tenter de dresser ici la liste de titres des pièces présentées [par la troupe de Fred Barry], de mêmes que les noms de leurs auteurs, mais on ne peut toutefois passer sous silence la contribution du régenté Armand Leclaire, beau-frère de Bella Ouellette, qui fut l'un de nos tout premiers dramaturges canadiens-français. Ses drames, nombreux et populaires, furent

³⁹ Library and Archives Canada. *Census of Canada, 1891*, <http://www.collectionscanada.gc.ca/databases/census-1891/index-e.html> Series RG31-C-1 (accessed October 13, 2013).

⁴⁰ http://phvc.ca/index.php/Armand_Leclaire

⁴¹ Drouin Collection, Quebec, Vital and Church Records, 1621-1967, ancestry.ca (accessed October 13, 2013).

⁴² There is a full list of his plays here: http://phvc.ca/index.php/Armand_Leclaire. Synopses of sixteen of his plays can be found in *Le théâtre canadien d'expression française: tome 2 f,g,h,i,j,k,l* (Ottawa: Les Editions Leméac Inc, 1976). Although the volume lists which libraries hold copies of the plays, I was only able to track down five of the plays. I could not find a record of physical or digital copies of the rest of the plays in any form at any library.

⁴³ http://phvc.ca/index.php/Armand_Leclaire

*présentés à maintes reprises au cours de ces saisons théâtrales sous la direction de Fred Barry, tant à Montréal et Québec qu'en province.*⁴⁴

It would be obviously pointless to establish here a list of the titles of the plays presented [by Fred Barry's troupe], and the same for the list of their authors, but we cannot ignore the contribution of the late Armand Leclaire, brother-in-law of Bella Ouellette, who was one of our first French Canadian playwrights. His dramas, numerous and popular, were presented repeatedly over the theatre seasons under the direction of Fred Barry, in Montréal and Québec and the provinces.

Clearly Leclaire had a significant impact on the theatrical landscape of Québec in his time, but unfortunately the book does not provide any more details about his plays or his life. The book does indicate that Leclaire also worked as an actor in Barry's troupe specializing in dramas.

The accepted wisdom or narrative of Québec theatre history is that Gratien Gélinas and Marcel Dubé, playwrights from the 1940s, were the fathers of modern Québécois theatre. Although the mid-twentieth century saw an exponential growth in the number of French Canadian plays being written, Québécois playwrights were being produced much earlier as well. At the turn of the century, the majority of the plays being produced were French classics. In 1904, however, Georges Gauvreau, the director of the Théâtre National in Montréal began a one-act playwriting competition. Elaine F. Nardacchio explains that "Although this competition, which continued for several years, did not uncover any outstanding writers, many, such as Louis Guyon, Alfred Descarrie, and Julien Daoust, enjoyed considerable success at the time their plays were staged in Gauvreau's contests".⁴⁵ The playwrights, however, did not succeed in developing

⁴⁴ Philippe Laframboise, *Fred Barry et la petite histoire du théâtre au Québec* (Montréal: Les Editions Logiques, 1996), 70.

⁴⁵ Elaine F. Nardacchio, *Theatre and Politics in Modern Québec* (Edmonton: University of Alberta Press, 1986), 14.

a canon of Québécois theatre. The First World War significantly impacted everything, including the theatre scene, as many of the writers, actors, and producers were sent overseas to fight alongside Britain. It was during this time that Armand Leclaire began his career (his first play, *Le jardin des Oliviers*, was produced in 1913). Following the war vaudeville became the most popular form of theatre, but many French Canadian playwrights in the 1920s, including Ernest Guimond, Louis Guyon and Henri Deyglun, were writing patriotic dramas.⁴⁶ These, too, did not succeed in having an after-life and have largely been forgotten. Leclaire's work consisted largely of dramas, although his plays were not necessarily patriotic. *Le petit maître d'école* (1916) and *Laurier* (1929) both critique the relationship between the French and English Canadians. Judging by the synopses of the sixteen plays that are available, his works tend to be in melodramatic structure with distinct binaries, drawing on the French classics, and all seem to have a moral or a lesson. Many of them are politically charged, as are his poems. And yet somehow, in spite of having a successful career as a playwright that spanned over fifteen years and writing in a form that was popular at the time, Leclaire's work has been forgotten - or lost. And so has he.

Armand Leclaire died on August 6, 1931 (cause of death unknown), only two years after *Le petit maître d'école* was published, at the age of 42.⁴⁷ Five of his plays (*Le petit maître d'école*, *Entre deux civilisations*, *Laurier*, *Fleur d'Irlande*, *Le ménestrel*), several of his poems and some of the songs are available through the Bibliothèque et Archives nationales du Québec and also at the library of the Université du Québec - Trois-Rivières.

⁴⁶ Ibid., 15-16.

⁴⁷ Drouin Collection, Quebec, Vital and Church Records, 1621-1967.

Le petit maître d'école

Le petit maître d'école was originally written as *La petite maîtresse d'école* in 1916. The play premiered on June 6, 1916 in the Salle de Sainte-Anne in Ottawa.⁴⁸ Although the original play was not published (and it seems that no copy exists), a review of the performance published in Le Droit on June 7, 1916 gives a detailed summary of the plot of the original play. In the original story, M. Bernier is called Lucien Bernier and his daughter, Jeannine Bernier, is the schoolmistress. It is interesting to note that both the name of the teacher and the name of the student (Jean-Paul) are names of Leclaire's children.

In the 1916 version of the play, Jean-Paul (who is from Québec) begins taking singing lessons from M. Bernier in order to get closer to Jeannine, the schoolmistress. Jeannine learns that Regulation XVII has been implemented and struggles to decide what to do. After a visit from Bostock, he inspector of schools, who has come to enforce the law, she declares that she will fight for her students' rights to learn in their own language. During a singing lesson with M. Bernier, Jean-Paul composes a love song inspired by the young schoolmistress and declares his love for Jeannine. The schools are closed, but Jeannine has not given up and continues to teach although she is not getting paid. The students march to protest the closure of their schools. Bostock arrives again (after being beaten up by the children) to enforce the law. Pitou and Jeannine stand together and refuse to back down. Pitou grabs Bostock's hat and pokes fun at him, causing Bostock to lose his temper and raise his hand to strike the little boy. Jean-Paul, however,

⁴⁸ Alonzo Le Blanc, "La petite maîtresse d'école" in *Dictionnaire des œuvres littéraires du Québec*, ed. Maurice Lemire (Montréal: Éditions Fides, 1980), <http://services.banq.qc.ca/sdx/DOLQ/document.xsp?db=notice&id=01549> (accessed May 16, 2013).

arrives just in time to stop him. And in front of Bostock, Jean-Paul proposes to Jeannine (who says yes) and says that he will take care of her - which includes providing her with a place to teach in French. In the last act of the play, Bostock tries to bribe Jean-Paul, offering him the hand of a wealthy English woman, if he leaves Jeannine and returns to Québec. Jean-Paul vehemently refuses, declaring that in spite the relentless persecution, he and all of the French Canadians would continue to speak French.⁴⁹

An advertisement published in Le Droit said of the performance:

*Voulez-vous, tour à tour, rire et pleurer? Voulez-vous vous sentir plus que jamais fiers de combattre pour vos enfants, pour la survivance de notre belle langue française? Allez à la salle Ste-Anne, le mardi 20 juin, entendre la troupe Armand Leclaire.*⁵⁰

Do you want to, in turn, laugh and cry? Do you want to feel more proud than ever before to fight for your children, for the survival of our beautiful French language? Go to the Salle Ste-Anne, Tuesday, June 20, to hear the troupe of Armand Leclaire.

As the play was based on actual events and it was running only a few months after the showdown at Ecole Guiges, Leclaire's play was very well received. The political fervour in the play was exactly what the public was looking for, as it matched the sentiment of the Francophone community in Ontario. After its opening, the play went on tour across Ontario and into Québec in 1916 and 1917.

The play, however, was published until 1929 when it appeared as *Le petit maître d'école*.

The description of the play in the *Dictionnaire des œuvres littéraires du Québec* reads:

⁴⁹ "A LA SALLE STE ANNE," *Le Droit*, June 7, 1916.

⁵⁰ "LA PETITE MAITRESSE D'ECOLE," *Le Droit*, June 14, 1916.

Le Petit Maître d'école lève un coin du voile sur ce que furent les luttes des minorités françaises du Canada. Elle explique la sourde révolte qui, dès les années 1920, gronde chez les Canadiens français de tout le pays et qui éclatera au grand jour dans les années soixante. L'intérêt de cette pièce est de soulever le problème constitutionnel canadien, en montrant comment le rêve généreux de George-Étienne Cartier a été trahi par les « canailleries » d'un certain nombre de fanatiques représentés ici sous les traits de l'inspecteur Bostock.⁵¹

The Little Schoolmaster lifts a corner of the veil on what were the struggles of the French minorities of Canada. It explains the deaf revolt, beginning in the 1920s, rumbles amongst the French Canadians across the country and bursting into the open in the Sixties. The interest of this piece is to raise the Canadian constitutional problem, by showing how the lavish dream of George-Etienne Cartier was betrayed by the "canailleries" of a certain number of fanatics represented here by inspector Bostock.

The second version of the play is quite different than the first. The schoolmistress was changed to a schoolmaster named Fernand. Jean-Paul decides to take singing lessons from M. Bernier because he wants to talk to Fernand about the politics surrounding Regulation XVII. Bostock arrives to enforce the newly instated law and is met with resistance from Fernand, Jean-Paul and M. Bernier. Jean-Paul visits the school looking for Fernand and runs into Pitou, who is in detention. Jean-Paul writes a political poem about Georges Cartier while waiting for Fernand to return. The schools are closed and the children march in protest. Fernand has not been able to teach, although we learn that he has not given up on his students altogether, as Pitou arrives with homework to be graded. Bostock arrives again (after being beaten up by the children) to ensure that Fernand stops teaching in French. A heated debate ensues and Pitou grabs Bostock's hat, causing Bostock to chase after him and raise his hand to strike. As before, Jean-Paul arrives just in time to stop him. In front of Bostock Jean-Paul offers Fernand a room he has rented to act as a

⁵¹ Le Blanc, online resource.

French school. Fernand accepts. In the last act of the play, Bostock arrives at the new school and attempts to bribe Jean-Paul (with money this time) to leave Ontario and never return. Jean-Paul refuses and the play ends with the four Francophones together declaring that they are French and that is how they will remain.

Leclaire's foreword provides the only clue as to why he made any of the changes he did to the play between its inception in 1916 and its publication in 1929. He says,

Depuis, elle a suivi la mode, elle s'est fait couper les cheveux, elle s'est masculinisée; c'est aujourd'hui "Le petit maître d'école". Grand bien lui fasse! Et comme ce petit maître n'affecte aucune prétention à l'immortalité, je n'hésite pas à le livrer aux mains meurtrières des typographes.⁵²

Since then, she has followed fashion, she cut her hair, she has been masculinized; today it is "Le petit maître d'école". Very advantageous for him! And as this little master is not destined for immortality, I do not hesitate to deliver it into the murderous hands of the typographers.

By 1929, bilingual schools had been recognized in Ontario and Regulation XVII was less of a dominating force in the education system. It is possible that in 1916, Leclaire framed the English government as a powerful masculinized force that was bullying the feminized French community (playing into binaries that served his dramaturgy), and by 1929 he felt this was no longer the case. Perhaps he decided that the fight was more equal by that point in history and thus Jeannine became Fernand. The move away from the melodramatic conventions of an Ontarian damsel in distress who needed to be saved by the Québécois Jean-Paul romantic hero also put the future of the French language in Ontario into the hands of the Franco-Ontariens. This acknowledgement of the power of the Francophone community of Ontario is important and is most likely caused by

⁵² Leclaire, *Le petit maître d'école*, 4.

the recognition of the bilingual schools by the government that was directly due to the efforts by the Association canadienne-française d'Education d'Ontario and the Unity League, as well as the teachers, parents and students who participated in protests. There is no way to truly find out why Leclaire made the decision to change the gender of the central character of his play, but I do know that he was open to change and adaptation based on the circumstances of the time in which he was writing. Thus I feel confident that the work I am doing in adapting his play is a continuation of this tradition and reflects his ideals.

CHAPTER 4

THEORY AND CONCEPTS: STORYTELLING AND TRANSLATION

Alternative Post-Colonial Settler Narratives

By 1916, Canada was considered its own country; it was no longer being colonized. Although the ideas of post-colonialism had not yet been developed, Canadian playwrights, in particular French Canadian playwrights, had begun to employ narratives that questioned the ideas of cultural and national identity. Characters were often representative of French Canada or Québec and were removed from their homes or were in search of their own individual identity. It was in this political and social climate that Armand Leclaire found inspiration for *The Little Schoolmaster*. From the few plays that remain and his poems, Leclaire's politics and critique appear to be very forward-thinking for the early twentieth century; he seemed to have anticipated post-colonialism in Canada. In the case of *The Little Schoolmaster*, Fernand is seen as the manifestation of Franco- Ontario and Jean-Paul represents Québec. Fernand must overcome the English adversity in order to find and assert his true self. The play ends with this idea as he says, "*Français nous sommes. Français nous resterons.*" [French we are. And French we remain.].⁵³

Although the ending of the play would have been powerful in 1916, it fails to speak to contemporary Canadian society. The play lacks the understanding that it does not have to be one *or* the other, it can be *both/and* through the spectrum of bilingualism, which I will discuss shortly. The idea that there was an alternative to the overly simple duality of French versus English led me back to the tools used in alternative post-colonial settler narratives.

⁵³ Leclaire, *Le petit maître d'école*, 28.

The idea of storytelling as a way to write back against the traditional view of history is particularly relevant to my work on *The Little Schoolmaster*. Gilbert and Tompkins explain that, "In most non-literate communities, history was preserved by the story-teller who held a privileged place central to the maintenance and sustenance of the group's culture."⁵⁴ Although the Francophone community in Canada is literate and French is considered one of the two national languages, the history of the country - or what was considered to be the country - was still primarily written by the English and then *translated* into French. The preservation of the culture without transposition or intervention, therefore, has largely been within the confines of the French cultural community and thus has been oral.

This also connects with the idea of women being written back into history, for as Gilbert and Tompkins assert, "women gain status and authority by their story-telling, not only because it gives them access to self-representation but also because the story-teller holds a position of considerable historical power in many cultures".⁵⁵ The woman's voice is the *alternative* to the continuation of the patriarchy; by allowing the female voice to be heard on stage playwrights have the ability to rewrite the historical narrative of their culture. This is particularly relevant to *Le petit maître d'école* because Leclair in fact removed the female voice in the published version of the play. I will discuss how this idea and the decision Leclair made shaped my own choices in adaptation shortly.

⁵⁴ Gilbert and Tompkins, 126.

⁵⁵ *Ibid.*, 123.

Another strategy in post-colonial literature that is pertinent to my adaptation and translation work is the idea of code mixing or switching. Code-switching involves the "rapid succession of several languages in a single language event"⁵⁶, whereas code-mixing includes "all cases where lexical items and grammatical features from two or more languages appear in the same sentence".⁵⁷ In other words, code-switching takes place when an individual switches back and forth from one language to another from sentence to sentence, and code-mixing takes place when an individual mixes the structure and vocabulary of two or more languages *within sentences*. The use of code-mixing and code-switching interferes with the traditional or canonical discourse being presented. Leclair used code-mixing to some degree with his incorporation of English through Bostock's dialogue and also Pitou's anglicisms. In order to create a bilingual adaptation of the play, however, I am employing code-switching rather than code-mixing in the language of the Francophone characters to create an entirely new lexicon that attempts to subvert the idea of translation from one language simply to another by having it be truly *bilingual*.

Bilingualism in Translation

Ladouceur explains that, "Translation is the site where literatures meet and interpenetrate, and, as such, it is shaped by the relationship they foster".⁵⁸ This connects directly with the ideas of bilingualism and code-switching as I am attempting to create a symbiotic relationship between English and French in my adaptation rather than a hierarchical relationship where one language

⁵⁶ P. Muysken, *Bilingual speech: A typology of code-switching* (Oxford: Cambridge University Press, 2000), 1.

⁵⁷ *Ibid.*, 1.

⁵⁸ Louise Ladouceur. *Dramatic License: Translating Theatre from One Official Language to the Other in Canada*, trans. Richard Lebeau (Edmonton: University of Alberta Press, 2012), 2.

dominates or colonizes the other. I find translation theory, especially domestication versus foreignization theory, to be helpful as I develop my adaptation of *The Little Schoolmaster*. Venuti quotes Schleiermacher who claims, "Either the translator leaves the *author* in peace, as much as possible, and moves the *reader* towards him; or he leaves the *reader* in peace, as much as possible, and moves the *author* towards him."⁵⁹ By leaving the author in place, the translator is making the choice to keep the language foreign to the audience. By leaving the audience in place, the translator chooses to domesticate the language into the lexicon of the target language. For a bilingual adaptation, what does it mean to domesticate or foreignize the language? The purpose or intention of the bilingual adaptation is to make the relationship between the two languages - rather than the work of the translator - visible to the audience. On some level there is a need to foreignize the language on both sides in order to refocus the context of the play.

Walter Benjamin states that,

all suprahistorical kinship of languages rests in the intention underlying each language as a whole - an intention, however, which no single language can attain by itself but which is realized only by the totality of their intentions supplementing each other: pure language.⁶⁰

It is the task of the translator to seek out this intention and ensure that the meaning created in the target language evokes the same meaning as in the original. Translation, therefore, is not about translating word for word, but about translating value and meaning. The nature of bilingual linguistic and cultural identity is that it cannot be seen without the existence of *both* languages

⁵⁹ Lawrence Venuti, *The Translator's Invisibility* (New York: Routledge, 1995), 19.

⁶⁰ Walter Benjamin. "The Task of the Translator", trans. Harry Zoln, in *Theories of Translation*, ed. Rainer Schulte and John Biguenet (Chicago: University of Chicago Press, 1992), 75.

together. Rather than finding intention in language through the transposition from French to English, I am seeking to find meaning in the relationship between the two languages on the same page or in the same ear.

The important element in the relationship between French and English is fluidity, a concept inherent in Itamar Even-Zohar's polysystem literary theory. This theory is characterized by the dynamic and multifaceted nature of systems. Mark Shuttleworth explains that, "the polysystem of a given national literature is viewed as one element making up the larger socio-cultural polysystem, which itself comprises other polysystems".⁶¹ The idea that the components within a polysystem are constantly competing for a dominant position is not unlike the relationship between French and English in Ontario and Canada. This theory also speaks to the language rights battle featured in the play and the complex nature of Canadian linguistic and national identity. In my work as translator-adaptor, I leverage the theory of polysystems to play with the balance of power between the languages on one level and also the French and English cultures in the play on another, creating a third bicultural and bilingual system overlaying the structure of the adaptation.

⁶¹ Mark Shuttleworth, "Polysystem theory" in *The Routledge Encyclopedia of Translation Studies*, ed. Mona Baker (New York: Routledge, 1998), 177-178.

CHAPTER 5

THE LITTLE SCHOOLMASTER: DEVELOPMENT AND DISCOVERY

The work on this project was carried out in several phases. In the Fall 2012 semester I developed the initial translation of *Le petit maître d'école* (without any adaptation). The culmination of the course work was a staged reading of a section of the play in December 2012. In March of 2013 I presented reading of a shortened version of the translation in a special panel at the English Graduate Organization Conference held at the University of Massachusetts Amherst. Following that reading I decided that this play would be the basis of my thesis and began work creating a bilingual adaptation of the play. In October 2013 I held a small staged reading for an invited audience. Following the reading I made several changes to the adaptation and held a second staged reading in December 2013 that was open to the public. This section details the development process from translation to adaptation, including the discoveries and changes made and the dramaturgical and theoretical reasons why I made them.

Phase I: Translation

Initial Choices

The translation work on this play began in the Fall 2012 semester in Professor Harley Erdman's translation course. I knew I wanted to translate a play from French to English, as they are my two 'home' languages. I also knew that I wanted to translate a Canadian play. I was curious to learn more about the French Canadian voice in theatre because it was something I had not had much exposure to growing up. I began learning more about French Canadian theatre while working at the Living Arts Centre in Mississauga, Ontario, as I attended the Contact

Ontario conference every year, which showcased theatre and musical performances by Franco-Ontarien and Québécois artists. It took almost three years before the francophone community, both the artists and the francophone school boards I worked with, accepted me and believed that I would present their work and their culture in a truthful and thoughtful way. They were concerned that the Living Arts Centre (which was entirely Anglophone) would present their artists to schools and the Mississauga community in a way that made them exotic or other. They wanted their work to be presented as *part* of the season rather than a separate entity, add-on or bonus.

Over the summer of 2012 I attended the International Arts in Society Conference in Liverpool, UK to present a paper on collective memory and national identity as depicted in Canadian Vern Thiessen's play *Vimy*. As I developed the paper, I delved further into post-colonial theory and the ideas surrounding the multiplicity of languages and cultures within Canadian identity. I often found myself coming back to these ideas and questions. When I had to choose a play to translate for class, I decided I wanted to see how those ideas played out during the process of translation.

I began the search for a French Canadian play that spoke to me. After a great deal of searching and reading, I came across a listing of Armand Leclaire's plays. I read through the descriptions of his plays that were listed (included in Appendix X). They all sounded fascinating, but *Le petit maître d'école* stuck out because it dealt with the language battle in Ontario. What could be more perfect than translating a play that dealt with language *in the play*? I managed to track down a digital copy through Library and Archives Canada. I was immediately hooked. Not

only was the issue of language rights its subject matter, it also had characters from Québec and Ontario (meaning different dialects), as well as an Anglophone character, Bostock, who spoke broken French as well as English.

The play is about the English government in Ontario trying to eliminate the French language, and in effect the French culture, in the province through restrictions within the education system. Drawing again on my knowledge of post-colonial theory, I wondered if translating this play into English would be doing the same thing. Would I be colonising the French through language? This play offers insight into the way the French saw their place in the Canadian national identity at the beginning of the 20th century. I believe that it is important for all Canadians to understand and acknowledge one another's points of view and so it is necessary to have reciprocal communication in *all* languages. In this particular case, as I am dealing specifically with the relationship between English and French Canadians in Ontario, it is necessary for information to be shared in both national languages. I, therefore, see this play as a bridge between the two cultures, as a way for English Canadians to identify and empathise with French Canadians. I believe that is what Leclaire was pointing at in *Le petit maître d'école*. He does not advocate for the elimination of English in Québec (or Ontario); he reinforces the idea that it is necessary to preserve *both* national languages in Canada. I strongly agree with Leclaire and so I decided that this translation would allow a greater number of Canadians to read or see his play and grapple *together* with the nature of Canadian national identity.

The translation work posed many challenges. The most apparent issue I faced was that the play was written in 1916, so the French Leclaire was writing in is somewhat different than

the French used in Canada today. The French Leclaire chose to use was closer to Parisian French, as it includes fewer regionally specific colloquialisms. I had to decide whether I was going to maintain the formal language or use more familiar language. Since the play was about language and I was very aware of the effects of colonisation on a people, I was concerned that I was going to domesticate the language too much and thus eliminate the French voice in the play. So I decided to keep the more formal structure of the language. As I began translating the work, however, I realized that the formality of the language when it was in English was getting in the way of telling the story. This became very evident when a section of the script was read aloud in class. The performers were having trouble getting through the dialogue, which made it harder for them to get into character and made it more difficult for the audience to get the meaning and intention out of the scene. As I continued to work on the script I began adjusting the tone of the play to make the dialogue less wordy and more familiar. I simply wanted to make the dialogue flow in the same way that it did in the original French version of the play. There is a melodic quality to Leclaire's French that I lost in the translation.

Although I was familiarizing the language, I chose not to domesticate the play entirely. I decided to keep the French scene structure and the four acts of the play. I decided to keep the word "schoolmaster" both in the title and in the body of the play rather than changing it to "teacher" or "instructor". Towards the end of the play, Bostock says, "Ontario is the master and you will obey".⁶² The term "master" implies that the English of Ontario are the rulers of the country and the French are subservient. It is this power dynamic that the play calls into question

⁶² Armand Leclaire, *The Little Schoolmaster - translation draft 2*, trans. Alison Bowie (master's thesis, University of Massachusetts, 2012), 72.

through the language rights battle in education. Keeping the term "schoolmaster" refers back to the larger issue of French-English relations in Canada while also asking who is the master of the schools in Ontario. I also kept certain French words and phrases in the play, such as "bonjour", "papa", and "monsieur". I did not want Bostock, the play's sole Anglophone character, to be the only one speaking French. It was important for me to maintain an element of foreignization to denote that the French were considered outsiders even in their own country. When the French words appear in the play, the audience would be forced to acknowledge the difference between the languages not only in the play, but also in their own understanding of them and the associations they make with French and English.

Bostock's Bilingualism

The other major challenge I faced in the initial translation was how to translate Bostock's dialogue. In the original script he speaks mainly broken French with some English words; he occasionally has a full sentence in English, but not often. I thought of two routes that I could take to translate his speech: maintaining the broken French but adding in more English or having him speak broken English with French syntax and the occasional French word. The latter would mirror the effect of his language in the original in that he would be attempting to speak the language the other characters were speaking, but he would not be able to do it properly. Although this option would be more consistent with a "literal" translation of the play, it did not seem like the right choice to make. There was something about the Anglophone authority speaking broken French that I felt needed to be maintained in the translation. I wanted his attempt to rule over the French to be transparent and absurd because of his inability to understand the language let alone speak it. Not only that,

Bostock's broken French is *funny*. This play deals with a very serious topic and plays out as a melodrama, so the counterbalance of humour makes it more accessible. Rather than simply being so heavy-handed as to alienate the audience, the play invites them to laugh and, therefore, to open up to becoming invested in the story and the characters. I simply did not feel that having Bostock speak English with French syntax would have the same effect. Keeping his broken French also reinforces the difference between the two languages and the power dynamics that exist between the two cultures. When Bostock asks if he can speak in English, Fernand points out that when he needs to seek out someone like Bostock, he must address himself in English, so Bostock must address himself in French as he has come to talk to Fernand. This custom puts both languages on equal ground, as it is a *reciprocal* courtesy. This custom continues to exist in Ontario. If I were to address a person I know was Francophone, I would do it in French. It is possible that the conversation would flow back and forth between French and English, but I would allow them to invite English into the dialogue and I would continue to speak French until that point.

While in Leclaire's script Bostock spoke mostly French. I knew when I did the translation that I wanted him to speak a lot more English, not only because I was creating an English translation, but also because I wanted him to be more inept with the French language, exemplifying the need to keep the language in the schools so children could learn it. I decided that Bostock would speak more French at the beginning of the play, particularly at the times when we was trying to appease or be affable towards the Francophone characters in the play, such as when he is trying to persuade Fernand to stop teaching or to bribe Jean-Paul into leaving Ontario. On the other hand, I wanted Bostock to be speaking

more English towards the end of the play when the French decisively declare that they are not backing down and also when he is trying to assert his power, and thus the power of the Anglophone Ontario government over the French.

I looked to Leclaire's original play for inspiration on how to develop Bostock's speech pattern. In the original, he often uses the correct verb but in the imperative form rather than the correctly conjugated form. For example, Bostock says, "*Si vô vouloir permettre... Pardon me. Je être venu parce que je estimais vô, très bieaucoup plus que vô pensez.*" ["If you to want to permit... Excuse me. I to be came because I evaluated you, much more than you think."].⁶³ In this version Bostock has a very distinct Anglophone accent that is written into the text. "*Vô*" in fact refers to "*vous*" and "*bieaucoup*" in normally spelled "*beaucoup*". For the translation I removed these dialectical markers. I do not believe that this additional layer of Anglicism is necessary. An Anglophone person, particularly one who is relatively unfamiliar with French, would already have an accent when speaking the text. In Leclaire's version as well, as mentioned earlier, Bostock often uses infinitive forms of verbs. In this example he uses "*vouloir*" rather than "*voulez*" and "*être*" rather than "*suis*". Bostock's word *choice* is generally correct; he just doesn't know how to *use* the words correctly. If this line of dialogue were to be translated completely into English it would be, "If you would like to permit me... Pardon me. I have come because I respect you much more than you think." In the translation, the line reads, "Si vous vouloir to permit... Pardon me. Je être venu because I respected you, très beaucoup more than you think." (p. 17) The line reads as if it made English syntax with certain French words thrown in. I maintained the

⁶³ Leclaire, *Le petit maître d'école*, 9.

French verbs in their infinitive forms and translated parts of lines that would be more difficult for an Anglophone audience to understand.

This language that Bostock uses in my translation is called *Franglais*. It is often associated with a poor grasp of either French or English (more often French) or with humour. Sugar Sammy, a comedian who regularly performs in Montréal, has developed a show entirely in French in Franglais, which serves both a French and English audience. Both the humour and the poor grasp of French are present in Bostock's language. The incorrect code-mixing in Bostock's language, the errors in grammar and word choice, creates a Franglais that is not quite right, which is what makes it humorous.

Phase II: Adaptation

Inspiration

The readings in December 2012 and March 2013 demonstrated that the target audience for the play I wanted to create was a bilingual Ontarian audience. Although I believe the play speaks to a wider audience and my hope is that unilingual audience members can interpret the meaning of the adaptation, I also recognize that the dramaturgy of the play and the historical context of the language battle are rooted in Ontario. This acknowledgement has allowed me to move beyond the unilingual translation and create a bilingual translation for a bilingual audience.

During the translation process I asked myself if English-speaking Canadians could gain a better understanding of the French-speaking Canadian identity through the translation of *Le petit maître d'école*. That question, however, only seemed to scratch the surface. I

knew there was more to the nature of Canadian identity and language's function within it. I wondered if creating a translation was once again colonising the French language and simplifying the multiplicity of identity into a distinct duality of French and English, something that I feel quite strongly against. This led me to the question of bilingualism and bilingual identity. What does it mean for Canada to be bilingual? Specifically within Ontario and Québec, where the language battles between French and English have been fought since the Conquest of 1760, what does it mean to be bilingual and recognize both French and English?

Bilingualism in Practice

In Ontario schools today, students in the English system receive some classes in French depending on the level of French Immersion to which their parents have subscribed. They could only have a French class (meaning less than one hour per day of instruction in French) or all of their classes - except English - could be taught in French.⁶⁴ It is up to the individual schools to decide what classes are taught in French and exactly how much will in fact be taught at all, as long as the minimum requirements are met.

I attended a French Immersion school and received all of my education in French except for English class. I believed that this was the norm until I began working at the Living Arts Centre in Mississauga, Ontario as their Bilingual Program Coordinator. I realized that I was extremely fortunate in my elementary school education because I had received so many classes in French. The instruction of French (always as a second language

⁶⁴<http://www.edu.gov.on.ca/eng/curriculum/elementary/fsl18-2013curr.pdf>

in English schools in Ontario) in most schools was a chore, not a commodity. The instruction of French was not a priority and thus many students were receiving only the bare minimum of French instruction.

While there are problems with the English schools in Ontario, there are also problems with the Francophone schools as well. It is important to note that unlike when Leclaire was writing his play, there are in fact Francophone school boards now, meaning that they have gained independence and recognition from the government. The Francophone school boards want to ensure that their students are part of the Francophone community. The English school boards are being lax on the education of the French language and the Francophone school boards are actively trying to keep English students out, which is evidence that the language debate is still alive and kicking. The Francophone schools teach *only* in French; there is no tiered English education. The only classes they offer in English are English language and literature classes. This issue of language education is at the center of *The Little Schoolmaster* and it is a problem that has still not been resolved. Neither the French nor English school boards see equality of the two official languages as a priority. It is as if they see allowing the other language into the classroom as giving in, or surrendering, to their opponent.

As I began thinking about my thesis, I kept coming back to Leclaire's play. I wanted to keep working on it. I knew there was more that I could do with it, more meaning that I could draw out of it. I felt that I had only scratched the surface. Leclaire was advocating for

the *two* languages coexisting side by side. I wanted the version of the play that I created to do the same thing.

Bilingual Adaptation

I decided to create a bilingual adaptation of *The Little Schoolmaster*. I believed the language battle needed on stage not only in the theme, but also in the actual construction of the play itself in order to investigate how this play could serve as a voice for bilingual and bicultural identity, a voice that seems to be ignored or minimized in favour of the singularity of the two national languages. I felt that this idea was an extension of Leclaire's work and would speak to the contemporary Ontarian and Québécois communities. Ladouceur discusses two widely used metaphors for the relationship between translation and the official national languages of Canada: the bridge and the fence. Translation can be seen as a bridge between French and English, a space where the two languages can meet, or unite. This metaphor is commonly associated with the melding of the two languages and the removal of the differences between them. Translation can also be seen as a medium that maintains the differences and promotes boundaries between the languages; in other words, a fence.⁶⁵

What both of these models fail to do is see the cultural and linguistic identity of Canadians, particularly those in Ontario and Québec, as a *spectrum*. Instead, they continue the problematic idea of the duality that can only ever be one or the other. Individuals and communities can have varied levels of bilingualism. For instance, a town could be mostly

⁶⁵ Ladouceur, 5-9.

French with some English speakers and be considered bilingual, or a person could be Anglophone with some French family and the ability to speak French with a degree of fluency and be considered bilingual. My adaptation of *The Little Schoolmaster* demonstrates that bilingualism - the cultural and linguistic identity spectrum - exists as an *alternative* to the duality. The play explores the relationships between the different language systems - French, English and bilingualism - in order to demonstrate that linguistic and cultural identity in Canada continues to evolve and is itself a polysystem. Bilingualism maintains the differences of language and yet has the ability to provide a space in which cultural identity can be blurred by the existence of the two languages within a particular individual or community. The dramaturgy of the adaptation acts as a tool to allow the play to exist as a part of that bilingual space in which to explore those ideas of cultural and linguistic bilingualism.

Changes in structure and form

It is important to remember that although I had a description of the 1916 version of the play, the translation and the base for the adaptation came from the 1929 version of *Le petit maître d'école*. In the process of adaptation, I first needed to figure out the changes to the plot and structure of the play. I decided to work with cue cards to be able to see the structure of the play visually. I wrote one purple card for each scene as written in the original (French scenes). Each card had on it the names of the characters in the scene and the major plot points. Under each act card I placed the scene cards in order.

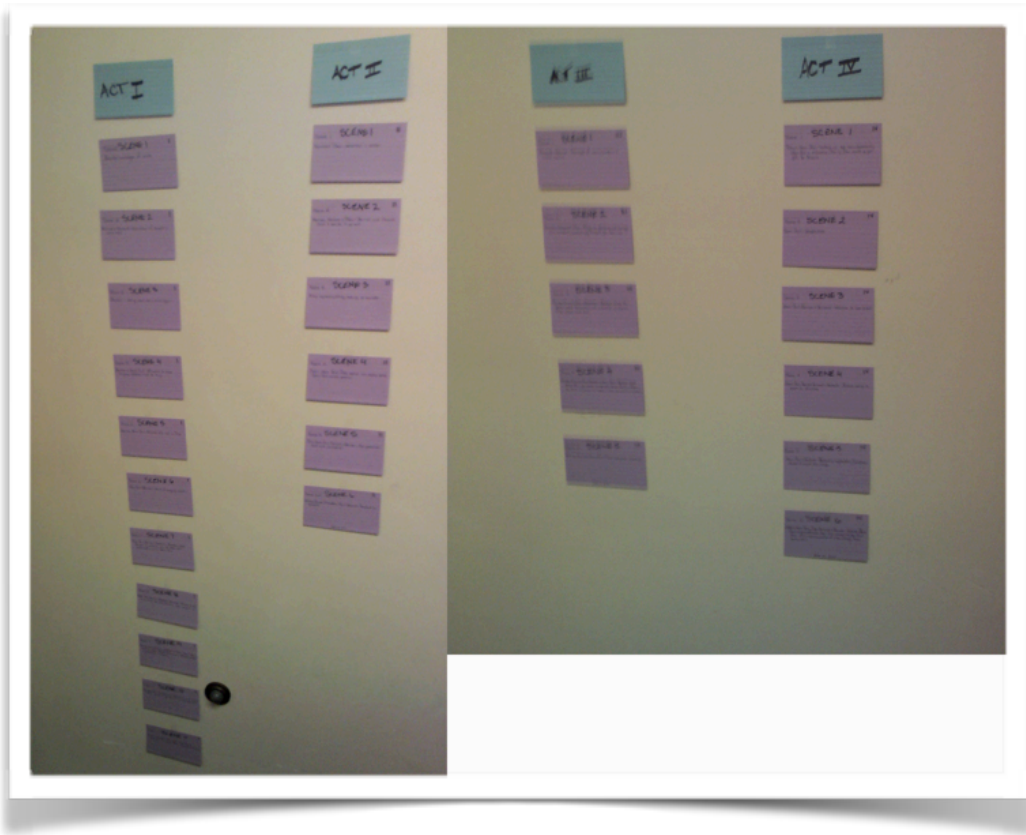


Figure 1: Original structure of *The Little Schoolmaster*



Figure 2: Enlarged section of the original structure of *The Little Schoolmaster*

I then began work on adapting the play. On green cards I wrote new plot points. On red cards I wrote turning points or conflicts. These were to go under the new scene headings to mark the new structure. I decided discard the French scene structure of the play, which is no longer used in contemporary theatre. Each new scene would denote a passage of time or a change of place. Finally, yellow cards indicated any character development, language note or other non-plot related element that I needed to mark down to include in that section.

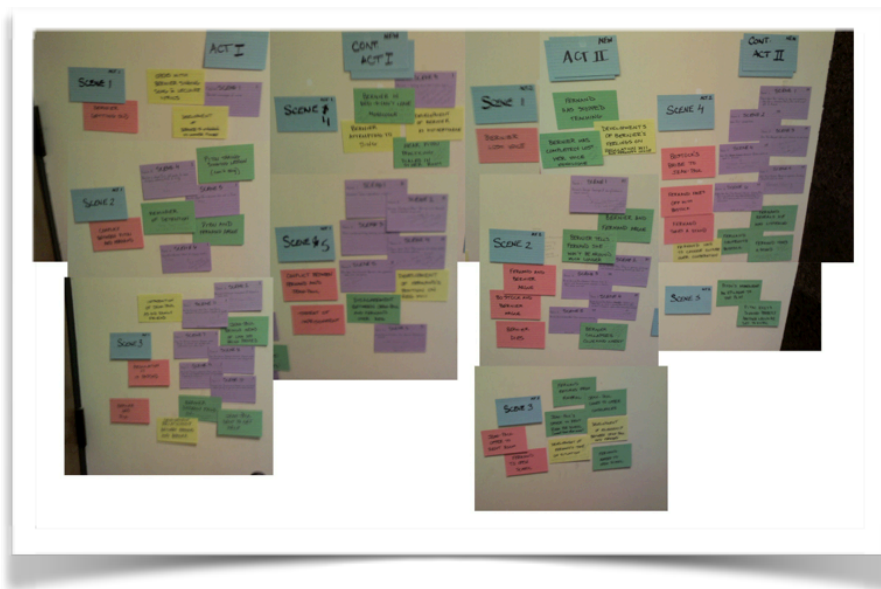


Figure 3: Completed adaptation structure of *The Little Schoolmaster*

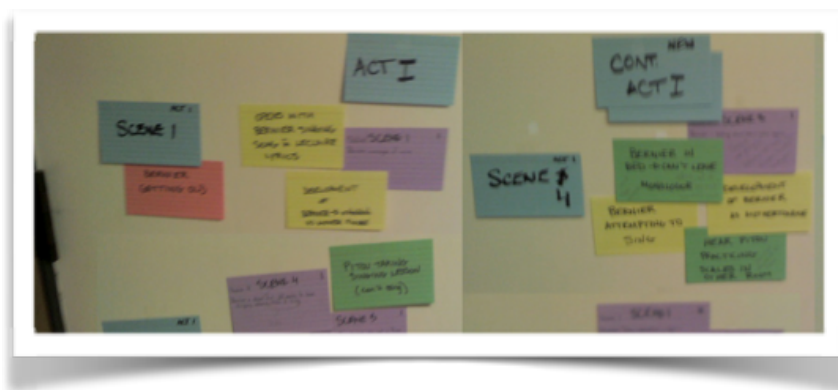


Figure 4: Enlarged section of completed adaptation structure of *The Little Schoolmaster*

I added a prologue and epilogue to the play, which had Bernier singing a song (using Armand Leclaire's poetry) at the beginning and Pitou singing another song at the end. I made Pitou the one who was taking singing lessons rather than Jean-Paul. Jean-Paul was changed into a family friend so the relationship between Jean-Paul and Fernand could be clearer and more established. In Leclaire's version Jean-Paul's sole purpose is to provide a space for Fernand to continue teaching and it feels very contrived. Bernier was also changed to the mother figure (Madeleine) and I had her character die during the course of the play.⁶⁶ Pitou's character also became a little girl.⁶⁷ Once I had completed the structural reconfiguration of the play and knew what I wanted it to look like, I set about actually writing the adaptation. The scenes that had been moved around or condensed needed to be re-worked to make them flow with the story. The new plot points and new scenes also that had to be written.

Implementation of bilingualism

I chose to write the first draft of the adaptation in English in order to be able to focus on developing the characters and reworking the plot without getting overwhelmed or caught up in trying to decide which lines would be in which language as I was writing. The next step after that was to go back in and work through the script to create a meaningful bilingual adaptation. Bostock's character was my anchor. I did not change any of his lines from the initial translation. I worked a great deal on that character while working through the

⁶⁶ The changes to Bernier's character will be discussed in more detail in the section entitled "Madeleine Bernier".

⁶⁷ The development of Pitou's character will be discussed in greater detail in the section entitled "Pitou Lacitrouille".

translation to answer questions about whether or not his character should be speaking English with French syntax, the lines left the same, more English, etc. I believed that character's language arc was where I wanted it to be for the bilingual version. I began thinking about which characters would speak French and in what circumstances in order to make the story clear to a unilingual audience - even though my target audience would be a bilingual Ontarian audience.

My initial thoughts were that Pitou and Jean-Paul would mainly be speaking French. Pitou is young and would not have a grasp of the language. She, as indicated in the play, can make herself understood in French, but doesn't necessarily know the language. She needs to learn it. So I wanted that element of the language and the discovery to be included in the text and language of the play. In contrast, Jean-Paul is likely the most educated in the play and is also Québécois rather than Franco-Ontarien. His age (which I have changed to reflect today's society in terms of when the majority of students attend university) indicates that he has been at university for several years, so he is most likely pursuing a master's level degree - or 2^e cycle as it is called in Québec. So it is possible that he has more of a grasp of English, but that may not necessarily be the case. His French though could be more refined and elegant when required. But Jean-Paul being from Montréal also means his "home" dialect could be joul. Although this is not the case with all Montréal natives, the script does indicate that Jean-Paul does speak joul. Leclair, however, did not write a distinct dialect for Jean-Paul, so I was unsure whether or not to make his dialect more pronounced or to leave it as is.

Fernand and Bernier are educated Franco-Ontarien characters. There is a huge range in the ability of Francophones in Ontario when it comes to speaking English. I have met many individuals through my work at the Living Arts Centre who have not been able to speak any English at all, others who have been fully bilingual, and the whole gamut in between. Generally I have found that even if Francophones can't speak English, they are able to understand it and read it. So I kept that in mind with regards to Bostock. In particular, I wanted Fernand's character to be the most bilingual of the group. He makes an effort to compromise and even goes to see Bostock (in the adaptation), so he would have had to express himself in English then. Fernand's bilingualism allowed me to employ situational code-switching strategies in order to balance the languages depending on who he is talking to.

As I began implementing the bilingualism in the script, my goals were to ensure that the adaptation was truly bilingual while still making the story clear, and making it clear which characters were Francophone and thus would normally be speaking entirely in French. In terms of going back and putting the French back in, I used Leclaire's original script as a guide, but did not always use the lines as they were written. Some of the language is very dated and stiff, which is not the quality I sought. But I also thought that simply translating my own English lines into French without referring to the original could be detrimental to the play as Leclaire's meaning and subtlety could be lost. It is important that Leclaire's voice is not lost.

I began developing language systems for both French and English and reintroducing simple phrases into the script in French, such as "*C'est vrai*" ["It's true"] and "*Pourquoi ça, hein?*" ["Why that, eh?"], that I believed at least the majority of the audience would be able to understand. Most audience members would have been exposed to some French words either in school or the media, so those were the focus of my first pass through the script. This, however, was just the beginning point for the bilingualism of the play. I decided that adding joul in Jean-Paul's dialogue would not serve the play, as it was not a question of Québécois versus Ontarian French but rather solidarity of French Canadians in the face of adversity.

The next step was to decide who would be speaking more or less French and *when*. As mentioned earlier, Jean-Paul and Pitou speak the most French in the script. Even they, however, speak some English throughout. I decided to go back to my anchor: Bostock. As he is the Anglophone authority figure in the play, I decided that characters would be more likely to speak in French when he was present in order to contrast his Franglais and also to demonstrate the cultural divide between the characters. This method also allowed me more flexibility to have characters speak somewhat more English when Bostock was not on stage.

I then started going through page-by-page looking at the dialogue to decide what should be in English and French. If there were two or more characters talking together, I would alternate the dialogue so that if a question was asked in French, the answer would be in English or vice versa. An example of this is on Page 11 of the adaptation:

PITOU: J'peux y aller? Vraiment?

MADELEINE: Yes, you can go.

This type of back and forth between the languages happens throughout the adaptation.

When characters had monologues or large passages of text I had to decide what would be in English and French in a different way. I still wanted to make sure that the overall message was being understood in both languages, while employing code-switching techniques. I also very much wanted to avoid repeating text in both languages, so I needed to find ways to ensure that the intention of the characters was clear without simply having the dialogue first in French and then in English. Let us look closely at Madeleine's first speech:

MADELEINE

(She coughs and begins again but stops, unsatisfied.) Décidément non, je ne suis pas en bonne voix aujourd'hui. Rien d'étonnant avec ce temps humide qui vous rouille les cordes vocales... *(sadly)* Why won't you admit it? It is not the weather – it's old age that you are feeling! Ta voix s'éteint. And there are so few students... You have to beg them, bribe them, trick them – pay *them* even – to take lessons. What are we coming to in this world if young boys and girls do not know how, nor want to learn how to sing?

My hair is greying; I have no more confidence. Chaque jour, enfermé entre ses quatre murs, je sens ma santé glisser plus en plus loin de moi, que j'attends que quelqu'un vienne à travers la porte pour me dire que je ne peux plus chanter. It's going to happen, you know. They are going to take it away from me. First my voice, then my life. *(She stands and steps away from the piano, as if to chase her thoughts away. Sighing)* Il ne saurait tarder maintenant, c'est son heure, mon fils. *(She goes to the window)* Unless he keeps someone in detention. Non, le voilà. Ah! The little ones behaved well

today. Tant mieux pour eux... and better for him too.⁶⁸

These are the first words *spoken* (rather than sung) in the adaptation. I wanted them to remain in French so it was clear that Madeleine was a Francophone character. Her sentiment about not being in good voice also resonates with the idea that she represents the mother tongue, the French language itself, so it felt more true to have that first sentence be in French. She speaks about her vocal cords, her body, in French as well. When she switches into English she is questioning why she will not admit that something is wrong. I wanted to make it clear in English that she blamed the weather for her lack of voice, so I added the words "It is not the weather" to that line. I needed to add in the plot development of why it was so important for Madeleine to teach Pitou how to sing, so I added the lines about begging the children to take lessons and what the world would be coming to if they did not want to learn how. In essence, Madeleine is talking about what the world will come to if children do not want to learn their own language, to be connected with their history and their culture. I could have included this section in French, but I chose to have her say it in English. This point also harkens back to French as a Second Language education in Ontario, where it is as difficult to get students interested in taking French beyond the bare minimum as it is to get schools to teach it.

In the second paragraph of her next, Madeleine talks about her health starting to decline and her confidence wavering. She expresses in English that her hair is turning grey and then in French, she says that she can feel her health slipping away from her each day. It

⁶⁸ Armand Leclaire, *The Little Schoolmaster - adaptation draft 4*, trans. and adapt. Alison Bowie (master's thesis, University of Massachusetts, 2013), 5.

is clear in both languages that she is aging and it is worrying her. I added in French that she is waiting for someone to knock on her door and tell her that she can no longer sing. As singing for me is a metaphor for being able to speak her native tongue it made sense for that to be in French. I then added the next three sentences in English to further explain what she thought was going to happen. I wanted her concerns to be clear in both languages as they motivate her actions towards both Bostock and Fernand later on in the play.

Madeleine then turns her attention to her son coming home. Lost in her own thoughts, it made sense for her to express her longing for her son's presence in French. There were times when I was making these decisions that one language or the other just felt *right* for a particular sentiment, that it had a deeper meaning if expressed in French or English. This was one of those times. I feel confident in my decision to follow these instincts throughout the adaptation process. Madeleine desperately wanted to pass along her stories and her culture to her son and it worried her when he did not return home right away after school. This comes back again later in the play when she goes looking for him at the school. It seems, however, that she is more concerned for herself; that she needs Fernand to be there because she knows she will not be around for much longer. The idea of Fernand keeping someone in detention needed to be established at the end of this monologue in English as it sets up Pitou's detention later on and Madeleine's reason for going to the school to find him. There is more discussion of detention in French once Pitou arrives at the house later in Scene 1 so I did not need it to be as evident in French at the end of the monologue as well.

Plot changes and additions

As is suggested visually in Figure 2, I made a number of changes to the plot in the first draft of the adaptation. I changed the structure, making it two acts rather than four and eliminated the French scene demarcations. I drew on the oral tradition of storytelling by adding a prologue and an epilogue to the play, but in the form of songs instead of speeches. The narrative does not follow a singular perspective (which would keep the story in the work of the patriarchy); instead, the story is told through the matriarch (Madeleine Bernier) passing down her language to the little girl (Pitou) in the community. The narrative is rooted in the journey of the Franco-Ontarien culture and community.

In order to create this structure, I had to develop more concrete relationships between the characters and raise their stakes. I reworked Jean-Paul's character to make him a long-time family friend of the Berniers (rather than a student that just happened to be there because of his interest in politics). I made Pitou the recipient of the singing lessons (instead of Jean-Paul) in order to establish the student-teacher relationship between Pitou and Madeleine. I wrote her entrance into the scene and included a fight between her and Fernand, her schoolteacher. The fight allowed me to introduce Pitou's fiery character and provided a reason why she is in detention later in the play. The conflict also allowed me to establish the reason *why* Pitou is taking singing lessons in the first place and that she is living with her aunt rather than her parents, which is important later on in the story.

I then rewrote Jean-Paul's arrival on stage. In this scene I included details about his character that were glossed over (or missing) in the original text. It was established that he

was a student, but the script never said what he was studying. I decided that he would be a law student because it would raise the stakes for his character when Bostock threatens to incarcerate him towards the end of the play. This choice also allowed me to include another major difference between Ontario and Québec: that the systems of law are completely different. This is important because there is only so much Jean-Paul would ever be able to do in Ontario as a lawyer certified in Québec, meaning that Fernand to stand up for himself. The discovery that Regulation XVII had been passed fuels the decisions the characters make throughout the rest of the play, that is was important for the audience to witness Jean-Paul bringing the news to Fernand and Madeleine (rather than having them receive the news off-stage).

The tension that develops when they learn that the law has been implemented raises the stakes for Madeleine and Fernand when George Bostock arrives later in the scene to talk to Madeleine about convincing her son to obey the law. She then calls Fernand in to talk to Bostock directly. I added lines between Bostock and Fernand revealing that they had met prior to that day and indicated that the passing of the regulation was a personal blow (between friends) as well as one against their culture. At the end of the scene I added that Madeleine collapses and her health is clearly declining. I also added in Fernand's justification to his mother about why he met with Bostock, although he is justifying it to himself, as she is asleep.

Following the confrontation, I added a scene featuring Madeleine alone in her room. The scene incorporates original dialogue from the first scene of Leclaire's version that

demonstrates how highly Fernand's mother (then father) thinks of him. But with the discovery that Fernand had met with Bostock, some doubt had developed as to his loyalty, and so I added Madeleine questioning whether or not her son would give in. At the end of the scene, Pitou can be heard practicing in the background. Madeleine comments on how much she is learning, continuing the storytelling thread of the passing of knowledge. Madeleine had to give her a lesson at that time because she felt her health declining even more and she was scared her son was going to give in to the government's demands.

The doubts Madeleine has about Fernand are only worsened during the next encounter with Bostock, as Fernand steps in between Jean-Paul and Bostock when it looks like they are going to start a brawl. This action prompts an argument between the two friends once they are left alone on stage. Jean-Paul, too, begins to doubt Fernand, and questions his motives for meeting with Bostock, pushing him to the point that Fernand lunges at Jean-Paul. Fernand then explains to Jean-Paul why he met with Bostock and asks what he is supposed to do. The scene demonstrates the difference of opinion amongst Francophones with regards to cooperating or fighting against the Anglophone government. The issue is much more complicated than simply one side versus the other. I wanted to show how high the stakes were for Fernand for him to even consider cooperating with Bostock. It could cost him his friends and his place within his own community.

I included a confrontation between Madeleine and Fernand as well, in which she tells him what she thinks of his actions, that he fell into the government's trap and is sitting at home doing nothing while even the children are out in the streets fighting for their rights. I

kept the children's protest from the original play, but I gave them a voice (rather than have them march in silence as in Leclaire's version) by having them sing "It's a Long Way to Tipperary". As mentioned earlier, this parade of children actually happened in 1916. They used this wartime song as a battle cry. Although I am still not convinced that this is the most appropriate song choice for my adaptation, I believe it is important for them to sing something as in continues the idea that the children are the future and that through song they are learning their language and culture. Also, Pitou leads the march and it is the first time that we see her *wanting* to sing; she has begun to understand the value of her voice. The appropriation of an English song, a song *foreign* to the children, shifts the power dynamics between French and English by giving voice to the subaltern through the dominant language.

I decided that Madeleine would die after confronting her son and arguing with Bostock. She needed to pass the torch to her son; it had to be up to Fernand to continue to show Pitou the way towards the future, to nurture and protect her. Madeleine's death allows Pitou to become the voice of French Canada at the end of the play, thus passing the continuation of culture down through a female lineage as well.

In Act 2 Scene 2 we also see the other effect of Madeleine's death: bringing friends back together. Jean-Paul reunites with Fernand and explains that Madeleine's death motivated him to take a more active role in the fight, which is why he leases the two rooms so Fernand can open a new French school. In the original script it is unclear why Jean-Paul does this. This proposal also takes place in front of Bostock in Leclaire's original play. I

wanted the motivation for Jean-Paul's gesture to be something that came from love rather than hate, which is why I chose to change that to a private moment between him and Fernand. The decision to open a new school together was about protecting their community; it was not about reacting to Bostock or purposefully disobeying the law out of spite.

At the staged reading in December 2012 I saw how powerful the final moment of the play was on stage and so I chose to keep Leclaire's ending: the Francophone characters united in their declaration that they will remain French. As mentioned earlier, I did, however, add an epilogue in which Pitou sings. Madeleine returns to the stage (for the first time since her death) to watch her student perform. The image of the past and the future on stage at the same time is important as the last thing the audience sees because it delineates time. It takes the play out of one specific moment in time and asks the audience to think about the relationship between the past and the future in society today and in their own lives. This play is about much more than just the language rights battle in 1912 in Ontario. Cultural subjugation and the use of language as a means to reinforce authority have happened at many points in history and in many societies, and that is what I wanted the last moment of the play to express.

Following the first reading, I made some additional changes to the plot mainly focused around the development of Bostock's character and the shift away from Leclaire's melodramatic structure to a less binary drama. I added a moment in the beginning (while Madeleine is singing) where Bostock and Fernand meet. I also added in a new scene (Act 1 Scene 2) where Bostock and Fernand meet again and we discover that Bostock is taking

French lessons. And finally in the last scene of the play I added in the section where Bostock reveals why he has such animosity towards the French, and we see the events of the play from his perspective. These dramaturgical discoveries and the changes they provoked will be discussed in more detail shortly.

Madeleine Bernier

As mentioned earlier, the original play Leclair wrote in 1916 was called *La petite maîtresse de l'école*. Fernand, the schoolmaster, was a woman (Jeannine). I thought a great deal about whether or not I should return that character to a woman's role. If I were "going with the times," as Leclair put it, would she be a woman in today's society? What would it say if she was female again and Bostock still remained a man? Would the power dynamics in that tenuous relationship make sense to a contemporary audience? I decided that I did not want the focus of gender to be at the center of the battle for language rights. I did not return to the age-old gendered framing of the strong male Anglophone voice oppressing the female Francophone voice.

I knew, however, that I still wanted a female on stage in the adaptation. For purely practical purposes when theatre companies are looking at plays to produce, they are looking for a balance of men and women, so this again supported my thoughts on the subject. In the original play, the character of M. Bernier is particularly underdeveloped and does not seem to fit into the story effectively. While working on the piece for a staged reading as part of the 2013 English Graduate Organization Conference held at the University of Massachusetts Amherst in March, I questioned the purpose of Bernier in the play altogether. Due to casting

restrictions, the process of developing the segment for the reading required me to remove Bernier from the script entirely, which proved to be a surprisingly simple task. I reassigned some of his lines to other characters, but I was able to take most of them out without affecting the narrative of the play or the development of the other characters.

Bernier is a music teacher and starts off the play singing, commenting that he is losing his voice from age and that he has no students. I began to wonder about Bernier as an embodiment of the French language. If I made that change, how would that character progress through the play? What is his narrative? I uncovered that Leclaire wrote a great number of lyrics and political poems and I began considering integrating them into the play through Bernier to express the French voice through song. Then I wondered what it would do to the play if I changed Bernier's character into a woman, making her Fernand's *mother*, creating a strong matriarch who holds the key to French Canadian culture and language and can speak truth to power (the British, through the character of Bostock).

This idea came from the thought of French as the mother tongue; a phrase that is used more than once in the script, and it brought up a number of questions. If M. Bernier were in fact the embodiment of the French language, what would be the dramaturgical implications if the character were a woman? How would this change the structure and narrative of the story? The idea of Bernier as a woman, and thus a representation of the mother tongue, was very appealing because it connected directly back to the mothers who stood guard to protect their children's right to learn in French. This female empowerment and representation of the French culture seemed to be the driving force behind Leclaire's

1916 version of the play. The resistance of the French mothers to the masculinized provincial government of Ontario allowed the Desloges sisters to continue teaching. Leclair put the power into the hands of the women and children in his original play and then took it away thirteen years later when the play was published by transforming the schoolmistress into a schoolmaster. Although I cannot account for his choices, and I have speculated earlier as to the potential reasons for them, I continue to investigate the gendered nature of political power dynamics in my own work. I decided to return the power to the female voice through Madeleine as the storyteller and representative of the mother tongue and Pitou as the representative of the future.

In order to complete this arc, I knew Madeleine needed to die. It was a very difficult decision to make and an even more difficult scene to write. I had become attached to the character and it caused me physical pain to write, "*She dies*" into the script. But I knew by my own reaction that it was the right decision to make. She had to die in order to allow the new voice, Pitou's voice, to take over.

The choice of Madeleine for Bernier's name was two-fold. The Hebrew root of the name means "tower", which to me implies strength and weight. Madeleine as the mother in the play is the pillar of the Francophone community we encounter and she has an effect on everyone even after her death. The name Madeleine also has personal significance to me. A very good family friend's name is Madeleine. She is French Canadian and is one of the kindest and most giving people I have ever met. She also helped me through a series of French proficiency exams while I was applying for my first job at the Living Arts Centre by

talking to me in French. She was so supportive and reassured me that I was more than capable of succeeding - and I did. These qualities were what I wanted Madeleine to have, so the name fit perfectly.

Pitou Lacitrouille

When I first began working on the adaptation, I toyed with the idea of Pitou as a Fridolin-type character. Gratien G  linas originally created Fridolin in the 1930s as part of the *Fridolinades* (theatrical revues that took place throughout the year, mainly in Montr  al). Fridolin was a poor boy from Montr  al who witnessed the faults and failings of Canadian culture of the time. Characterized by sarcasm and optimism, the character became extremely popular in Qu  bec. G  linas then wrote *Tit-Coq*, whose main character is largely based on the Fridolin character.⁶⁹ Tit-Coq is an orphan who is trying to find his place in the world. Both Fridolin and Tit-Coq are boys who are creatures of the world around them, both in attitude and in speech, which is something that I also associated with Pitou's character. The idea of Pitou as an orphan also appealed to me as it strengthened the idea of community raising a child and everyone having to play a part. This also connects to the idea of French as an 'orphaned' language, which strengthens Pitou's relationship with Madeleine, who takes on the role of a mother figure.

In a meeting with Professor Lewis, she asked if I had considered turning Pitou's character into a girl. Until that point I had not considered the idea, but it raised interesting dramaturgical possibilities with regards to the female voice in the play. In addition to

⁶⁹ Martin Banham, ed., *The Cambridge Guide to Theatre* (New York: Cambridge University Press, 1998), 416.

creating an even more balanced cast in terms of gender, this choice would also transform the choice to have Pitou as a Fridolin character from simply a tribute to Québec literary traditions into an *intervention*. It would be reinventing the Fridolin character as a little girl, something that I have not seen done before. Making Pitou a girl and the representation of the future of the French Canadian voice also means that the future is not masculinized; the future cannot be a continuation of the patriarchy, and Pitou would represent something different.

Use of Leclaire's poetry

Once I decided that Madeleine Bernier would represent the French mother tongue, it made a great deal of sense to include song in the adaptation as she is a singing teacher. As mentioned, Leclaire wrote many songs and poems and I thought it would be a great way to include more of his work. None of the songs I was able to access really suited the play, so I turned to his poems, which had been published in various newspapers and periodicals. Many of them had political undertones. I wanted something that was not overtly political because I was concerned that would put off the audience from the opening of the show. I was looking for a poem that had a story that spoke to the themes of the play but approached them in a different way.

The poem I chose for the beginning, which would be sung by Madeleine, tells the story of a lamb that makes friends with a violet. The violet does not believe it deserves sunlight like the others because it does not want to be the center of attention. The lamb hugs the violet to protect it and unintentionally crushes it. Then nature takes over and the lamb

eats the violet. This story reminded me of the tenuous nature of the relationship relationship between French and English in Ontario that exists in the play. The English are "preserving" the French language in education by allowing it to be taught and spoken one hour per day. As is pointed out in the play, however, this limitation would prevent students from truly learning their own language, essentially crushing it. Once the language was dead, the English would absorb the Francophones into their own culture and French would no longer exist, much like the consumed violet.

I decided that Pitou would sing a poem at the end of the play, and it should be one that feels like a call to action. I chose the poem *A L'Eternel* because it focuses on waking up from a dream. It does not have a linear narrative, like the first poem, but instead is a poem of self-reflection written to the Seigneur, or Lord Our God. Although the play is not religious, I thought this poem was appropriate for Pitou to sing following Madeleine's death, which signals the end of Pitou's childhood, or her dream. The poem talks about waking up from a dream to find yourself alone, which is similar to Pitou who finds herself alone when Madeleine dies.

Upon further analysis and reflection, however, it seems that the end of the play is more of a cry for death to come, not life. As this is opposed to the dramaturgy that I have been working to build through the piece, I will no longer be using this poem. I will discuss thoughts I have on alternatives to the ending shortly.

Reflections and discoveries from the first reading

The first reading was held on October 18th, 2013 in the Greenroom of the Fine Arts Center. The readers were: Michael Shurter (Bostock), Paul Adolphsen (Jean-Paul), Megan Lewis (Bernier), Ryan Hill (Fernand), and Rebecca Griffing (Pitou), and I read the stage directions. It was an invited reading not open to the public. I invited members of my committee, graduate students from the department and other faculty members from the Theater Department. This reading was really for me to hear the script aloud and get a sense of what I needed to continue working on. Of the readers, only one was relatively familiar with French. There were only a couple of attendees who were familiar with French. My biggest concern at that moment was ensuring that a unilingual Anglophone audience would be able to understand the story. It was difficult at times, however, to get a sense of the language because the readers were not proficient with it. In retrospect, it would have been more effective to have bilingual readers. The reading, however, was very helpful for me as I learned a great deal both from hearing it aloud and also from the discussion that took place afterwards.

The first major discovery that I made was that in spite of my efforts to make the play bilingual, it was still close to 70% in French. I had added too much French back in and would need to address that in the next draft. In terms of understanding, the Anglophone audience members certainly got the gist of the story. What they were missing, however, were the subtleties and the power dynamics. Also, through the discussion it was revealed that more of the character development and stakes existed in the French. I discovered that I had merely left the surface of the play in English and returned the deeper meaning to

French. Throughout the work on the adaptation I had sought to remove the binaries to allow the subaltern voice (French) to become an equal with the dominant English in order to demonstrate the bilingual identity, so I knew I needed to address this in my rewrites.

I also discovered how much the play was still reading as a melodrama. The attendees did not bring this up as a negative, but only to say that it felt like a play from a particular moment in history. I had to decide if this was the narrative I wanted for my adaptation. This was particularly evident in the comments regarding Bostock's character. There was very much the feeling of good versus evil, where Bostock was a stock evil character. It was noted that he did not have much of a character arc and perhaps he should have a moment of vulnerability in the play.

Finally, another big discovery I made through the discussion and reading was the importance of stage directions. The play is very 'talky'; there is not a great deal of action. Eugenio Barba discusses the organic or dynamic level of dramaturgy, meaning how bodies move and interact on stage to create meaning.⁷⁰ I had clearly not given this element of live, physical dramaturgy enough attention in my first draft of the adaptation. Professor Lewis suggested that for the next draft I think about where people are on stage and perhaps even map what is actually happening on stage. This was a very important note, as I had been so focused on the language aspect of the play that I had neglected the physical presence of the characters. In a journal entry on September 30, 2013 I wrote,

⁷⁰ Eugenio Barba, *On Directing and Dramaturgy: Burning the house* (New York: Routledge, 2010), 9.

I also have to note that the meaning and story would also be much clearer in production as the audience would SEE the action unfold in front of them. Costumes, lights, staging, body language and intonation would all provide clues as to the story and relationships between characters. The written script does not provide all of those, so it could be more confusing. This may be something worth adding to the forward that I plan to write.

I needed the reminder that this was the case and that it is also the responsibility of the playwright to provide clues as to what the action was on stage. This was a big part of what I needed to do in the next draft.

Also in connection with the reading I had meetings with Professor Baker and Professor Erdman, both of whom had read the draft of the adaptation. Professor Baker gave me a piece of advice that related specifically to one of the issues brought up by the audience at the reading. He said that in bilingual plays important character points are often repeated in slightly different ways in both languages. I didn't need to have the same dialogue repeated word for word and the moments did not even need to exist in the same scene; I could find other ways of infusing the character development into the story in both languages without feeling like I was being redundant or repetitive. Professor Erdman also gave me a very important piece of advice: don't be afraid of adaptation. He told me not to shy away from adapting the script and calling it *The Little Schoolmaster by Armand Leclair - Translated and Freely Adapted by Alison Bowie*. This allowed me to open up and truly make the adaptation my own.

Balancing languages

Once I had established the new plot changes that I wanted to make and had written in the new scenes with Bostock and Fernand, I began the process of ensuring that the play was in fact truly bilingual. I went through the script page by page, marking at the bottom of each how many lines were in English and how many were French. This allowed me to get a better sense of exactly what sections of the play were heavier in which language and to create a plan to create a balance throughout.

I returned to the ideas of polysystem theory and code-switching and I began looking for dialogue that had similar thoughts or ideas in it to make sure that some of it was in English and some of it was in French. I wanted to develop two distinct linguistic systems for the Francophone characters that worked together to provide the audience with meaning. Here is an example of a section of Jean-Paul's dialogue from the initial adaptation:

I know you have been persecuted. Vous représentez les persecutés, les blessés de l'Ontario et je représente vos frères de la Province de Québec. Fernand est aussi mon frère. Et puis je vous assurer que je ferai tout mon possible pour vous aider. Nous allons tous contribuer. En vous defendant nous nous défendrons nous-mêmes contre la vague qui deviendrait terriblement menaçante pour nous si elle vous engloutissait. Nous saurons endiguer sa marche en groupant nos forces jusqu'ici dissiminées, en réveillant nos énergies, en les ramenant au sentiment de la réalité et en fondant en une seule et même fierté nationale le respect de nos ancêtres, l'amour de notre langue et l'intérité de notre foi.⁷¹

And here is the same passage in the next draft:

⁷¹ Leclaire, *The Little Schoolmaster* - translation draft 2, 17.

I know you have been persecuted. Vous représentez les blessés de l'Ontario et je représente vos frères de la Province de Québec. Fernand is my brother, too. And I assure you I will do everything I can to help you. Nous allons tous contribuer. By defending you, we are also defending ourselves. Nous saurons endiguer sa marche en groupant nos forces jusqu'ici dissiminées, en réveillant nos énergies, en les ramenant au sentiment de la réalité et en fondant en une seule et même fierté nationale le respect de nos ancêtres, l'amour de notre langue et l'intérité de notre foi.⁷²

I changed several sentences to English in order to get the idea of brotherhood and solidarity in both languages. Since there is a moment in the second sentence that mentions brothers (frères), it made sense to change the sentence into English, completing the parallel of Fernand as brother in the opposite language. I also felt that it was important that idea of 'defending' be in both languages, so I changed the sentence regarding defending ourselves into English. I chose to leave the last sentence in French because it resonated much more strongly to me in French as it calling out to their ancestors and their faith, and the love of their language. I wanted that love to be expressed in French.

I made changes such as this one throughout the script. I also noticed in the first reading that Pitou and Jean-Paul were speaking considerably more French than the other characters, so I began inserting more English into their lines when Bostock was not present. With Pitou in particular, I focused on ensuring that the rhythm and pattern of speech were similar in French and English. There was a comment following the first reading that it is important that the characters' dialects match across the two languages. I felt that Pitou was the character that had the most distinct dialect, so it was important to make sure that it was

⁷² Leclaire, *The Little Schoolmaster* - adaptation draft 4, 20.

consistent throughout her dialogue. Here is a section of her dialogue from when we first meet her:

Don't worry. Je n'y vais n'importe où. Ma tante m'a dit que j'devrais y venir parce que tu as donné de l'argent à sa charité et en retourne tu voulais m'enseigner à chanter. Pourquoi ça, hein? Why'd you have to pick me?⁷³

Pitou uses a lot of contractions in her French, including attaching "je" to verbs like "j'devrais" in the example above. I wanted to parallel that in the English by having her use contractions throughout her speech, including "don't" and "why'd" as seen here.

Bostock's narrative

Bostock's character underwent the most radical transformation between the first and second drafts of the adaptation. Since the entire purpose of the work was to establish an alternative to the duality of French OR English, the melodramatic structure was working against that goal. I knew I had to develop a more complex character for Bostock in order to remove the binary of good versus evil. The first very simple thing I did was to change his name in the body of the script to George (and Bernier's to Madeleine). I wanted the production team to see all of the characters as fully dimensional.

I was inspired by the historical figure James Murray. Although the government was heavy handed in dealing with the French, not all of the officials in the Province of Ontario were fervent supporters of the terms of the Proclamation. In particular, Murray, who was a favoured and high-ranking British military officer, was made the first governor of the

⁷³ Leclaire, *The Little Schoolmaster* - adaptation draft 4, 6.

Province of Québec in 1764. He supported the French agrarian inhabitants over new immigrant English merchants. Following his appointment he created a three-tier court system that included a Court of Common Pleas in which French law and customs were accepted and practiced. His social and political conciliations were widely unpopular amongst the British settlers and in the end he was recalled to England to face charges against the Crown. The charges were dropped, but he never returned to Québec.⁷⁴

Although he is a lesser political figure, I decided that Bostock needed to have some of Murray's qualities and a connection with the French culture, either as a Francophile or in some other capacity. While I was working on the plot changes at the end of the play, the idea that George's mother was French just hit me like a bolt of lightning. I wrote the scene in which George reveals that his mother was French and that she left him and that was why he had so much hatred for Francophones. There was a root cause to the resentment. He needed to reveal the persecution he had received from the French as *he* saw it over the course of the play, causing the audience to rethink what they had just witnessed on stage. Both Jean-Paul and Fernand hurled insults at George throughout the play, and at one point he was even attacked by the children. The audience needed to see him not only as an enforcer, but also as a victim.

This scene, however, was not enough. There needed to be some indication earlier on that George had a connection to the Francophone community. There is a line in the play where Fernand says to George, "If you are incapable, open our schools and go learn

⁷⁴ http://www.biographi.ca/en/bio/murray_james_4E.html

French".⁷⁵ I took this line as inspiration and developed the plot so that George was secretly taking French lessons from Fernand and they were becoming friends, which is why it was such a blow when the Regulation is passed. I had already written in that Fernand went to see George, so I decided to expand on that action. I added a silent scene at the beginning of the play in which George and Fernand could be seen meeting together in George's office. They seem to be friendly and this established that there is a relationship between George and Fernand. Then I wrote Scene 2, in which Fernand and George meet so George can give Fernand his homework. I wanted this meeting to happen outdoors in a neutral space to allow George's character to seem nervous and anxious at the thought of being seen while Fernand, on the other hand, does not seem bothered at all. This scene was important because it established the familiar relationship between Fernand and George and also hinted that something was going to happen with regards to Regulation XVII. It also allowed the audience to meet George earlier on and understand his position as Inspector of schools and learn that his mother was French. I really wanted this scene to provide intrigue and hook the audience into caring about both Fernand *and* George. Their friendship raised the stakes for both of these characters when the Regulation is passed and Fernand has to make a choice between his language and his livelihood.

Reflections and discoveries from the staged reading

For the staged reading on December 11, 2013, I advertised at all Five Colleges to find cast members. I was looking specifically for people who were bilingual in French and English and were excited and interested in the topic of bilingual and bicultural identity. I

⁷⁵ Leclaire, *The Little Schoolmaster* - adaptation draft 4, 66.

was very fortunate to find a cast that was made up mostly of UMass students and faculty but also one Hampshire College student. The readers were: Emma Ayers (Madeleine), Michael Shurter (George), Richard Ballon (Jean-Paul), Avery Barbar (Fernand), and Nicole Daniels (Pitou), with Paul Adolphsen reading stage directions. Their comfort with both languages allowed me to focus on the development of the adaptation in terms of the narrative and meaning that I wanted to evoke. The reading was extremely eye opening once again. There were approximately a dozen members of the UMass and Valley communities in attendance, including two from the Northampton French Meet-Up group. It was wonderful having a variety of people there as it provoked a very insightful talkback following the reading.

One of the questions the audience raised was about the poem at the beginning. I needed to explain the story for those who were not able to fully understand what it meant because it was all in French. The question was whether or not it should be partially in English and partially in French or if it should be left entirely in English. One of the points that was brought up was that for the Anglophone audience it had the effect of taking them out of their comfort zone immediately and making them think about their understanding or lack thereof of the language. I wanted the poem at the beginning to be in French in order to set the tone and establish that the play was taking place in a Francophone community, but this idea of estrangement is precisely what the Francophones at the time would have felt in Ontario. So the idea of leaving it in French made sense. The bilingual audience members and those who are Francophone would be able to understand the story and thus would have a different experience of the play, but the more the audience talked after the reading, the more I realized that everyone was going to have a different experience of the play and make

their own meaning of it - and that is beautiful as it connects directly to my idea that bilingualism is a spectrum.

Another major point of discussion was the function of language and what it can *do*. The passion, cadence, movement and culture embedded in English and French are vastly different, so my decisions about which lines were in which language needed to reflect that. I believe that I had thought about this while I was adapting the script, but not with the clarity that came from these comments. As I continue to work on the adaptation, I will be going over my choices to see if I can get the most out of each language. What I discovered through this discussion was that I was using language not as a cultural marker for the characters as all of the Francophone characters were speaking English, but as a tool to convey meaning. I think this discovery will allow me to take the adaptation even further into the realm of bilingual identity.

In connection with the function of language, one of the audience members commented that people are born with one language (their mother tongue) and although they may come to another language (their father tongue) and become bilingual for economic reasons, such as English being the primary language of commerce, they will not abandon their first language. Another question that was posed by one of the actors from the reading was whether or not the French characters should be speaking with accents. Although the comment and question were both intriguing, their importance did not resonate with me at the time. Later on that week I had a discussion with Professor Romero who had attended the reading. He said that when he was growing up in Miami his teachers told him he needed to

lose his Cuban accent because it was a cultural marker that was going to hold him back in life. He did exactly that and now he feels out of place when he is talking to Cubans because he sounds like an Anglophone speaking Spanish. He said the play brought all of the feelings of resentment back to him. His powerful reaction to the play got me rethinking the idea of accents as cultural markers and what associations are made when someone speaks another language with an accent. I now think that I will write a note at the beginning of the play indicating that the Francophone characters will speak in Francophone Canadian accents, which may vary depending on where they are from. The accent will be the cultural marker that will carry through the English and the French dialogue. It will also echo the stakes of removing the language from Ontario. In thinking back to Professor Romero's story, if the language is removed and the accent is removed, what is left of one's cultural identity? Would you become an outsider even to your own people?

The final major point the audience raised was that the end of the play has a very nationalistic feeling to it and there was some question as to whether or not that suited the play at this point. I had changed the ending to have Pitou come back to the song from the beginning of the play, emphasizing the passing on of the language from Madeleine to Pitou, but something still did not feel right. One idea that was brought up was the idea that it becomes a chorus, which Pitou start singing and the rest - including Bostock - join in. I am intrigued by this narrative arc because it signifies a change, a multiplicity in language and identity that mirrors my thoughts of bilingualism.

Continuing work

There are several things that I am continuing to work on with the script. I would like to have another reading, however, I would ideally like to have it in Ontario or Québec. I want to see how a Canadian audience reacts to the play. What will a Canadian audience, or specifically an Ontarian audience, get out of the bilingualism of the play? Will Bostock's character read as humorous to a Canadian audience? Will the dramaturgy of the play provoke conversation about bilingual and bicultural identity in Canada as it has done in the United States?

I want to continue working on Bostock's character and the relationship between Bostock and Fernand. I think that Scene 2 needs to be expanded even further and the idea that Bostock is secretly taking French lessons needs to be more explicit. I am toying with the idea of Bostock sneaking into the schoolhouse for lessons, which would raise the stakes even more if he were to be caught.

I am going to look more closely at my language choices, particularly in the sections where Jean-Paul and Fernand get into heated discussions with each other and with Bostock about the nature of the linguistic battle in Ontario. I want to answer the question of what English and French can each offer those scenes. I am also considering having part of Jean-Paul's poem in English or repeated at another point in the script in English.

The ending is a large question for me at this time. I know it needs to be reworked and I am going to continue playing with the idea of a choral element, but I am also going to think about alternative ways of ending the play. It is possible that the epilogue should be

entirely removed and that the play ends with " Français nous sommes. Français nous resterons." (p.87 draft 4) as it does in Leclair's original script. I am also thinking about how I want the ending to physically look on stage. Are all of the characters together or separate? Should Madeleine come back on stage? Is there a way to integrate the audience into the final moment of the story? The ending of the play is about inclusion, and I need that to be clear.

CONCLUSION

In the playwright's note that accompanies the 1929 version of the play Leclaire writes,

*On m'objectera peut-être que le Règlement XVII a été enfin rap- pelé, que tout cela c'est de l'histoire ancienne. Soit. Mais le présent n'ef- face jamais bien le passé, et le passé, pour nous, c'est l'histoire de la sur- vivance française au Canada. Il est bon de se le rappeler parfois.*⁷⁶

I perhaps object that once Regulation XVII was finally repealed that all of this was ancient history. Granted. But the present does not very well erase the past, and the past, for us, is the history of the French survival in Canada. It is good to remember sometimes.

Leclaire is right. The wound to the French Canadians was deep and even though by 1929 bilingual schools had been recognized, Leclaire wanted his audience to remember the pain of the past. Why should this remembrance be limited to French Canadians? It is the responsibility of *all* Canadians to remember the past in order to avoid repeating the same mistakes, causing the subjugation of one language and culture by another. There is a resurgence of French nationalism in Québec and even now in 2014 the Parti Québécois is attempting to impose language legislation similar to Regulation XVII, limiting the amount of *English* taught in schools but also used in workplaces.⁷⁷ The themes of this play continue to be relevant today.

Following the first staged reading of *The Little Schoolmaster*, an audience member applauded the play as a celebration of bilingualism. The play was seen as an expression of

⁷⁶ Leclaire, *Le petit maître d'école*, 4.

⁷⁷ <http://www.theglobeandmail.com/news/national/controversial-quebec-language-legislation-clears-hurdle/article12280833/>

totality, of cultural plurality that was *inclusive* and multifaceted. Not only did the reading provoke conversation about the relationship between French and English in Ontario, it also caused audience members to ask questions about what language *means* to them and how they have experienced linguistic diversity and bilingualism. Questions were brought up regarding the relationship between Spanish and English in the United States and the fact that there is no official *national* language in the country. In this way, the adaptation was successful.

Sherry Simon explains that,

Texts, like cultures, like national territories, are more and more the sites of competing languages, diverse idioms, conflicting codes... Increasingly, translation and writing become part of a single process of creation, as cultural interactions, border situations, move closer and closer to the centre of our cultures.⁷⁸

The translation and adaptation of Leclaire's play *Le petit maître d'école* has been a process of creation of a new understanding of the relationship between languages within a particular system or site of interaction, as well as the development of a new model of translation/adaptation. Although language systems may be competing, they need to work together in order to maintain the larger overarching cultural system of which they are a part. By code-switching and maintaining a critical distance, as a dramaturg does in production, we are able to see the bigger picture, the evolving bilingual spectrum and intertwining language systems. We are able to affect the evolution of bilingual or bicultural identity through this

⁷⁸ Sherry Simon, "Translating and interlingual creation in the contact zone: Border writing in Quebec" in *Post-Colonial Translation: Theory and practice*. Susan Bassnett and Harish Trivedi, eds. (New York: Routledge, 1999), 72.

new model of translation/adaptation, as dramaturgy acts as a tool for individuals to explore the makeup of Canadian national identity and the understanding of their place in the Canadian polysystem. The new model of translation and adaptation practiced and analyzed here proves that dramaturgy *can* serve as a tool for community members to come together and explore the nature of bicultural and bilingual identity.

Through this process I have also learned that within myself I have several coexisting systems that make up my identity. I am an artist, a scholar, an Anglophone, a Francophone, a Bilingual and a translator. Simon states, "Whether in context of the tensions of bilingualism or the developing modes of global vehicular idioms, the mixing of codes points to an aesthetics of cultural pluralism whose meanings have yet to be fully explored". Through my continuing work on bilingualism in Canada and elsewhere in the world and the exploration of my own pluralist identity, I will seek to find meaning through the intersections and relationships between individuals and cultures within and surrounding me.

Appendix A

The Little Schoolmaster Translation Draft 2 - December 2012

The Little Schoolmaster

A play in four acts

By

Armand Leclair

Translated by

Alison Bowie

FOREWARD

I found myself in Ottawa at the time of the turmoil caused by the application of Rule XVII in the province of Ontario. One had to be on the scene to realize the bitterness of the struggle. This scholastic question had become a real question of race. French Canadians and English Canadians were clearly aligned against each other. The prejudices and fanaticism increased proudly in the head. I was young, enthusiastic; I resolved to throw myself into the arena. I took my most indignant pen and, three days later, “La petite maîtresse d’école”, as it was called then, was quite surprised to come into the world. So this piece was written under the influence of the moment and was played everywhere in the French Canadian centres of Ontario. This preamble will explain its evident bias and many other things even more obvious!

Since then, she has followed fashion, she cut her hair, she has been masculinized; today it is “Le petit maître d’école”. Very advantageous for him! And as this little master is not destined for immortality, I do not hesitate to deliver it into the murderous hands of the typographers. These Bluebeards of words will do well not to stop it from telling the events as they happened. Thus, for example, the closure of the schools where they continued to teach French, the silent parade of children in the streets, the guard mounted by the mothers at the doors of the schools, are unquestionably authentic.

I perhaps object that once Regulation XVII was finally repealed that all of this was ancient history. Granted. But the present does not very well erase the past, and the past, for us, is the history of the French survival in Canada. It is good to remember sometimes. Also, I believe that this play, however humble it is, will not be moved from the scenes of our colleges. It will be quickly pardoned for being unearthed because it will inspire in the heart of our children more pride and respect for their language. The struggle of our countrymen of Ontario cannot fail to deeply impress the youth; it is in rousing the pride of young men that our race will create the defenders of tomorrow.

ARMAND LECLAIRE

The Little Schoolmaster

A play in 4 acts
By ARMAND LECLAIRE

CHARACTERS

FERNAND BERNIER (18 years old)

JEAN-PAUL ROUVIERE (22 years old)

M. BERNIER (47 years old) – Appears very old for his age

PITOU (14 years old) – Farmer's son

GEORGE BOSTOCK (no age)

The action passes in a village in Ontario

ACT 1

(At M. Bernier's. A rather poor living room, but indicating good taste and cleanliness. To the right, a piano. A door at the back and at the third level left and right. A window at the back.)

Scene 1

(Upon the curtain rising, M. Bernier, alone on stage, is at the piano and is doing singing exercises)

BERNIER

(practicing scales on vowels) A!... A!... A!... A!... E!... E!... E!... E!... O!... O!... O!... O!.....
(he coughs and begins again but stops, unsatisfied). I am not in good voice today. Not surprising with the humid weather that rusts the vocal cords... *(sadly)* But no, poor old man, why do you not admit it? It is age that is felt! Your voice dies out. There are so few students...

My hair turns gray. We no longer have confidence. And to make ends meet my poor son employs his beautiful youth to teach children. Every day, closed in between the four walls of a school, he gives his health and at the same time instruction to the students. *(He stands and takes a few steps to chase away his thoughts, then says sighing)*: At last!... He will not be long now. *(he goes to the window)* Unless he keeps someone in detention. Non, there he is. Ah! The little ones were well-behaved today. Better for them... and him. Look! The little student from across the way who goes home... It's funny, he arrives almost every day at the same time as my son... we might say that he is following him. What could that mean? Does he watch Fernand closely by chance?... I am crazy with my assumptions!

Scene 2

BERNIER and FERNAND

FERNAND

(entering) Bonjour papa.

BERNIER

Bonjour, mon petit Fernand.

FERNAND

You are so sad, papa, what have you done?

BERNIER

(protesting) Sad, me?... On the contrary! *(singing)* A!... A!... A... Dammit, it does not want to come out today! O damn this old age!

FERNAND

What? You are still young.

BERNIER

Look at my hair...

FERNAND

What does that mean, look? You are only 47 years old.

BERNIER

It's true, I have aged in body more quickly than in mind. The work and the vigils have used my body... Ah! If only I was still the age of the little student from across the way...

FERNAND

(surprised) The little student?

BERNIER

Yes, the one that follows you almost every day. As soon as you arrived, I saw him going home. You have not yet observed his little game?

FERNAND

No, papa.

BERNIER

He has never talked to you?

FERNAND

Never. Returning to my school, I see him often, almost every day in fact, like you say, but he always stays on the other side of the street.

BERNIER

He is perhaps farsighted.

FERNAND

Farsighted?

BERNIER

Yes; you know well that the majority of farsighted people do not see well from very close but they see perfectly at a certain distance. So, perhaps he has a reason to walk on the opposite sidewalk.

FERNAND

A reason?

BERNIER

Look! If he watches all of your movements...

FERNAND

(laughing) What are you searching for there?

BERNIER

Do we ever know? The fanaticism wakes in Ontario. We consider ourselves, us, the French Canadians, undesirable strangers! We prepare ourselves to forcefully assimilate by imposing on our children a foreign, exclusive education. Now, as you are schoolmaster, you will not escape the surveillance of the fanatics, my poor son.

FERNAND

Papa, I am not afraid of these fanatics. Besides, to me that young man looks honest and frank.

BERNIER

Appearances are sometimes so misleading... Anyhow we will see ... So anything new today?

FERNAND

Yes.

BERNIER

Ah! The famous Law XVII was passed?

FERNAND

Yes. I have not yet been officially notified, but it will be enforced soon. Tomorrow or the next day without a doubt.

BERNIER

What will you do?

FERNAND

Overrule this indefensible and iniquitous law. Oh! I know that they will try, by all means, to watch the schoolmasters and schoolmistresses of the French language... But we are steadfast in our decision not to renounce our language. And all the promises and threats will not prevent us from teaching French to our students.

BERNIER

Bravo! Together we stand. Unity is strength.

FERNAND

Now, excuse me, I have some work to do and I want to get it done earlier in order to have my evening free. We will talk more about this later.

BERNIER

Go, my boy. (*Fernand enters into his room, left.*)

Scene 3

BERNIER, *alone*

BERNIER

Brave heart! Ah! There are not many like that one... courageous, hardworking... I would be that way, if I worked a little. I am becoming a loafer, I do almost no more exercises. (*He sits at the piano and recommences his scales*) Do... reh... mi... fah... etc... Dammit! Can I not do this anymore? (*he restarts*) Devil, this is worse than I thought.

Scene 4

BERNIER, JEAN-PAUL

(*A knock at the door. Bernier opens and is surprised to see Jean-Paul.*)

BERNIER

(*aside*) The student!

JEAN-PAUL

You are, monsieur Bernier, the singing teacher?

BERNIER

(*always amazed*) Yes, monsieur, yes; come in.

JEAN-PAUL

Merci, monsieur. I am a student and...

BERNIER

Yes, yes, I know.

JEAN-PAUL

Oh?

BERNIER

Yes, I have seen you a few times, in the neighbourhood... I regret, monsieur, that my son is at work at moment and... *(aside)* What am I saying? Why do I need of him to speak of Fernand? *(he coughs, very embarrassed)* What is it that you desire?

JEAN-PAUL

Very simply, mister, to take singing lessons. I am on vacation and I want to surprise my friends upon returning to Montreal.

BERNIER

(aside) It is a means to get into the house...

JEAN-PAUL

They have talked to me a lot about you, monsieur. They have praised your teaching skills.

BERNIER

(coughing, flattered) Hum! Hum! Hum!... We do what we can.

JEAN-PAUL

Rightly. It is a very large merit. There are many people that do not even do what they can.

BERNIER

(aside) Look! This boy has some spirit.

JEAN-PAUL

Anyhow, master, does it suit you to make me profit from your lessons?

BERNIER

Certainly, my friend, profit, profit as much as you would like, I profit as well.

JEAN-PAUL

(smiling) How much?

BERNIER

One dollar per lesson.

JEAN-PAUL

Very good. Would you be able to give me one now?

BERNIER

With pleasure. This hour is not reserved by anyone.

JEAN-PAUL

Marvellous! Then I will retain it three times per week.

BERNIER

(aside) Oh! But... this quirk he has to walk on the other side of the street... Bah! *(aloud)*
Tell me, are you farsighted?

JEAN-PAUL

(laughing) No, monsieur ...

BERNIER

Ah! I thought...

JEAN-PAUL

Why that question? Is farsightedness an obstacle for singing?

BERNIER

Not at all, not at all... I like that very much!... I mean to say I like that better!... Now, tell me, monsieur, monsieur ...?

JEAN-PAUL

Jean-Paul Rouvière

BERNIER

Good. What voice do you have? Bass, alto, baritone, tenor...?

JEAN-PAUL

None of them and all(of them at the same time.

BERNIER

(laughing) Ah! Ah! Ah! You have a complicated voice.

JEAN-PAUL

(idem) Very, yes.

BERNIER

Look, sing something for me, a refrain of some sort.

JEAN-PAUL

At half-voice?

BERNIER

No, no, no. At full voice, it is necessary first that I know your timber.

JEAN-PAUL

(yelling towards Fernand's room) M...O...N...T...R...E...A...L! Montréal!

BERNIER

(stunned) (deafened) That is what you call singing?

JEAN-PAUL

(laughing) Well, it's my way of singing.

Scene 5

The same ones plus FERNAND

FERNAND

What's going on, papa? Is there a fire?

JEAN-PAUL

(laughing) Excuse me, monsieur, to have scared you. I'm taking a singing lesson.

BERNIER

(not knowing what to say) Excuse him...

JEAN-PAUL

Excuse him, monsieur? For what? I know my organ; I even warned you... As soon as I open my mouth to sing, people are tempted to direct me towards the fire hoses of the city!

BERNIER

(presenting them) My son, monsieur, Monsieur Jean-Paul Rouvière, student at the Université de Montréal. That is right, is it not?

JEAN-PAUL

Exactly, monsieur. You figured that out from my singing...?

BERNIER

(laughing) Yes... Go, Fernand, leave us; we must continue our lesson; we have just barely begun.

JEAN-PAUL

Oh! No hurry, I have time.

FERNAND

But I have work to do, monsieur, s'il-vous-plait excuse me.

JEAN-PAUL

If you hear any more despairing cries, don't be afraid; you know where they are coming from now.

FERNAND

(laughing) Oh! Monsieur ... Pardon me for having disturbed you, I am leaving.

Scene 6

JEAN-PAUL *and* BERNIER

BERNIER

So, we start. We must get to work seriously. *(he goes to the piano)* Are you there?

JEAN-PAUL

I am at your orders, monsieur.

BERNIER

Eh bien, we will proceed methodically. First, some scales. *(Jean-Paul repeats the scales that Bernier sings. When he stumbles Bernier hits the piano very hard.)* They are coming along... On the vowels now. Pay particular attention to opening the mouth wide... A... A... A... *(stopping, aside)* See? *(he recommences the simple scale)*

JEAN-PAUL

(trying after him) A... A... A... *(stopping)* I can never do the whole scale without breathing!

BERNIER

Linger less; eighths; sixteenths!... Look, try the vowel O: O... O... O... etc! *(while supporting the last note, he hits).*

JEAN-PAUL

There was a knock, I think.

BERNIER

(opening up) Excuse me, a moment.

JEAN-PAUL

Of course; that will permit me to breathe.

Scene 7

Plus BOSTOCK

BOSTOCK

(thick English accent) Pardon me, Mister Bernier, Please?

BERNIER

Which? The father or the son?

BOSTOCK

Le...old.

BERNIER

(smiling) The old, it is I, monsieur.

BOSTOCK

Je pourrais... speak with you?

BERNIER

Certainly, monsieur, come in.

JEAN-PAUL

I will leave, monsieur.

BERNIER

But...

BOSTOCK

Oh! Mister, it peut remain; c'est rien to me.

BERNIER

In that case, my dear student, please be seated. We will resume our lesson in a moment.

(Pointing to a chair to Bostock) I am listening to you, monsieur.

BOSTOCK

D'abord, je me appelle George Bostock. I know your petite garçon, le schoolmaster, très bien.. and I am very interested in him.

BERNIER

(On edge) Oh?

BOSTOCK

Yes!... Il être... a very hard worker, intelligent, et je voudrais pas que les... les... les... to see him in trouble, you understand?

BERNIER

Come on, monsieur, get to the point, I beg you. You are saying that there could be troubles for my son?

BOSTOCK

Yes!... Vous savoir... that the government... il a fait... a new law for the schools...?

BERNIER

Ah yes, I understand. This concerns the famous Law XVII that the government of Ontario has just passed.

BOSTOCK

Yes!... this law il être très... wise, gentle, wide, and favourable to the French of Ontario.

BERNIER

(ironically) Look!

BOSTOCK

The government takes an interest in les petites enfants in forcing les professeurs to teach them le bonne parler English speak so they can get ahead later in life.

BERNIER

(mocking) And you believe that in order to teach them English you must first abolish the French language?

BOSTOCK

(insincerely) No!... I repeat, the law elle être très large. It permits you to speak French one hour per day.

BERNIER

(playing the same game) Here is what is very wide law does, in effect; if, with one lesson of one hour per day, the children do not learn to speak French correctly, it would not be the fault of this famous law, like you say. But alas, monsieur, I hope that you have not come here to discuss this with me...

BOSTOCK

Oh no! I do not discuss. Je être venu... simply to ask you to... to... to help your son to accept this.. cette juste chose.

JEAN-PAUL

(interrupting) Just?... Really! This is how you understand justice?... Eh bien, you have reason not to want to discuss it. You are incapable.

BOSTOCK

(sec) Pardon me, sir, I do not talk to you.

JEAN-PAUL

(standing) Eh bien! I am speaking to you!

BERNIER

(laughing) Hush! Hush! This is not part of the lesson! *(to Bostock)* If I understand you correctly, monsieur, you are asking me to use my influence on my son with regard to this subject?

BOSTOCK

(beaming) Yes!... Les jeunes hommes are naturally distrustful and they do not always understand the benefits of the law...

BERNIER

Eh bien, I regret, my dear monsieur, but I intend to leave my son absolutely free to do as he pleases. And if I had a piece of advice to give him, it would be to not let himself be taken easily by your words. It is to him that you should address yourself and it is to up to him to respond. I will call him. *(goes towards the room)* Fernand!

JEAN-PAUL

(laughing and singing while tapping on the piano) Hi! Hi! Hi!...

BOSTOCK

(turning around) Huh?

JEAN-PAUL

I beg your pardon, Monsieur Bernier, I'm going over my lesson!...

Scene 8

The same ones plus FERNAND

FERNAND

You called, papa?

BERNIER

Yes, this monsieur wants to talk to you.

FERNAND

(recognising, politely) Hello, monsieur Bostock.

BOSTOCK

(greeting) Mister...

FERNAND

You want to talk to me?

BOSTOCK

Yes! Je viens dire to you, mister, that the new scholastic law of Ontario that I have spoken to you about already... a été... sanctioned today by the government.

FERNAND

Oh?

BOSTOCK

Yes!... But as I told your father, il être très... gentle and leaves you a great deal of latitude.

FERNAND

In what sense?

BOSTOCK

Well, vous pouvoir parler French and teach it to les petites enfants one hour per day in all of the schools established before today.

FERNAND

(ironically) Really? We can use our own language one hour per day?.. What leniancy, truly!

BOSTOCK

Vous recevoir bientôt... a copy of the new law and I hope... que vous comprendre... that it is in your interest to accept it in practice and in spirit.

FERNAND

My dear monsieur Bostock, I do not know what could have pushed you to come here to announce this news to me yourself; it seems to me that you would rather leave things to follow their course. I always held you for a gentleman, I respected you and I believed that this respect was reciprocal. I see now that I was wrong; your action proves it. You no doubt said: "I am curious to see the face of the little schoolmaster when he learns that this unjust law is finally sanctioned..."

BOSTOCK

But I assure you, sir...

FERNAND

Tut-tut! At least have the courage of your actions. I am not stupid enough to believe that you have been put out...

BOSTOCK

Si vous vouloir to permit... Pardon me. Je être venu because I respected you, très beaucoup more than you think. I wanted to make you understand your interest in this matter and...

FERNAND

And convince me of the justice of your cause, isn't that right? So, you believed for a moment that I would let myself be taken to the stickiness of your words, that I would disown the rights of our language. That I would accept betraying my students and the

mothers who have entrusted them to me? It is a gracious insult, a lack of tact that is surprising in an inspector of schools. What's more, I will put the dots on the i's for you: whatever may happen, I will teach French to my little students, as I have always done, or I will not teach at all!

BERNIER

Is that clear enough for you? Have you understood?

JEAN-PAUL

He's allowed to doubt; the monsieur does not perhaps understand French, as he speaks it so poorly...

BOSTOCK

(aggressively) Je avoir a miserable time understanding your French, parce que it is not the same as in Paris.

JEAN-PAUL

(amused) Wait! Wait! Wait! Now here's something interesting. Oh! Our language is not the same as in Paris?

BOSTOCK

No! You speak a dialect!

JEAN-PAUL

And how do you know this?

BOSTOCK

Je être... have gone to Paris.

JEAN-PAUL

It's clear from listening to you that you didn't stay there for long.

BOSTOCK

You can laugh, but I know that you do not speak Parisian French.

JEAN-PAUL

Ah! There we are. You can speak of your famous “Parisian French”. The industrial establishments of Toronto serve us sometimes as amusing examples. The “Parisian French”! Believe me, monsieur inspector of schools, before you pose as a judge of the French language perhaps you should learn it a little bit of it yourself; you will be less ridiculous.

BOSTOCK

(furious) Sir!

BERNIER

(very calm) Eh! Remember, here, you are in my home. Do not forget it!

BOSTOCK

You insult me!

BERNIER

You are running into the fire! If you had the good sense to keep quiet or more simply to not come here at all... *(a knock)* Pardon. *(he goes to open)*

Scene 9

Plus PITOU

PITOU

‘Scuse-moé I beg your pardon, m’sieur; I wanna see the schoolmaster, m’sieur Bernier...

FERNAND

Ah! It’s you, Pitou... Come in.

BERNIER

(laughing) Ah! It’s Pitou? Eh bien, come in, mon Pitou.

PITOU

Wait, m’sieur, you’ve forgotten your shoulder bag on the stairs. I’ll get it.

FERNAND

Oh! My briefcase contains all of the homework of my students... Merci, Pitou. (*gives him a piece of money*) Here, for your trouble.

PITOU

Ah! That's not necessary, m'sieur!

FERNAND

You can buy yourself something for your sweet tooth.

PITOU

Nope, stop, it's not necessary.

FERNAND

Take it, take it!

PITOU

(*takes the money*) Marci ben.

JEAN-PAUL

What will you buy with that?

PITOU

Peanuts; it gets a lot of 'em!

FERNAND

Yes, but you know that you cannot eat them in class. I know you, Pitou.

PITOU

Don't worry, m'sieur, I'll eat them all right away, sure, sure. (*false exit*)

FERNAND

(*to Pitou*) Wait a minute. (*to Bostock*) Look, monsieur, you speak of the justice of Law XVII. Eh bien, here is a poor little boy, the son of a farmer, that morning and night, walks three miles, to come here for the instruction that he needs. He cannot get it in his own village because there are only English schools. How would you like him to perfect his

language, that he learn to read, to write, to compute if we refuse to teach him in his own language?

BOSTOCK

He can be taught in English.

FERNAND

Stop there, monsieur Bostock! You seem to have forgotten that French, the same as English, is an official language of Canada. Or, do you truly believe in your soul that a child, in his own country, does not have the right to learn in his own language?

BOSTOCK

Pardon me, vous avoir dire: "The right of the child in his own country". But this country is English.

FERNAND

Since when is it no longer Canadian? The loyalty to the Empire does not imply servitude. You are free to be more English than the king of England, but do not expect to see us sell our heritage for a plate of lentils. Despite all that you could say or do we remain Canadian above all.

PITOU

(timidly) What's going on, m'sieur?

FERNAND

Eh bien, there is, my poor little friend, this monsieur and some fanatics like him want to stop you from speaking French...

PITOU

Hein? Not speak French? What'll I speak then, m'sieur?

FERNAND

English.

PITOU

No way!

BERNIER

(to Jean-Paul) A cry from the heart.

BOSTOCK

Tu pas aimer... to speak English?

PITOU

English! I don't think so!

BOSTOCK

Why?

PITOU

'Cause... because I don't like it!

FERNAND

Then, Pitou, it would cause you some pain if you could no longer speak French?

PITOU

Oui, m'sieur.

FERNAND

Look, you are the oldest in the school. You are fourteen years old and your judgement has to started to form... Eh bien, what would you say if, in order to have class, I had to speak to you in English?

PITOU

I'd say nothing! I wouldn't understand!

FERNAND

But what would you do?... Go on, answer, don't be afraid, be honest... What would you do?

PITOU

I don't know, but I think I'd fox a lot.

JEAN-PAUL

(laughing) We can forgive him for that Anglicism. He's so expressive!

FERNAND

You've had your last word, Pitou. Now go home quickly and do not amuse yourself much on route. Your mother will be worried.

PITOU

You're not gonna do school in English, are you?

FERNAND

No, no, you have nothing to fear. Go, and tonight, while saying your prayer, ask God to help all those who will take up arms to defend the rights of little French Canadians.

PITOU

Yes, m'sieur, I promise it to you and I'll pray extra for you.

FERNAND

(renewing it) Good, my little friend, flee quickly now.

PITOU

(on the threshold) Say then, m'sieur, for sure, hein? I don't need to fox tomorrow?

FERNAND

(laughing) Would you please be quiet, you little wretch! You should be ashamed to have such ideas! Go, hurry up, your parents will worry about you if you are too late.

PITOU

Oh! Do not worry, m'sieur, I'll walk quickly!

FERNAND

(pressing) And, you know, until tomorrow!

PITOU

Sure, sure, sure. Until next time, m'sieur, until next time everyone!

Scene 10

Minus PITOU

JEAN-PAUL

(to Bostock) Eh bien, monsieur, hopefully that little scene taught you something. Do you still believe that your petty and vexatious laws can stifle the attachment of little French Canadians for their maternal language?

BOSTOCK

(he looks at Jean-Paul, that he measures, and without any more about the case, addresses himself to Fernand)

Je regretter pour vous, sir... to see that you encourage... les enfants... to disobey the law.

BERNIER

(mocking him) The law! The law! You have a full mouth but do not forget that a law, to be respected, must be based on justice and good sense, otherwise it is nothing more than a law. It is an abuse of power.

BOSTOCK

Mais since il être dans the interest of little Frenchmen...

JEAN-PAUL

Oh that! Do you really believe that the French race doesn't see your want to anglicise us "in our interest"?

BOSTOCK

(always to Fernand) Je être très bieaucoup sorry, sir, that you not understand the reason. Je espère... that you reflect more on this subject.

FERNAND

Everything is reflected, monsieur Bostock. And if you have nothing else to tell me I implore you to end this useless discussion as soon as possible.

BERNIER

Yes, we have seen you enough for today...

BOSTOCK

I will leave, sir,... mais je vous revoir... again.

(He throws a furious glance at Jean-Paul, then, retaking his air smiling and protecting, waves before leaving.)

Gentlemen...

(He exits, renewed by Bernier)

JEAN-PAUL

(mocking) Bonjour!

Scene 11

FERNAND, BERNIER, *and* JEAN-PAUL

BERNIER

Eh bien! What do you think of that?

JEAN-PAUL

I think that these people there are irresponsible. They aren't even aware of the monstrosity of their behaviour.

FERNAND

Do not rely too much on that opinion, monsieur; I assure you that many of them know perfectly well what they are doing.

BERNIER

Do you know, monsieur Rouvière, that there is barely an hour ago, I had made a very different idea of you.

JEAN-PAUL

What do you mean, monsieur Bernier?

FERNAND

(laughing) Papa had it in his head that you were a spy.

JEAN-PAUL

A spy!

BERNIER

(stammering) Not precisely but after all... You understand, right? Put yourself in my place! I saw you almost every day, arriving at the same time as my son... on the other side of the street...

FERNAND

That's what made him say you were farsighted!

JEAN-PAUL

(laughing) Farsighted!... Ah! I now understand your question from earlier, monsieur Bernier.

BERNIER

Excuse me, monsieur Rouvière... I did not know you then... and... because of that ... I concluded...

JEAN-PAUL

(serious) That I was watching your son? You have it all wrong.

BERNIER *and* FERNAND

Oh?

JEAN-PAUL

I noticed the schoolmaster when he left his classes. He interested me right away because my greatest desire was to discuss, on the spot, the pedagogical question of Ontario. But I didn't dare to present myself to him. I contented myself to follow him a few times hoping that the chance to do so would present itself. I live opposite here; I easily discovered that he was your son. So, I decided to take singing lessons during my holidays. And I'm glad I did, because what I just heard informed me on the scope of Law XVII. *(to Fernand)* Permit me, monsieur, to congratulate you for your proud and courageous attitude; I find here not only compatriots, but also patriots. You represent the persecuted, the wounded of Ontario; I represent your brothers of the province of Québec. And I assure you that we will make it our mission to help you in your struggles with all of our moral and financial influence. In defending you we defend ourselves against the wave that is becoming terribly menacing for us as well if you are swallowed up. We will hold back its march by grouping our forces that

until now were scattered, by awakening our energies, in bringing them to the sentiment of the reality and by founding into one single and even national pride respect for our ancestors, the love of our language and the integrity of our faith.

FERNAND

Brothers of the province of Québec, the oppressed of Ontario thank you and count on you. From this painful ordeal, our race will come out more respected, stronger and hardened for future struggles. The French Canadians of Ontario will suffer, they will fight; Québec, remember!

JEAN-PAUL

(Outstretched hand above him) I WILL REMEMBER!

CURTAIN

ACT 2

(At the school where Fernand teaches; it is after the class. Desks and benches arranged in rows, facing the audience. An alley in the middle. Side doors at the 1st plain. Windows at the back.)

Scene 1

FERNAND and PITOU

(At the raising of the curtain, Pitou, in detention, is at his place occupied in writing painfully and miserable. Fernand is seated and watches him.)

PITOU

(writing) Je... dois... Hey, m'sieur, how's that written, "dois", d...o...i...?

FERNAND

No, there needs to be one more letter.

PITOU

Which one?

FERNAND

Figure it out yourself.

PITOU

I can't; I don't know as much as you.

FERNAND

Eh bien, you need to take the steps to become more educated by being more studious, by learning your lessons.

PITOU

Bah, tell me it for this time and, then I promise I'll learn my lessons right now.

FERNAND

Really?

PITOU

Sure, sure, sure.

FERNAND

I take your word. It should be written: d...o...i...s.

PITOU

Why's there an "s"?

FERNAND

Because it is the first person of the indicative of the verb devoir.

PITOU

Ah yes! Bah, it's not hard!

FERNAND

(smiling) No, but you must learn it.

PITOU

Hey, m'sieur, was it miserable for you to learn that?

FERNAND

No more talking. Finish your homework.

PITOU

Do I have to write this ten times?

FERNAND

Yes, ten times; "Je dois apprendre mes leçons".

PITOU

Crap! I'll never finish!

FERNAND

Hurry up instead of talking.

PITOU

(sulking) Yes, but after school the others play marbles. That's much less annoying.

FERNAND

Do you think that this amuses me? To put you in detention and stay here rather than going home to rest?

PITOU

(insinuating) If it doesn't, m'sieur, we can both leave...?

FERNAND

You are old enough to understand yet that it is your best interest that I impose this work.

PITOU

But since I promised you that I'll learn my lessons right away...

FERNAND

Yes, yes, you are big on the promises... Many times you have taken me, but I no longer believe you. Go, enough talk, work.

PITOU

(between his teeth) If you were in my shoes, you wouldn't find that funny!

FERNAND

(standing and walking up the alley) If you argue again, Pitou, you will write it twenty times instead of ten.

(Pitou, who replicates, briskly goes back to work)

FERNAND

(who reads over his shoulder) Hey! Hey! Hey! We write "apprendre" with an "e".

(Pitou looks at him without a word. He spells)

... prendre. Good. Your writing is more legible than it used to be... Oh! But you know well that the word "leçon" is not written like that. Look, spell it...

(Pitou does not move.)

Eh bien, see?... What do you say?

PITOU

You said that I would have to copy it 20 times instead of 10, if I talked again.

FERNAND

(smiling) I said "if you argue", it is not the same thing... Wait, I will write the phrase. Then you will only need to copy it, paying attention to the spelling.

(He writes.)

PITOU

You write much better than I do, you, m'sieur, give me a little chance. Copy it ten times in my place, then we'll finish a lot faster.

Scene 2

Plus BERNIER

BERNIER

(arriving from the right) Ah! Here you are. I started to worry myself because of your tardiness, so I came to find you. What are you doing here?

FERNAND

You are seeing it, papa, I am staying with monsieur Pitou who is in detention.

BERNIER

(to Pitou) Ah! Ah!... Monsieur Pitou is in detention... It's nice, yes! The biggest boy in the class...

PITOU

Is it late, m'sieur?

BERNIER

Do you want to do good work, nasty little one!

FERNAND

But, papa, you do not have a lesson to give today?

BERNIER

Well yes; monsieur Rouvière. You know, the student...

FERNAND

But he will find the door locked! Why did you not stay at the house?

BERNIER

I told you, I was anxious; I forgot that monsieur Pitou was in detention. But don't worry, he will return. I put a small card on the door to tell him that I am here and that I won't be long.

FERNAND

Good. Are you finished, Pitou?

PITOU

With all due respect, m'sieur, I am not a machine! I've only written two lines.

FERNAND

Too bad for you!... While waiting, papa, do you want to come with me? I have a bit of shopping do to, some notebooks, some crayons, etc...

BERNIER

That's good. I will follow you.

FERNAND

(to Pitou, before exiting) I hope that you will be finished when I return, Pitou, right?

PITOU

I dunno, m'sieur, I'll try.

Scene 3

PITOU

PITOU

(alone) Yes, there they go... A lucky thing that the older one went with him too... *(he goes to the right window)* They're going... They've rounded the corner! Ben, bon voyage!

(He returns to his desk, collects his books, puts on his hat and goes quickly towards the door but stops suddenly.

(Reflecting) Yes, but this, this doesn't teach me anything. In the back of my mind, I think he's right, the master, it's my fault. If I stay it's annoying. But if I leave, he'll keep me tomorrow and I won't be any further ahead...

(he returns to his place and sets to writing)

Bah, I'll learn my lesson now; I'll be more literate and then I can play like the others. *(a knock at the door)* Hein? A knock! Ben come in...

Scene 4

PITOU *and* JEAN-PAUL

PITOU

(seeing Jean-Paul enter) Bonjour, 'sieur.

JEAN-PAUL

Oh! Bonjour, Pitou... Is Monsieur Bernier here?

PITOU

No, but soon! He left with his papa, but he'll be back soon.

JEAN-PAUL

Ah!... I'll wait for him. And you, what are you doing here?

PITOU

(mumbling) Me, m'sieur? Well, I... you understand...

JEAN-PAUL

You are in detention?

PITOU

(honestly) Yes, m'sieur. I have to copy this ten times.

JEAN-PAUL

(after reading it) How, Pitou, are you not learning your lessons? You're the biggest in your class. You need to set a good example to your little comrades.

PITOU

I didn't think so yesterday.

JEAN-PAUL

However, you said it in front of me the other day, that it would cause you pain not to know how to speak French.

PITOU

(conceding) Yes, that's true.

JEAN-PAUL

Eh bien, then, how do you expect to learn it if you do not study?

PITOU

(protesting) But I know to speak French!

JEAN-PAUL

Well, you succeed in making yourself understood. But it is not by hearing it that I know how to speak French. You never learned to play the piano, but you can hear notes, isn't that right? By tapping on the keys?... Would you say for that you know to play the piano?

PITOU

No, 'cause I've never learned...!

JEAN-PAUL

Ah! You see... Eh bien, it is the same thing for your language. There is as much of a difference between French and your way of speaking it as there is between a certified musician and someone who has never learned music. You know how to say words but it's necessary for you learn to choose them, to assemble them, to write them and to pronounce them correctly.

PITOU

Bah, I promised the master that I would study now.

JEAN-PAUL

Good. Keep your promise; otherwise it's you that will regret it later...

PITOU

Hey, m'sieur, you write quickly, right?

JEAN-PAUL

Why?

PITOU

Because if you wanna write this for me, it'd really help me...

JEAN-PAUL

(laughing) I regret, Pitou, that I cannot come between you and your master.

PITOU

The master won't know!

JEAN-PAUL

That is not a reason. Look, while waiting for monsieur Bernier, I will keep you company. Give me a piece of paper...

PITOU

You're going to copy it ten times too?

JEAN-PAUL

No, I am going to try to write poetry.

PITOU

(giving him a piece) Crap! You know how to write poetry?...

JEAN-PAUL

(laughing) I try.

PITOU

That must be difficult in joul, hein?

JEAN-PAUL

(same game) "difficult in joul...?" Where did you get that expression? Get to work.

PITOU

I still have to write it two more times...

JEAN-PAUL

It won't take you long. And if you want to be a good little boy, while waiting for your master to return, you also learn your lesson. That will please him.

PITOU

I want to, but I don't have the time.

JEAN-PAUL

Eh bien, listen, if you promise me you will learn your lesson, I will finish that for you.

PITOU

That's right, you are a blood, you, m'sieur! I will do it! That'll give the master a surprise. Quiens! Here's my notebook.

JEAN-PAUL

[quickly finishes the lines and hands the notebook back to Pitou] Here, it's done. Now study.

PITOU

Yes, m'sieur. *(reading)* "Les adjectifs en 'al' font au pluriel 'aux'. Exemple: un danger national, des dangers nationaux."

(He closes his eyes and repeats low, by heart.)

JEAN-PAUL

Roll over in your grave, oh Sir Georges Cartier,
And see what has become of your pact of friendship today!

PITOU

(reading) "Il y a cependant quelques exceptions comme 'naval, fatal, etc... Exemple: Un geste fatal, des gestes fatals." *(same game as before)*

JEAN-PAUL

And, in Ontario, the so-called censors
Targets foolishly to make oppressors;

PITOU

(continuing to read) "Il ne faut pas oublier que cette exception s'applique aussi à quelques noms communs. Exemple: Un festival, des festivals".

JEAN-PAUL

This French language, elegant, intrepid,
For their brains so heavy it is too beautiful and too limpid!

PITOU

At this hour I will go over the other adjectives. *(reading)* “Les adjectifs en ‘eux’ font au feminine ‘euse’. Exemple: un homme courageux, une femme courageuse.”

JEAN-PAUL

Soul of Cartier, come! Join us in the trench,
Our men of tomorrow must speak French.

PITOU

(retaking his eyes closed) The adjectives in “eux” make in the feminine “euse”. Example: Un homme courageux, une femme courageuse. (keep all of this in French?) *(satisfied with himself)* Ah ha! I know it well too! I know my lesson, m’sieur.

JEAN-PAUL

Already?

PITOU

Yes.

Scene 5

Plus FERNAND *and* BERNIER

FERNAND

(Enters and without seeing Jean-Paul, deposes his packets on a desk to the right.)

Eh bien, are you finished, Pitou?

PITOU

Yes, m’sieur, and I know my lesson.

FERNAND

Ah?

BERNIER

(noticing Jean-Paul) Hein?... Monsieur Rouvière, you're here?

JEAN-PAUL

Yes, my dear master. I saw the note you left on your door for me and I thought I would come find you here. I'm glad I did because I am happy to have helped Pitou with his lesson.

FERNAND

How, Pitou, you know your lesson?

PITOU

Yes, m'sieur, plus my work is complete. See, look.

BERNIER

(to Jean-Paul) You are a teacher now then?

JEAN-PAUL

(laughing) As you see.

FERNAND

(after looking at the notebook) It is perfect... *(after a glance at Jean-Paul)* The last two lines especially, are very well written.

JEAN-PAUL

(stunned) Oh! You flatter me.

FERNAND

(Ironically) It was you then who wrote them, monsieur?

JEAN-PAUL

I've foolishly revealed myself. I know you didn't want me to but it was to give him the time to learn his lesson before you returned.

FERNAND

On the contrary, monsieur, I recognize you to have held an interest in my student.

JEAN-PAUL

And to prove to you my good faith, if you will permit me, I will test my little friend on his lesson myself.

FERNAND

(laughing) Go ahead, monsieur.

JEAN-PAUL

Go, Pitou, give me your grammar.

PITOU

Here it is, m'sieur.

JEAN-PAUL

Good. What is the rule for the adjectives in "eux"...

PITOU

(without hesitating) Les adjectifs en "eux" font au feminine "euse". Exemple: Un homme courageux, une femme courageuse.

FERNAND

Very good, Pitou.

JEAN-PAUL

Moving on to the irregular adjectives. Give me the rule for the adjectives in "al".

PITOU

(hesitating) Les adjectifs en "al"... Les adjectifs en "al"...

JEAN-PAUL

(whispering to him) Font au pluriel...

PITOU

... Font au pluriel... font au pluriel... aux. I've got it!

FERNAND

Bravo!

JEAN-PAUL

Example?

PITOU

Exemple... exemple... un combat naval, des combats navaux!

JEAN-PAUL *and* BERNIER

(grimacing) Hey!!!

FERNAND

(laughing) Look, you speak too quickly, think a little.

PITOU

(ingenuous) It's not that?

JEAN-PAUL

(whispering to him) It's an exception!

PITOU

(to Fernand) Ah! Yes, it's an exception, m'sieur. *(reciting)* Il y a quelques exceptions qui prennent un "s" au pluriels. Exemple: un accident fatal, des accidents fataux.

JEAN-PAUL

Look, do not confuse yourself. How would you say in the plural: "Un geste national?"

PITOU

Un geste national... des gestes nationaux... no, no, des gestes nationaux.

JEAN-PAUL

Good. And un combat naval?

PITOU

Des combat nav...

JEAN-PAUL

Eh bien? Think. Des combats nav...

PITOU

Nav... navals. With an "s" in the plural!

JEAN-PAUL

(triumphant) Ah! You see you do know it well.

PITOU

(very satisfied with himself) Ben oui, it's not hard!

FERNAND

(to Jean-Paul) My compliments, monsieur. You make a very good teacher.

JEAN-PAUL

Thank you, monsieur.

BERNIER

(ironicly) If only you made as good a student...

PITOU

Hey, m'sieur, read us the poem that you just wrote.

BERNIER

What?

JEAN-PAUL

My God yes, my dear teacher, I too did my "homework" this afternoon while Pitou studied.

BERNIER

You write poetry?

JEAN-PAUL

What can I say, it amuses me to rhyme.

PITOU

Read it aloud strong, m'sieur. Plant yourself.

FERNAND

Pitou...!

JEAN-PAUL

Eh bien, nevermind, since Pitou has betrayed me, I will read it for you. Oh! Evidently it is not a chef'd'oeuvre... I very simply let my pen run at the mercy of my thoughts. (*reading*)

Invocation to Sir Georges Etienne Cartier

Roll over in your grave, oh Sir Georges Cartier,
And see what has become of your pact of friendship today!
It is but a scrap of paper void of meaning and essence
And does not have strength or force of law in your old province.
You sons, outside of Québec, despite their acquired rights,
Are treated now like conquered people constantly in fights.
See your race, Cartier, that struggle and to you implore!
You cannot conceive at what point we abhor
What touches the ancestors and survives from the past...
And believing that they can never outlast
The federal bond, the sweet talk of France,
We mix with the stupid hateful ignorance,
And, in Ontario, the so-called censors
Targets foolishly to make oppressors;
They redirect laws they know to be biased
But do not repulse to the souls of the British,
Laws whose sole purpose is to extinguish everywhere
The language of which they are secretly jealous and cause them despair,
This French language, elegant, intrepid,
For their brains so heavy it is too beautiful and too limpid!
They want to prevent us from teaching our little ones to read...
But since you believe our rights are well guaranteed
Come fight with us against their scholastic laws,

Against their ignorance and the devil's claws!
Soul of Cartier, come! Join us in the trench,
Our men of tomorrow must speak French.
If one dares today to tear their grammaires
The little ones will learn it on the knees of les mères!

PITOU

(enthusiastically) Hourrah! Hourrah!

FERNAND

(shaking the hand of Jean-Paul) My compliments, monsieur.

BERNIER

(idem) It is very good, my friend, it's very good. A whole race speaks through your mouth.
Would you permit me to give you a little advice?

JEAN-PAUL

Of course, my dear teacher.

BERNIER

The next time you write verse, write it in prose.

FERNAND

Papa!

JEAN-PAUL

(laughing) It's okay, monsieur, your father is right. I know it.

PITOU

You'll give me a copy of your poetry, hein, m'sieur? It'll make an extra for playing at rhymes. *(reciting)*

Sors de la tombe, Jacques Cartier,
Pis mets tes claques parce qu'il va mouiller!

FERNAND

Do you want to save yourself!

PITOU

You're right, m'sieur, I'm going. It is too late to play tonight. that's all right 'cause I am more knowledgeable from I heard these sweet beautiful rhymes.

JEAN-PAUL

Leave the rhymes. Go, learn your lesson for tomorrow.

BERNIER

And pay attention to "fataux" accidents!

PITOU

Don't fear the thin ice, m'sieur Bernier.

(As he is leaving he stops hearing knocking)

A knock, m'sieur.

FERNAND

Open.

(Pitou opens. Bostock appears.)

Scene 4

Plus BOSTOCK

BOSTOCK

Oh! Pardon me. Je pas savoir... that this school il être pour... les grandes personnes.

FERNAND

(ironically) For you to profit from if you want to learn French, Monsieur Bostock. What do you want, monsieur Bostock?

BOSTOCK

Oh! Je pas pressé... I will return.

BERNIER

(barring his path) Pardon, pardon, you are not going without explaining first. If you have to talk to my son you can do it in front of his papa, I suppose?

BOSTOCK

But...

BERNIER

There is no but. You came, you will stay.

BOSTOCK

All right, then.

PITOU

(to Jean-Paul) He stupid enough for you?

FERNAND

(to Bostock) So?

BOSTOCK

Well, je être venu... by friendship pour vous... to warn you to obey the law.

FERNAND

What law?

BOSTOCK

Law XVII. The government il sait que vous teachez still in French.

FERNAND

Ah bien, you are eager to file a report against me?

BOSTOCK

(gently) Oh no! Je avoir pris le défense of you but the government wants to close the schools if you continue.

PITOU

Hein? Close our schools?

BOSTOCK

Yes, my poor boy.

PITOU

Hey! Hey! Don't call me names, you!

JEAN-PAUL

And you believe that the French Canadians will give up?

BOSTOCK

Well, you know, pas de résistance contre le force.

PITOU

You can use as much force as you want. It will not prevent us from speaking French.

BERNIER

There is our answer, monsieur Bostock. Are you set?

BOSTOCK

Je avoir... a big chagrin parce que the government... il va faire des misères... and will make your son pay.

FERNAND

Oh! Well, don't cry on my account, monsieur Bostock. Your crocodile tears move no one. I will know well how to handle myself without you.

BOSTOCK

But... les petites enfants... they will not have schools...

BERNIER

Before you seize our schools, mister, you will find at every door the parents of these little ones ready to defend their rights.

FERNAND

You see that you're wasting your time trying to convince us.

BOSTOCK

All right. Mais je avoir... warn you.

(He goes to the door)

(in the doorway) But I wanted to warn you.

BERNIER

Your warnings and your threats do not change our determination at all.

PITOU

(low to Jean-Paul) You should read your rhymes...

JEAN-PAUL

Do it, go!

PITOU

(reciting with force)

If one dares today to tear their grammaires

The little ones will learn it on the knees of les mères!

*(Bostock exits, furious, under the laughter of the others
while the curtain comes down.)*

CURTAIN

ACT 3

(Same set as the 1st act)

Scene 3

*(At the rise of the curtain, Fernand is seated to the left,
a book in hand; Bernier is seated on the piano bench, to
the right.)*

FERNAND

(as to himself) Again a day has passed... *(with bitterness)* Oh! The justice of men! The British "fair play"!

BERNIER

Fernand, do you not think of anything else but that?

FERNAND

What do you want? This legal monstrosity revolts me. You know, papa, it's not my fate that preoccupies me in this battle for our rights. Their refusal to pay the teachers outrages me, but I could easily find another job for more money.

BERNIER

(uneasy, not knowing what to say) Fernand...

FERNAND

But I could never resolve myself to abandon these poor little children to their fate. What would become of them, if the mistresses and masters, give in to the discouragement and to the threats?

BERNIER

We are not yet defeated. Time will do its work and reason will prevail!

FERNAND

(with conviction) Oh! Mon papa, I do not doubt that for a second. I know that our race is too proud, too sentimental of its strength to disappear by letting itself sink. The present revolts me, but the future calms me. I have confidence in our leaders; they will surely guide us to the final triumph of our rights and our aspirations.

BERNIER

And that triumph will be great because the struggle was long and difficult. Already the excesses of our enemies have earned us precious allies. New defenders of our cause stand up everywhere, even amongst our compatriots of the English language. There are not only Bostocks in Ontario.

FERNAND

Oh! I know, papa, that we should not hold all of the English Canadians responsible of the fanaticism of a few of them...

BERNIER

(listening) Wait! What's that? It sounds like an army is marching.

(he goes back to the window)

FERNAND

Soldiers no doubt.

BERNIER

(at the window) Yes, the soldiers of our good cause. The school children are parading...

FERNAND

(running to the window) The children?... Is there nothing more touching than the heroic gesture of these little ones that voluntarily parade in silence? See, papa, all these little figures, full of laughter and joy; their silence reflects the nobility of their souls. See them advance, religiously silent, protesting the iniquity against them.

BERNIER

What do their signs say? "Please pay our teachers and open our schools". Poor little ones!

FERNAND

And it is in a liberal country that we see these things! While the children parade to demand justice, the mothers and the sisters are sentinel and guard the schools to prevent them from being seized in the name of the law! God bless these courageous women that stand ready to face the storm that menaces the foyers of all French Canadians!

BERNIER

Look! There's Pitou walking, a sign in hand... He's coming here.

FERNAND

(going to open the door) Really?

BERNIER

(laughing) Poor Pitou! Now he does not need to think of “accidents fataux”!

FERNAND

Come in, mon ami.

PITOU

(entering) Bonjour, m’sieur. Bonjour, m’sieur Bernier!

BERNIER

How is it going, Pitou? Are you tired?

PITOU

(depositing his sign near the door) A little, but it’s nothing. I would walk the whole day if that’d let the schools open.

FERNAND

Brave child!

PITOU

Hey, m’sieur, do you know when we can start classe again?

FERNAND

No, my friend. When it pleases les messieurs of the government of Ontario to prove that they have the right to cry out to the barbarity of the Prussians.

PITOU

Ah yes, the Krauts!

PITOU

My brother Tyeclide went to fight against them. He left at the beginning of the war.

BERNIER

Oh?

PITOU

Yes, but he came back 'cause he could not see clearly anymore. The Krauts are dropping gas on the Canayens . My brother got hit by one and it poisoned him. That's why he can't see clearly now. He can't see a cow six feet in front of him!

FERNAND

And here, papa! While our poor Canadians sacrifice themselves in the holocaust on the battle fields of Europe, we use their children and with their brothers for our own war.

BERNIER

Yes, it is sad to say, but I believe that the Prussians do not have the monopoly on the botchery. Toronto, with its Orangemen, would make a famous stronghold of "Kulture".

PITOU

(who does not understand, aside) What's going on? *(aloud)* M'sieur, you don't know if the schools will reopen soon?

FERNAND

I don't know any more than you, Pitou.

PITOU

Bah, what'll the rest of us do then? We have to learn to read, to write and to count...

BERNIER

You, who couldn't think of anything but playing, Pitou, now want to return to school?

PITOU

Oh yes! M'sieur Bernier, 'cause now I understand. The more we are taught, the more we have a chance to succeed in our lives.

FERNAND

And yet, mon ami, you did not want me to keep you in detention?

PITOU

Oh no! M'sieur, now I know that you did that to make me learn, so I thank you.

FERNAND

Ah! These simple words take away all my sorrows. You are a brave little boy, Pitou, and I like you well.

PITOU

Oh! I like you too, m'sieur. And if someone ever wants to hurt you, just let me know.

BERNIER

(laughing) You?

PITOU

Yes, my big brother is strong!

BERNIER

Ah yes! The one that is blind...

PITOU

No, the one that works on the farm with papa.

FERNAND

(laughing) Merci, Pitou. Reassure yourself, go, I can defend myself alone... But you have not told me why you have come to see me...?

PITOU

I wanted to get your news first of all and I wanted to bring you my homework!

FERNAND

Really?

PITOU

You told me to bring it to you so that you can correct it... Eh ben, here it is.

FERNAND

I'm happy that you are taking more of an interest in your work lately.

PITOU

I told you, it's because I better understand now. Since the schools are closed I want to work twice as hard. I want to make up the lost time. Plus, if I study it'll be a kick in the teeth to those who don't want use to learn French.

FERNAND

(to his father) If the authors of Law XVII heard this, they would be learn something. This is good, Pitou. I want to correct your homework and give you another assignment. I want to make sure that your progress continues and that above all that you don't forget what you have learned.

BERNIER

(rising) Fernand, when Monsieur. Rouvière arrives, will you call me, hein? I will be in my room.

(he exits to the right)

FERNAND

Yes, papa.

(We here the boos of the children in the street. Pitou runs to the window.)

What is that?

PITOU

(in a cry of joy) Ah! M'sieur, come see this! My friends are in the middle of throwing m'sieur Bostock! Good! Strike one!... Ah! He 's trapped!... Ben! He's finished!... He's coming by here, m'sieur!... Here he is!

Scene 3

Plus BOSTOCK

(Bostock enters briskly, back to the audience, and closes the door; he is breathless, dirty, the collar almost torn; he perceives Fernand in turning)

BOSTOCK

Oh! Pardon me si je avoir... didn't knock...

FERNAND

What happened to you, monsieur Bostock...!

BOSTOCK

Oh! Je avoir... fell.

PITOU

(aside) Oh! The liar!

FERNAND

What do you want, monsieur Bostock?

BOSTOCK

Well, sir... Je avoir venu... to ask à vous... if you have changed your mind...?

FERNAND

Changed my mind? About what?

BOSTOCK

You know... Sur le question scolaire?

FERNAND

Again! Listen, monsieur Bostock, if I have changed my mind about anything, it is about you. Until now I held you for a somewhat smart man, but your unfortunate insistence on this subject makes me think that your hatred of French has caused your brain to decay.

BOSTOCK

Nevertheless...

FERNAND

Listen carefully and try to understand. This is possibly the tenth time that I have responded to you and I am tired of always repeating the same thing. Never – never – will I submit to such an obdurate and unreasonable law!

(he retakes his writing and approaches Bostock)

BOSTOCK

All right! All right! But, please don't get excited!

FERNAND

You can speak calmly, you. You are left cold. Nothing touches you.

BOSTOCK

Pardon me, sir, je avoir... wrong to always talk of this to you. Mais je être... pushed by the big interest that I bring à vous. *(Fernand smiles and shrugs his shoulders.)* Please, don't laugh, je être sinèere. Je vouloir... explain to you but... je savoir pas... in French. And so... le chose il être... very serious... voulez-vous permit à moi... to speak English to you?

FERNAND

(firmly) Pardon, monsieur, when I have to address myself to you, I do it in your language. As it's you who has to speak to me please do it in mine. Otherwise I will not respond to you. If you are incapable, open our schools and go learn French.

(Pitou who has come to place himself near Bostock bursts out laughing and in turning, with his writing on his shoulder, he gets ahold of (hangs up, hooks) Bostock's hat, which is rolling on the floor. This one here picks it up, furious, raises his hand on Pitou)

BOSTOCK

What's that!... You rascal!

(Pitou escapes pursued by Bostock. He opens the door then stops in seeing Jean-Paul. He moves himself to let enter the last.)

Scene 5

The same plus JEAN-PAUL

(Jean-Paul finds himself face to face with Bostock who grimaces and retreats then, uneasy, finishes his menacing gesture in holding his hand to Jean-Paul.)

JEAN-PAUL

My compliments, monsieur. You threaten a child but when a man presents himself, you find nothing better that to finish your gesture by holding your hand out to him... How brave.

BOSTOCK

(haughtily) Pardon me, sir. Je pas vouloir... to hit a child, but it was was anger that took over...

JEAN-PAUL

(ironically) It was also anger, I suppose, that made you roll in the mud?

BOSTOCK

No! Ce être... the little thugs in the street!

JEAN-PAUL

You know, my dear monsieur, that those little thugs, as you say, are better students than you. You can see for yourself that their hearts are in the right place. You are only guarding your foolish and fanatic reflections for yourself.

BOSTOCK

(with composure) Mais je... I didn't say anything at all!

JEAN-PAUL

(coldly) Allow me to tell you that you have lied. I heard you myself. I was behind you.

PITOU

(aside) Hein! He's bostoked the Bostock!

BOSTOCK

Well, ils n'avaient qu'a... remained quiet in their homes... et pas disturbed the peace in the street.

JEAN-PAUL

Again you lie! They were not "disturbing the peace in the street". All these little children, usually so noisy, so joyful were staying absolutely silent and in doing so they set an example that their elders should follow, the Orangemen, for example.

FERNAND

You're asking too much, monsieur Rouvière, that the Orangemen quiet themselves? You are not thinking!

BOSTOCK

Faire... parade les enfants in the street... ce être... so funny! I'm the one laughing...

JEAN-PAUL

Yes, but your laughter is off colour!

BOSTOCK

Mais les enfants,, what to they gain by parading in the street?...

JEAN-PAUL

They gain by covering you in ridicule and shame in the eyes of the civilized world. It is a good result.

BOSTOCK

Ridicule is for you!... It looks like a circus!

JEAN-PAUL

In effect, monsieur, you have found the right expression: a circus in which they are the demonstrators and you are the wild beasts!

BOSTOCK

Sir! You insult me!

JEAN-PAUL

(coldly) It's the only way to achieve your mannequin epidermis. It's necessary to cover it from time to time since you have no notion of justice.

BOSTOCK

Justice, justice... The law is justice. And the law has spoken. Vous avoir beau faire des parades... des speeches... all that is pointless. Law XVII être en force... and it will stay!

FERNAND

Whether it exists or not your famous law will not stop us from speaking French and teaching it to our children.

BOSTOCK

(laughing) Ah! Ah! Ah! But you schools... ils être closed!

FERNAND

You have a very sad mentality. Yes, our schools are closed. But our mothers and sisters have made themselves the volunteer guardians, our children are in the streets and we rejoice!

BOSTOCK

Well, ce être... your fault. You know the law and you must do what it orders.

FERNAND

Never.

BOSTOCK

Well, Law XVII is en force... et c'est lui... it will remain for a long time.

FERNAND

Not as long as the French language.

BOSTOCK

(grimacing) But all of that is just words... il faut regarder... at the facts!

JEAN-PAUL

Eh bien, monsieur, we will put the facts in front of your eyes! Monsieur Bernier, I have a proposition to make you and I am not upset that the mister hears me. Just now, in the street,

I watched these poor children, chased from the schools, and I read on their faces a veritable anxiety that I certainly did not expect to find in such young children. The ordeal has matured their reason and it's necessary to be a fanatic like monsieur to not be touched by their moral distress. Eh bien, this sad spectacle sparked an idea for me. On my way here I have rented two spacious rooms. One will suffice me and I offer the other to you to hold classes. I will pay the rent and your salary myself until the scholastic question is resolved once and for all.

FERNAND

But monsieur, I don't know...

JEAN-PAUL

Reassure yourself, monsieur, my family's means allow me to make you this. You therefore have no reason to refuse and it's in the name of these poor little ones that I implore you to accept.

PITOU

Come on, m'sieur. You'll have more misery with us.

BOSTOCK

Well, don't forget...

JEAN-PAUL

(makes to him a sign with his hand to shut his mouth) Hush! Hush! Just now!

FERNAND

(shaking his hand) Eh bien then, monsieur, for my dear little students I accept and I thank you.

PITOU

(enthusiastically) Hourra! Hourra for us! Marci ben, m'sieur, you are a blood, you! Excuse me, I have got to announce the good news to all my friends. *(exits running)* Hourra! Hourra! Hourra for us!

Scene 6

Plus BERNIER

BERNIER

(rushing) What? What is there?

FERNAND

It's Pitou's enthusiasm that now, thanks to the generosity of Monsieur Rouvière, he will not have to speak "Parisian-French"!

JEAN-PAUL

Pitou prefers to leave the enjoyment to monsieur Bostock!

BOSTOCK

(furious) Sir! Je pas aimer... that you are laughing at me!

(We suddenly hear voices of children crying out behind the door: Hourra! Hourra! Hourra!)

BERNIER

(goes to open the door) What is that?

(He opens the door. We see a group of children; Pitou is at the head.)

THE CHILDREN

Hourra!

BERNIER

Say then, Pitou, what are you doing here?

PITOU

We thank you monsieur Rouvière for giving us a school.

BERNIER

Okay, once again, all together. Hourra!

THE CHILDREN

Hourra!

BERNIER

(designating Bostock to them) And now, a round of applause for Monsieur Bostock, the inspector of schools.

THE CHILDREN

(in a vigorous cry and well paced) Shoo! Shoo! Shoo!

CURTAIN

ACT 4

At Jean-Paul's. A large room almost empty. As furniture there is only two living room armchairs and two chairs. A stool, at the back, a bit to the right. Side doors. Windows at the back, left and right.

Scene 1

PITOU *and* JEAN-PAUL

(At the rise of the curtain Pitou is occupied at carrying the armchairs into the neighbouring room where Jean-Paul is. He sings at the top of his lungs while working: "It is a champagne in one evening, etc...")

PITOU

(alone, assuring himself that there is nothing more in the room) I'm done, m'sieur; everything's moved.

JEAN-PAUL

(from the hallway) You're sure?

PITOU

I left the two chairs that you told me. There's nothing left to do but hang the cross. Do you want me to do it? It's there on the stool.

JEAN-PAUL

No, I'll do it myself. *(he appears in shirtsleeves)*

PITOU

Let me do it, you'll get yourself dirty.

JEAN-PAUL

No, you could fall and hurt yourself.

PITOU

Ben quiens! You could hurt yourself too if you fall!

JEAN-PAUL

(laughing and mounting to hang the crucifix) Don't worry.

PITOU

Hey, m'sieur, we're going to crowded in here, hein?

JEAN-PAUL

I hope. In any case, it's better than nothing.

PITOU

It's always better than running the streets being ignorant all our lives.

JEAN-PAUL

Of course!... There it's done. *(he has descended)* Now, there's nothing left to do but wait for your master. He may have some suggestions for us. *(offering money to Pitou)* Wait, here for your trouble.

PITOU

(refusing) No, no, merci ben, I don't want it.

JEAN-PAUL

Wh not?

PITOU

It's a trouble that I'm giving myself ever day if it could make open a school every time...

JEAN-PAUL

You're a brave boy, Pitou. Go, quickly take it before I finish getting dressed for the arrival of les messieurs Bernier.

PITOU

No, no, merci ben, like I said.

JEAN-PAUL

(putting the money in his hand and returning to his room) Look, if you do not want to keep the money for yourself, you can pay the "bill" to of one of your little comrades. *(he exits)*

PITOU

(turning the money between his fingers) Crap! He gave me a dollar! He must be a millionaire!... He sets up a school in his living room and then gives me a for moving five or six chairs! There aren't many that would do that... Now I'm good friends with him... I'm the "chum" of a millionaire!... Maybe that will maybe appear in the newspapers, with our portraits! M'sieur Rouvière, the millionaire and his "chum" Pitou Lacitrouille!

JEAN-PAUL

(returning) I thought of something, Pitou. It would not be a bad idea for you to go to Monsieur Marchand and tell him to deliver the chairs that I ordered from him today or tomorrow at the latest.

PITOU

I'll go now, m'sieur. *(on the threshold)* I'll pass for a millionaire's "blood" when I go pay the "bill" to my friends. *(false exit)* Oh! Hey, m'sieur?

JEAN-PAUL

What, Pitou?

PITOU

You can get something beautiful with one dollar!

JEAN-PAUL

That depends on taste...

PITOU

I'd like to keep my dollar to buy a nice present for that master when he opens the school...

JEAN-PAUL

(touched) You have a noble mind, Pitou. That proves your good heart. But you will not get much with one dollar.

PITOU

(aggrieved) Ah!

JEAN-PAUL

Eh bien, listen. Buy yourself some sweets with this money and the day of the opening of the school, I will give you a present that you can offer to the master, on behalf of all of the students.

PITOU

(joyful) Really?

JEAN-PAUL

I promise you.

PITOU

Then, I can spend my dollar over the market?

JEAN-PAUL

Yes, yes.

PITOU

Ah good, touniquette! *(exits running)* I will go do your errand noq, m'sieur.

Scene 2

JEAN-PAUL

JEAN-PAUL

(alone) Poor children! How they show gratitude for what we do for them. What a lesson for the big people! On one hand, the impartiality, the unconscious generosity of the youth, on the other the jealousy, the petty calculations of reason... How that puts things in perspective... *(a knock, he goes to open)*

Scene 3

Plus BERNIER *and* FERNAND

BERNIER

Ah! Bonjour, my dear student.

JEAN-PAUL

Bonjour, dear master. *(to Fernand in shaking his hand)* Welcome to your new school, monsieur Bernier.

FERNAND

Merci. The room is already empty? You haven't wasted any time.

JEAN-PAUL

"You should never put off until tomorrow what you can do today". Also, I am waiting for the chairs and the desks. We need to put them in place.

BERNIER

Between us, do you know that it is very nice what you are doing here?

JEAN-PAUL

I implore you, save your incenses. Go smoke others out!

BERNIER

Oh! There's no way to say what we think now... You want to impose Law on me too?

FERNAND

If you think you can stop my students from expressing their gratitude...The children already have nothing more on their lips than the name of the founder of this school. *(a knock)*

JEAN-PAUL

Pardon.

(He goes to open the door and finds himself face to face with Bostock.)

Scene 4

Plus BOSTOCK

BERNIER

Hein? Monsieur Bostock?...

JEAN-PAUL

(taken aback) You're here, monsieur?

BOSTOCK

(on the threshold of the door) Yes, pardon me. May I speak avec vous?

JEAN-PAUL

To me?

BOSTOCK

Please.

JEAN-PAUL

Ah?... Come in.

(While Jean-Paul closes the door Bostock descends and exchanges a rather cold greeting with Bernier and Fernand.)

BOSTOCK

(to Jean-Paul) Excuse me. Ce être... confidential.

FERNAND

We will leave.

JEAN-PAUL

You may go into my room to wait if you wish. There are books, journals, cigarettes...

BERNIER

(following Fernand) Oh! You are so generous.

Scene 5

JEAN-PAUL *and* BOSTOCK

JEAN-PAUL

(inviting Bostock to sit) I am listening, monsieur.

BOSTOCK

(refusing the gesture) Pardon me. First I want to talk to you... comme deux gentlemen. I do not know you well... mais... I am... happy if... my friendship pour vous...

JEAN-PAUL

If I understand you well, you are offering me your friendship?

BOSTOCK

Yes.

JEAN-PAUL

And in what capacity? Because after all, monsieur, I do not know you, so to speak.

BOSTOCK

In our earlier meetings, you spoke harshly against me et moi pour vous, but to... remove the hate between us... je voudrais... that you shake my hand...

JEAN-PAUL

My dear monsieur, you chosen a very weighty word – hate... We have met only once or twice, and in the ferocity of discussion we have perhaps exchanged some sweet and sour words, but that is not sufficient enough for us to hate one another. The collision of two contrary opinions often causes misunderstandings, but it is absurd to aggravate them without cause. I have no real animosity against you, and as proof I offer you my hand.

BOSTOCK

(shaking his hand) Oh! I am greatly relieved. *(he sits)* Voulez-vous permit me to ask a small question?

JEAN-PAUL

Oui, monsieur.

BOSTOCK

You are staying dans le Québec?

JEAN-PAUL

Yes, monsieur, in Montréal. I am only here for my holidays.

BOSTOCK

Have you known mister Bernier long?

JEAN-PAUL

Only for a few days.

BOSTOCK

(softly) Very well. So I am here to tell à vous... that you are... in trouble... with the government of Ontario...

JEAN-PAUL

I do not understand.

BOSTOCK

You see, the government has heard talk que vous... that you are opening a school for the French. The law, therefore, permits me de vous arrêter.

JEAN-PAUL

Arrest me?

BOSTOCK

(with commiseration) Yes. For breaking the law. Je pas vouloir... you to get in trouble and I am trying to warn you before it is too late.

JEAN-PAUL

(ironically) That is very nice on your part.

BOSTOCK

What is more, I have a proposition pour vous.

JEAN-PAUL

Oh? A proposition?

BOSTOCK

Yes. If you leave demain à Montréal... et pas return dans Ontario... well, the government would be content and would make to you a gift.

JEAN-PAUL

A gift?

BOSTOCK

(with a large smile) Yes. Two hundred dollars, to cover your expenses, you know.

Scene VI

Plus PITOU *then* FERNAND *and* BERNIER

PITOU

(entering after knocking) M'sieur Marchand says that he will send them this afternoon, m'sieur. *(he stops in seeing Bostock)*

BOSTOCK

(recognizing him) Oh yes! Your petit ami...! *(offering him a piece of money)* Here, ma garçon, to buy candies.

PITOU

No, thank you. Take your money and open our schools with it. That would make us happy.

BOSTOCK

(smiling, uneasy) Oh!!!

JEAN-PAUL

(to Pitou) Alright, Pitou.

PITOU

(low to Jean-Paul) What does he take me for? Last time he wanted to hit me, and now he wants to give me money...!

JEAN-PAUL

(smiling) Hush!

BOSTOCK

(to Jean-Paul) Well, what do you say to my proposition?

JEAN-PAUL

(is dominating) One moment. *(calling out)* Messieurs Bernier, will you come here, s'il-vous-plaît?

BOSTOCK

(uneasy) What?

PITOU

(aside) Something must have happened... Bostock looks like he has a knot in his panties!

BERNIER *and* FERNAND *return*

JEAN-PAUL (mistake in the script – says Fernand)

Messieurs, monsieur Bostock just offered me his friendship, and, to prove that it is in good faith, he made me a proposition that I am sure he will not hesitate to repeat in front?

BOSTOCK

(stammering) But it was only meant for you...

JEAN-PAUL

No? You will not? In that case, messieurs, I will bring you up to speed myself. Monsieur Bostock very simply invited me to return to Montréal immediately and offered me \$200.00 to cover my expenses for the train, with one condition: that I completely disinterest myself from the pedagogical question of Ontario.

FERNAND

(not knowing what to say) Oh?

JEAN-PAUL

In other words, this monsieur, who savours the confidence of his government, pushes me towards treason against my own. He wants to buy me!

BOSTOCK

Oh no! It is a little reward...

JEAN-PAUL

Reward for cowardice. Monsieur Bostock, you must be the worst of the cretins to dare make me such a proposition.

BOSTOCK

But...

JEAN-PAUL

If your action had not been so clumsy, so foolish, my only response would be to throw out head first.

BERNIER

(sharply) Like garbage!

PITOU

(idem) Like a dead fish!!!

BOSTOCK

(foaming) Well, you can try to keep the school but your children will not speak French!

JEAN-PAUL

Ah! Your deception is forgotten in the sting of impotent rage. Our children will not speak French, you say? Eh bien, who will stop them?

BOSTOCK

Law XVII!

FERNAND

Law XVII! If the disciples of the grand master Orangeman Hocken, of Mgr Fallon and the rest of them are not content, well, too bad for them! We will not go. Although you appear to be agreeable and come under the pretext of loyalty, we will not give up the only heritage that was left to us: the pride of our rights.

BOSTOCK

Your rights! Which ones?

FERNAND

Those of the French language!

BOSTOCK

The French language does not have rights!

JEAN-PAUL

No rights! You, therefore, have the mentality, the “Kulture”, of the Prussians. You look at the treaties between our ancestors and yours as nothing more than scraps of paper!

BOSTOCK

What treaties?

JEAN-PAUL

You truly are ignorant, monsieur. Eh bien, and the Capitulation de Québec. What about that? Tell me, monsieur Bostock, of all the successive constitutional acts can you cite me one – just one – that does not corroborate the absolute right of French Canadians to their language and to their customs? And does clause 3 of the Acte de la Confédération not summarize these guarantees?

BOSTOCK

The conquered country has no rights!

JEAN-PAUL

You return again to the sad motto of the Germans: “Might is right”. You seem to forget that French Canada was never conquered; it was sold. And so who is responsible if it is still part of the British Empire? Is it not true that without French Canadians you would not today pay your taxes to Ottawa, but to Washington? When the United States offered bribes to declare independence, the French Canadians refused. We did not leave.

BOSTOCK

(out of arguments) Well!... You stay dans le Québec and leave Ontario alone.

FERNAND

Are we saying that French Canadians are intruders in Ontario? Was it not their ancestors that discovered and cleared out three quarters of this province? Was it not their people that helped the most to build up its industry? Do you believe that after being in battle that the French Canadians would bow respectfully to your fanaticism?

PITOU

Never! We will not give in to you!

BOSTOCK

These claims will cause discord and animosity. This is the death of tolerance.

FERNAND

It is not a question of tolerance, monsieur, but of justice. We are simply reclaiming what is owed to us. And in spite of you, we will speak French!

PITOU

And never speak english!

JEAN-PAUL

You can hold him to that, monsieur Bostock. The French language will continue to radiate in Canada as long as our race has pride in its origins.

BOSTOCK

Ontario is the master and you will obey.

FERNAND

In Ontario as in Québec we do not receive orders from anyone. We are here chez nous!

BERNIER

We are French. And French we will remain.

*(Rearing before Bostock they all repeat with fervour
Bernier's phrase holding hands in a gesture of fraternal
solidarity.)*

ALL

We are French. And French we will remain.

French we are, French we stay.

Appendix B

The Little Schoolmaster Adaptation Draft 4 - December 2013

The Little Schoolmaster

Written By Armand Leclaire
Translated and Freely Adapted by Alison Bowie

CHARACTERS

FERNAND BERNIER (22 years old) - schoolmaster in Ontario working in a French school

JEAN-PAUL ROUVIERE (26 years old) - law student in Montréal; Fernand's childhood friend

MADELEINE BERNIER (52 years old) – Music teacher; Fernand's mother

PITOU LACITROUILLE (12 years old) – Orphan living with her Aunt; Fernand's student

GEORGE BOSTOCK (35 years old) - Ontario government agent

The action passes in a village in Ontario

ACT ONE

Scene 1

(Afternoon. Madeleine Bernier's living room. It is a big room. The furniture is tasteful and clean, but simple. Madeleine is clearly middle class. To the left is the front door. To the right is a passthrough to the hallway leading to the kitchen and the rest of the house. There is a window looking out onto the street on the same side as the door. On the right side of the stage there is a piano, preferably a baby grand. This is where her money has gone. There is also a sofa, two armchairs and a coffee table. On the wall next to the passthrough there is a sidetable for serving tea.)

(The play opens to Madeleine singing L'agneau et la Violette. Her voice is clear, but weak. We can tell that she once had a powerful voice that graced stages and caused audiences to weep. She is in a spotlight; the rest of the room is dim, and cannot be seen clearly by the audience.)

MADELEINE

L'agneau et la Violette by Armand Leclair

(The words should be set to music. A folk tune from the area where the production is happening should be used or new music written.)

Un petit agneau
Aussi doux que beau,
Sans songer à mal faire
Allait broutant
Dans un champ
Loin des yeux de sa mère.
Paisible et le cœur en paix,

Inconscient des choses,
Des effets et des causes,
L'herbe était jeune, verte et tendre,
Et notre agneau content
Allait toujours broutant
Quand un souffle se fit entendre,
Souffle de crainte et de douceur:
"Mangeras-tu ta sœur?"
Dissait la voix timide,
Il abaissa son œil candide,
Et comme le vent
La folle broussaille
Dont il faisait ripaille,
Tout éperdu
Il s'aperçut
Qu'il allait manger à l'aveuglette
Une violette
"Pourquoi te cacher ainsi
Sans le savoir je t'allais tondre..."
Dit notre agneau transi
Et l'aveu de répondre:
"Mes grandes sœurs,
Les autres fleurs,
Préfèrent la lumière,
Elles ont plus que moi
Le droit
D'enjoliver la terre
Et de se montrer aux humains;
Grand bien leur en fasse
Moi, je m'efface
Et ne désire pas le lendemains."
-- "Tu sais par ta modestie
T'attirer la sympathie,
Dit en bêlant

*(As Madeleine continues to sing, lights
come up on another part of the stage,
where we find Fernand and George
seated at a desk. It is George's office. They
are talking. It seems that they are friends,
looking over some papers and joking
around, although we cannot hear what
they are saying. The whole scene is
mimed.)*

L'agneau galant,
Et ten parfum, ma belle,
Est pour moi chose nouvelle."
Ce disant il se couche auprès
Et humant son souffle frais
Lui fait une cour pressante,
Ne songeant plus à brouter
Mals à se faire écouter.
"Un baiser, ma charmante...?"
Dit-il, très doux,
En ployant les genoux
Notre agneau perdait la tête,
Et, malgré sa douceur,
Il fit peur
A la violette
Qui n'osant refuser
Un baiser,
Ouvrit très large sa corolle
Sans dire un mot.

(Lights down on Fernand & George.)

L'agneau,
Dans sa tendresse folle,
Eût fait, voulant l'embrasser,
De l'écraser...
Affreuse destinée!
Quand il se releva
Il la trouva
Morte et déjà fanée,
Il faillit mourir...
Et pourtant, malgré sa démence,
L'instinct de se nourrir
Fut plus fort que sa douleur immense...
La petite fleur était là
Et pour qu'un autre ne l'eût pas
Dans un sanglot il l'avala!!!

(Lights come up on the rest of the stage)

MADELEINE

(She coughs and begins again but stops, unsatisfied.) Décidément non, je ne suis pas en bonne voix aujourd'hui. Rien d'étonnant avec ce temps humide qui vous rouille les cordes vocales... *(sadly)* Why won't you admit it? It is not the weather – it's old age that you are feeling! Ta voix s'éteint. And there are so few students... You have to beg them, bribe them, trick them – pay *them* even – to take lessons. What are we coming to in this world if young boys and girls do not know how, nor want to learn how to sing?

My hair is greying; I have no more confidence. Chaque jour, enfermé entre ses quatre murs, je sens ma santé glisser plus en plus loin de moi, que j'attends que quelqu'un vienne à travers la porte pour me dire que je ne peux plus chanter. It's going to happen, you know. They are going to take it away from me. First my voice, then my life. *(She stands and steps away from the piano, as if to chase her thoughts away. Sighing)* Il ne saurait tarder maintenant, c'est son heure, mon fils. *(She goes to the window)* Unless he keeps someone in detention. Non, le voilà. Ah! The little ones behaved well today. Tant mieux pour eux... and better for him too.

FERNAND

(entering) Bonjour, maman.

MADELEINE

Bonjour, mon petit Fernand.

FERNAND

Tu es tout triste, maman, qu'as tu donc?

MADELEINE

(protesting) Sad, me?... Mais au contraire! *(singing)* A!... A!... A... Dammit, it does not want to come out today! O ma jeunesse!

FERNAND

What? You're still young!

MADELEINE

Look at my hair...

FERNAND

Qu'est-ce que cela signifie, voyons? Tu es si belle! And you are only 52 years old.

MADELEINE

C'est vrai. I have aged in body more quickly than in mind... Ah!

(A knock at the door. Bernier stands and goes to the door.)

FERNAND

Ta nouvelle étudiante est arrivée! I hope that this one can sing better than the last.

(Fernand exits)

MADELEINE

(opening the door) Pitou, my little student! Comment ça va?

(Pitou steps through the doorway looking nervous. She is an orphan and is wearing very plain clothes that look too big for her. She looks like a girl in a dress who would rather be wearing pants.)

PITOU

Bonjour, Madame Bernier. J'suis d'accord. It's sunny out and I wanna to play.

MADELEINE

(aside) Well, we're off to a great start...

PITOU

Don't worry. Je n'y vais n'importe où. Ma tante m'a dit que j'devrais y venir parce que tu as donné de l'argent à sa charité et en retourne tu voulais m'enseigner a chanter. Pourquoi ça, hein? Why'd you have to pick me?

MADELEINE

Ma pauvre petite orpheline! I am glad you've decided to stay. You are a smart little girl!

PITOU

J'n'y suis pas petite! I'm the biggest girl in school. Well, oldest. Jeanette's the biggest – around! *(laughs)*

MADELEINE

(aside) This girl has some spirit! *(to Pitou, trying not to laugh)* Ce n'est pas une belle chose à dire à propos de quelqu'un, Pitou.

PITOU

You would've said it too if you'd seen her rolling down the hill like a snowball. She didn't even need a sled!

MADELEINE

Okay, okay. Assez. I am starting to regret my decision. Je t'ai choisi précisément pour la raison que tu viens de mentionner. Tu es le plus ancien. By the time I was your age I was able to sing arias and accompany myself.

PITOU

Ah, mais je ne vais jamais pouvoir faire cela! Do we really have to meet three times a week?

MADELEINE

(crossing and sitting at the piano) Never say never! At the very least you need to try. Alors, quelle voix as-tu? Première soprano, deuxième, alto...?

PITOU

Aucune d'elles et toutes à la fois.

MADELEINE

(laughing) Ah! Ah! Ah! You have a complicated voice!

PITOU

(seriously) Très, oui.

MADELEINE

(beckoning to Pitou to join her at the piano) Look, sing something for me.

PITOU

(crossing to stand by the piano) N'importe quoi?

MADELEINE

Oui, ta choix. Whatever you are inspired to sing.

PITOU

(Yelling, although clearly making an effort to "sing", Pitou begins to sing La Marseillaise)

Allons enfants de la Patrie
Le jour de gloire est arrivé!

MADELEINE

(stunned, deafened) That is what you call singing?

PITOU

(a little hurt) Eh bein, c'est ma façon à moi de chanter. And besides, I never said I was good!

(Fernand comes running in a panic.)

FERNAND

Qu'est-ce qu'il y a, maman? A fire?

PITOU

(with a straight face) Pardon, monsieur, mais je prenais une leçon de chant.

FERNAND

(not knowing what to say) Ah, Pitou! Je m'excuse!

PITOU

Excusez vous, monsieur? For what? I know my mouth. I even warned la madame! Dès que j'ouvre la bouche pour chanter, on est tenté de diriger ver moi tous les boyaux à incendie de la ville! Can I go now? I've tried!

MADELEINE

Pas encore, Pitou. We just got started with our lesson.

PITOU

(sulking, she plops herself down on the sofa) Mais je ne peux pas le faire!

FERNAND

Pitou, tu dois te souvenir que Madame Bernier fait ça pour être gentil. She donated to your aunt's charity and in return she wants to teach you. The least you can do is be grateful and do your best.

PITOU

Pourquoi est-ce que j'dois exprimer des remerciements? Maintenant trois fois par semaines quand tous mes amis jouent dehors j'vais être coincé ici apprenant comment chanter. You know what I say to that? Bleh!

FERNAND

Pitou, you need to apologize. Madame Bernier t'enseigne une competence de grand valeur.

PITOU

What's singing ever gonna do for me? NOTHING!

FERNAND

Pitou, I am giving you a second warning.

MADELEINE

(moving towards Fernand, speaking quietly) C'est d'accord, mon fils. I know she's just anxious. C'est sa première leçon.

FERNAND

(to Bernier) Perhaps, but she needs to show respect. *(to Pitou)* Pitou, excusez-vous à Madame Bernier maintenant.

PITOU

Non, I'm not sorry. I'm not learning to sing. JE NE PEUX PAS CHANTER!

FERNAND

Pitou, even though we are not in class right now, I am still your teacher. Et si vous ne pouvez pas montrer du respect pour Madame Bernier alors vous aurez besoin d'apprendre votre leçon. On the days you are no in singing lessons after school, you will now be in detention with me.

PITOU

(jumping up) Quoi? Vous ne pouvez pas faire ça! Pour combine de temps? That's not fair!

FERNAND

Two weeks.

PITOU

DEUX SEMAINES!? But that's forever!

FERNAND

Well, let's hope you learn your lesson quickly or else forever won't be long enough! Mais moi j'ai du travail, veuillez m'excuser. Maman, I will be leaving shortly to run an errand.

MADELEINE

Bien, mon fils. On peut continuer notre leçon en toute tranquillité!!

(Fernand exits, leaving Madeleine and Pitou to resume the singing lesson.)

PITOU

(running to the passthrough, yelling after him) Don't be afraid if you hear any more screams in agony... at least now you know where they're coming from!

MADELEINE

(returning to the piano and sitting, laughing) Oh, Pitou! When will you learn...? Allons, commençons. Il faut se mettre sérieusement à l'oeuvre. If you do well today and try your best, I will talk to Fernand about your detention.

(Pitou is silent.)

Y êtes-vous?

PITOU

I'm at your mercy, Madame.

(Pitou skulks over to the piano and sits herself down on the bench beside Madeleine.)

MADELEINE

Eh bien, nous allons procéder avec méthode. First, some scales. *(Pitou repeats the scales that Bernier sings. When she stumbles Bernier hits the piano very hard.)* They are coming along... Aux voyelles maintenant. Pay particular attention to opening the mouth wide... A... A... A... *(showing her)* Voyons? *(She restarts the scale.)*

PITOU

(trying after her) A... A... A... *(stopping, upset)* I'm never gonna be able to do the whole scale without breathing!

MADELEINE

Trânez moins; go faster! Eighths; sixteenths!... Tenez, essayons la voyelle O: O... O... O... etc!

(She plays the scale as she sings and Pitou copies her the second time through. This scene continues for a couple of minutes with Madeleine playing scales and singing and Pitou trying to copy them. Corrections of the scales as well as stopping and starting are done when necessary.)

MADELEINE

(standing) D'accord, Pitou, c'est tout pour aujourd'hui. You have made some good progress.

PITOU

J'peux y aller? Vraiment?

MADELEINE

Yes, you can go.

PITOU

(running out the door, pauses for a second) Et vous allez parler avec le professeur de ma retenue, oui?

MADELEINE

(laughing) Yes, Pitou, I will talk to Fernand, although I make no guarantees!

PITOU

C'est juste! A la prochain!

(Pitou flies out the door, leaving Madeleine alone on stage. The lights dim slightly as She cleans up the sheet music scattered about on the piano and exits.)

Scene 2

FERNAND, GEORGE

(Evening. On a street. The streetlights are on. There is a sense that the street is bustling. George is waiting at what seems to be a particular corner. Fernand walks up to him and they shake hands.)

FERNAND

(laughing) George! On ne dois pas avoir des réunions clandestines pour échanger tes devoirs!

GEORGE

(laughing too, but not as much) Mon bureau être... being used.

FERNAND

You know I do have a school. You could always come there.

GEORGE

Perhaps... Anyway, je voulez return votre livre. *(pulls out a workbook)*

FERNAND

(taking the book and flipping through it) You have finished all the exercises already! You said you didn't know French!

GEORGE

J'ai fini many... but with work. It's just going to get harder to find the time.

FERNAND

(laughing) Ah non! The Inspector of Schools can't learn? Comment vas-tu vérifier mon école si tu peux pas parler français? Don't give up yet! We just started our lessons!

GEORGE

(unimpressed) Arrêter de laugh at me. It's not funny. Vous savez pourquoi I am learning French. Ca va aider me with my job. *(Pause)* And my mother was French, so I, too -

FERNAND

(interrupting) Je sais. Ta mère serait très fière de toi. You are learning French even in this political climate... même si ton propre gouvernement essaie de nous empêcher d'utiliser du tout.

GEORGE

But the climate can change -

FERNAND

(interrupting again) I know! You and I are trying to change it for the better. Je savais que tu as compris lorsque nous avons parlé la semaine dernière.

GEORGE

(uncomfortable) We shall see. Nous ne pouvons pas always change the world... No matter how hard I try, they don't always listen.

FERNAND

(doesn't seem to have heard everything he said) Soon it will all be different. Bientôt, nous serons capable d'apprendre le français *et* l'anglais dans les écoles. *(looks at his watch)* Ah! Je dois partir! My mother will be waiting for me at home for dinner.

GEORGE

(shaking his hand again) Au revoir, Fernand.

(Fernand turns and starts to walk away, but stops and turns around.)

FERNAND

Oh! George! Une autre chose. Ais-tu eu l'occasion de montrer les papiers à vos supérieurs?

GEORGE

(clearly uneasy) Ah, no. Pas encore. Je ne avoir... The opportunity hasn't come up yet. Mais je vais soon.

FERNAND

(turning to leave again) Ben! I know I can count on you, mon ami! *(exits)*

GEORGE

You should know that I tried. But it is not my fault.

(Lights fade on George.)

Scene 3

MADELEINE, FERNAND, PITOU, JEAN-PAUL, GEORGE

(Next day, midday. Madeleine returns to the stage and stands, looking out the window. She seems lost. Fernand enters. Madeleine does not notice her son. Fernand stands on the opposite side of the room, watching her.)

FERNAND

Qu'est-ce que tu cherche là?

MADELEINE

Do we ever know what we are looking for? Fanaticism wakes in Ontario. On nous considère, nous, les Canadiens-français, comme des étrangers indésirables! We are preparing ourselves to forcefully assimilate, imposing a foreign exclusive education on our children. I cannot bear it. You are my only son! Or, comme tu es maître d'école, tu n'échapperas pas à la surveillance des fanatiques!

FERNAND

Maman, they can follow me all they want. I'm not afraid of them. Oh! Je sais qu'on va tenter, par tous les moyens, de mater les maîtres et les maîtresses d'école de langue française... But we're steadfast in our decision, aren't we? Nous allons travailler ensemble pour trouver une solution à ce problème. They don't expect us to give up our language, to renounce our culture.

MADELEINE

C'est exactement ce qu'ils attendent de nous! Et volontairement! Oh, they are going to imprison us all!

FERNAND

(crossing to Madeleine, putting his hands on her shoulders) Maman! They are not going to do that! We don't even know if this regulation will be passed! And even if it is, we can appeal the ruling. La loi est de notre côté. Nous aussi, nous sommes des Canadiens. We have our rights. *(seeing that Madeleine is no longer paying attention)* Maman?

MADELEINE

Jean-Paul is coming!

FERNAND

Oh! I didn't know he was here yet!

JEAN-PAUL

(entering) Halo! Comment ça va? *(He hugs Madeleine and shakes hands with Fernand, which turns into a hug, one that would be exchanged between brothers.)* C'est comme une centaine d'années depuis notre dernier entretien!

FERNAND

I know! Quand est-ce que tu es arrivé? Je ne savais même pas que tes classes étaient terminées!

JEAN-PAUL

I got in last night. J'ai pris le train de Montréal.

FERNAND

So are you a lawyer yet?

JEAN-PAUL

(laughing) Not yet! I've got one more year then I have to pass the exams... But don't get your hopes up and do something stupid! Je ne serais autorisé à exercer au Québec, t'sais.

FERNAND

(laughing) Ah oui, la vraie loi du Québec contre le système corrompu de l'Ontario... I'll keep that in mind! Or maybe you can't practice in Ontario because your English isn't good enough!

(The all laugh and Jean-Paul gives Fernand a playful punch on the shoulder. The laughter dies out and is replaced by an awkward silence.)

JEAN-PAUL

(a little nervous) Speaking of the law...J'ai entendu les nouvelles. C'est terrible!

MADELEINE

What news?

JEAN-PAUL

T'as pas encore entendu? Le fameux Règlement XVII est passé!

FERNAND

(aside, distraught) That can't be! The law can't have been passed... *(aloud)* Quand?

MADELEINE

(sitting) I knew this was going to happen! Et que vas-tu faire?

JEAN-PAUL

First thing this morning. Passer outre ce règlement injustifiable et inique! Nothing in this world will prevent our people from teaching French to our children.

MADELEINE

Bravo! Tenez-vous, l'union fait la force.

FERNAND

We may stand together, but the consequences of each of our actions of our divides us. Maintenant, pardonne-moi, j'ai un peu de travail – while I still have a job.

MADELEINE

Va, mon garçon.

(Fernand exits, clearly still troubled)

Eh bien! What do you think of that?

JEAN-PAUL

I think that these people are irresponsible! Ils n'ont même pas l'air de se rendre compte de la monstruosité de leur conduite. Et ils nous tourent les uns contre les autres.

MADELEINE

I assure you they know exactly what they are doing.

JEAN-PAUL

(sits across from Bernier) How long have I known you and Fernand, Madame Bernier?

MADELEINE

Quinze ans? Maybe more.

JEAN-PAUL

Every summer I've come here on vacation I've watched Fernand grow into a proud and courageous man. C'est un bon jack, lui! I have seen him fall for the wrong girl and get hurt.

MADELEINE

Souviens-tu quand il aimait cette fille de Winnipeg? Quel était son nom?

JEAN-PAUL

(groaning) Geneviève.

MADELEINE

Ah oui! She didn't speak any French and he couldn't speak a word of English. Mais ils ont trouvé un façon de communiquer.

JEAN-PAUL

Yes, with their bodies. C'était dégoûtante! You couldn't pry them apart with a crowbar.

MADELEINE

(laughing) C'était adorable! *(pause)* And then he fell in love with teaching and everything changed.

JEAN-PAUL

Oui. Je l'ai vu devenir l'enseignant qu'il est aujourd'hui. A man that stands his ground.

MADELEINE

Et laisse jamais personne l'empêcher.

JEAN-PAUL

(distracted) But in all the time I've been a friend to Fernand I have never seen him worry like this. I don't doubt his loyalty to his family or his language, but something isn't right. He isn't himself.

(Pause. Madeleine says nothing. She looks worried.)

I know you have been persecuted. Vous représentez les blessés de l'Ontario et je représente vos frères de la Province de Québec. Fernand is my brother, too. And I assure you I will do everything I can to help you. Nous allons tous contribuer. By defending you, we are also defending ourselves. Nous saurons endiguer sa marche en groupant nos forces jusqu'ici dissimulées, en réveillant nos énergies, en les ramenant au sentiment de la réalité et en fondant en une seule et même fierté nationale le respect de nos ancêtres, l'amour de notre langue et l'intégrité de notre foi.

MADELEINE

(tearing) Brothers of the province of Québec, the oppressed of Ontario thank you and count on you. From this painful ordeal, we will come out stronger, more respected and hardened for future struggles.

JEAN-PAUL

Les Canadiens-français d'Ontario vont souffrir mais ils vont combattre.

(A knock at the door. Madeleine gets up and goes to answer it. She opens the door and finds George on the other side, nervous. He is overdressed for a house call. He looks out of place and uncomfortable.)

GEORGE

(thick English accent) Pardon me, Mademoiselle Bernier, Please?

MADELEINE

Eh bien je n'ai pas été mademoiselle depuis de nombreuses années, mais je pense que je suis cela avec qui vous voulez parler.

(George just stares, not understanding.)

(smiling) I am *Madame* Bernier, monsieur.

GEORGE

Je pourrais... speak with you?

MADELEINE

Bien sûr, monsieur, entrez.

JEAN-PAUL

Je vais me retirer, madame.

MADELEINE

Mais...

GEORGE

Oh! Madame, il peut remain; c'est rien to me.

MADELEINE

(To Jean-Paul) Mon chère ami, would you mind going into the kitchen and making me a cup of tea?

JEAN-PAUL

Bien sûr, Madame Bernier!

MADELEINE

(to Bostock) Voulez-vous une tasse de thé, Monsieur?

GEORGE

(starts to refuse, then stops) Oui, merci bien.

JEAN-PAUL

Je reviens bientôt. *(exits)*

MADELEINE

(to George, gesturing to him to sit) Je vous écoute, monsieur.

GEORGE

D'abord, je me appelle George Bostock. I know your petite garçon, le schoolmaster, très bien.. and I am very interested in him.

MADELEINE

(On edge) Oh?

GEORGE

Yes!... Il être... a very hard worker, intelligent.

MADELEINE

(smiling, amicable) Oui, il est certainement un travailleur acharné. It is why he is such a good role model for his students.

GEORGE

(enthusiastically) I agree! Il cares de ses élèves... C'est pourquoi he suis ici. Je voudrais pas que les... les... les... to see him in trouble, you understand?

MADELEINE

(no longer smiling) Come on, monsieur, get to the point, I beg you. Are you saying that my son could be in trouble?

GEORGE

Yes!... Vous savoir... that the government... il a fait... a new law for the schools...?

MADELEINE

Ah oui, je comprends, il s'agit du fameux Règlement 17 que le gouvernement d'Ontario vient de passer?

GEORGE

Yes!... this law il être très... wise, gentle, wide, and favourable to the French of Ontario.

MADELEINE

(ironically) Tiens! C'est merveilleux!

GEORGE

The government takes an interest in les petites enfants in forcing les professeurs to teach them le bonne parler English speak so they can get ahead later in life.

(Jean-Paul reenters with a tea service. He sets it down on the sidetable and goes about pouring.)

MADELEINE

(mocking) Et vous croyez que pour leur faire apprendre l'anglais il faut d'abord abolir la langue française?

GEORGE

(flustered, stands) No!... I repeat, the law elle être très large. It permits you to speak French one hour per day.

MADELEINE

(playing the same game) Quite simply, this is what your "very wide" law will do: with one lesson of one hour per day, the children will not learn to speak French correctly. In order to get good jobs, they will need to be able to speak properly, so they will have to speak English. They will have no choice. And of course, none of this will be the fault of this famous law, like you say. Mais enfin, monsieur, j'espère que vous n'êtes pas venu ici pour discuter avec moi...

GEORGE

Oh no! I do not discuss. Je être venu... simply to ask you to... to... to help your son to accept this... cette juste chose.

JEAN-PAUL

(turning, abruptly) Juste? Ah! C'est ainsi que vous comprenez la justice, vous? Eh bien, vous avez raison de ne pas vouloir discuter; vous en êtes incapable.

GEORGE

(dryly) Pardon me, sir, I am not talking to you.

JEAN-PAUL

(stepping towards him) Eh bien! I am speaking to you!

MADELEINE

(to Jean-Paul) Hush! Hush!

(Motions to Jean-Paul to return to the tea service. He does, not does not resume serving. He stands, listening.)

(to Bostock) Si je vous comprends bien, monsieur, vous me demandez d'user de mon influence auprès de mon fils à ce sujet?

GEORGE

(beaming) Yes!... Les jeunes hommes are naturally distrustful and they do not always understand the benefits of the law...

MADELEINE

(standing) Eh bien, je regrette, mon cher monsieur, mais j'entends laisser mon fils absolument libre d'agir comme il le voudra. And if I had a piece of advice to give him, it would be to not let himself be taken easily by your words. De toutes façons, c'est à lui que vous devez adresser et c'est à lui de vous répondre. Je vais l'appeler. *(She goes towards where Fernand exited earlier and calls out.)* Fernand!

FERNAND

(rushing in, concerned) Tu m'appelles, maman?

MADELEINE

(gesturing to George) Oui, monsieur desire te parler. *(goes to help Jean-Paul)*

FERNAND

(sees George and relaxes, walking to him quickly) Bonjour, monsieur Bostock. *(he holds out his hand to George)*

GEORGE

(shaking Fernand's hand) Monsieur...

(Fernand takes George by the shoulder and they move away from the others, out of earshot. Meanwhile Jean-Paul and Madeleine move the tea to the coffee table, sit and see to be in conversation, but are clearly trying to hear what the others are saying.)

FERNAND

Vous avez à me parler?

GEORGE

Yes! Je viens dire to you, mister, that the new scholastic law of Ontario that I have spoken to you about already... a été... sanctioned today by the government.

FERNAND

Oh?

GEORGE

Yes!... But as I told your mother, il être très... gentle and leaves you a great deal of latitude.

FERNAND

En quelle sens?

GEORGE

Well, vous pouvoir parler French and teach it to les petites enfants one hour per day in all of the schools established before today.

FERNAND

(ironically) Vraiment? We can use our own language one hour per day? Oh my, what leniency!

GEORGE

Vous recevoir bientôt... a copy of the new law and I hope... que vous comprendre... that it is in your interest to accept it in practice and in spirit.

(Madeleine gets up and leaves the room to get something, perhaps more biscuits. Jean-Paul remains, clearly eavesdropping now.)

FERNAND

Enough! How could you do this?

GEORGE

C'était hors de mon contrôle. You know that.

FERNAND

Mais tu as dis que tu as parlé avec le chef.

GEORGE

I *did*. He didn't listen. I tried to tell you yesterday and you didn't listen - or didn't want to hear it.

FERNAND

(angry) Vous avez dit riens à moi. And even if you did, you are still letting this happen!

GEORGE

What do you want me to do? Quit my job? C'est tous ce que... I have left.

(Pause. Silence.)

Je pensais que je pouvais faire une différence, que je pouvais... change their minds. Mais c'est pas possible. So now I have to enforce the law. It is what I am paid to do. It is my job.

(Madeleine re-enters the room and freezes in the passthrough on Fernand's line.)

FERNAND

(louder, furious) You lied! You told me last week this wouldn't happen.

(Jean-Paul and Madeleine speaking almost simultaneously)

JEAN-PAUL

(shocked, stands) La semaine passée?

MADELEINE

(disappointed) Tu as rencontré avec lui?

FERNAND

(angry) Mon cher monsieur Bostock, je ne sais ce qui a pu vous pousser à venir vous-même m'annoncer cette nouvelle, il me semble que vous auriez dû plutôt laisser les choses suivre leur cours. I always held you for a gentleman, I respected you and I believed that this respect was reciprocal. I see now that I was wrong; your action proves it. You no doubt said: "I'm curious to see the little schoolmaster's face when he learns that this unjust law is finally sanctioned..."

GEORGE

(visibly upset) Si vous voulez to permit... Pardon me. Je être venu because I respect you, très beaucoup more than you think. I wanted to make you understand your interest in this matter and...

FERNAND

Et me convaincre de la justice de votre cause, n'est-ce pas?

MADELEINE

Vous jouez avec le feu, Monsieur Bostock! If you had common sense at all you would have keep quiet or simply not come here at all... *(a knock)* Pardon. *(he goes to open)*

(Pitou enters, lugging a large shoulder bag. She stops in her tracks. She is aware that she has walked into something. The tension is palpable.)

PITOU

'Scuse-moé, m'sieur; je voudrais voir le maître d'école, m'sieur Bernier...

FERNAND

(laughing) Ah! C'est Pitou, ça? Eh bien, entre, ma Pitou?

PITOU

Tenez, m'sieur, vous avez oublié vot' sac sous le bras de l'escalier de l'école. *(walks to Fernand and hands him the bag)*

(Madeleine returns to the sofa and sits. Jean-Paul sits with her. George stands awkwardly, not looking at anyone.)

FERNAND

Oh! Ma serviette contenant les devoirs de mes élèves!... Merci, Pitou. *(gives her a dollar)*
Tiens, voilà pour ta peine.

PITOU

(pushing his hand away) Ah! C'est pas nécessaire, m'sieur!

FERNAND

Tu l'achèteras quelque chose pour te sucrer le bec.

PITOU

Laissez donc, allez, c'est pas nécessaire!

FERNAND

Prends, prends!

PITOU

(takes the money) Merci ben.

JEAN-PAUL

What'll you buy with that?

PITOU

Des peanuts! On en a ben plusse!

FERNAND

Yes, but the condition is you can't eat them in class. I know you, Pitou.

PITOU

Ayez pas peur, m'sieur, j'vas les manger toute suite, certain, certain! *(goes to the door)*

JEAN-PAUL

(quickly jumps up and goes to Pitou) Wait a minute. *(to George)* Tenez, monsieur, vous parliez de la justice du Règlement 17. Eh bien, here is a poor little girl, orphaned at the tender age of five, who now lives with her aunt on a farm and has to walk six miles every day to come here for the education that she needs. Elle ne saurait avoir dans son village où il n'y a que des écoles anglaises. Comment voulez-vous qu'elle perfectionne son language, qu'elle apprenne à lire, à écrire et à compter si on la refuse l'enseignement dans sa propre langue?

GEORGE

(bitterly) She can be taught in English.

JEAN-PAUL

Halte-là, monsieur Bostock! Vous semblez oublier que le français est, au même titre que l'anglais, une langue officielle au Canada. Or, croyez-vous en votre âme et conscience, qu'un enfant, dans son propre pays, n'a pas le droit d'apprendre sa langue?

GEORGE

Pardon me, vous avoir dire: "The right of the child in her own country". But this country is English.

MADELEINE

Since when is it no longer Canadian? La loyauté envers l'Empire n'implique pas la servitude. You are free to be more English than the king of England, but do not expect the same from us! Malgré tout ce que vous pourrez dire ou faire nous resterons Canadiens avant tout.

(Fernand walks over to his mother to comfort her.)

PITOU

(timidly approaches Fernand,) Quosqu'y a donc, m'sieur?

FERNAND

Eh bien, ma pauvre petite Pitou, this monsieur and some fanatics like him want to stop you from speaking French...

PITOU

Hein? Plus parler en français! Quosque c'est que j'vas parler donc, m'sieur?

FERNAND

English.

PITOU

No way!

MADELEINE

(puts a hand over her heart) Le cri du cœur.

GEORGE

(to Pitou) Tu pas aimer... to speak English?

PITOU

(turning towards George, crossing her arms) English! Ben, j'pense pas!

GEORGE

Pourquoi?

PITOU

Parce que... parce que j'aime pas ça!

JEAN-PAUL

Then, Pitou, it would cause you some pain if you could no longer speak French?

PITOU

Oui, m'sieur.

FERNAND

Tiens, écoute: tu es le plus grand de l'école, tu as douze ans, ton jugement doit commencer à former. Eh bien, what would you say if, in order to have class, I had to speak to you in English?

PITOU

(throwing herself on the sofa) J'dirais rien, m'sieu! J'comprendrais pas!

FERNAND

You might not say anything, but what would you *do*? Allons, réponds, n'aie pas peur et sois franc. Que ferais-tu?

PITOU

Ben, j'sais pas, mais j'cré que j'foxerais souvent.

JEAN-PAUL

(laughing) We can forgive her for that Anglicism. She's so expressive!

FERNAND

(picking Pitou up off of the sofa and walking her to the door) Tu as eu le mot de la fin, Pitou. Maintenant va t'en bien vite chez toi. And don't dawdle too much on the way home! Your aunt will be worried.

PITOU

(looking up at Fernand, anxious) Vous ferez pas l'école en English?

FERNAND

Non, non, you have nothing to fear. Va, et ce soir, en faisant ta prière, demande à Dieu d'aider tous ceux qui vont prendre en mains la défense de tes droits de petits Canadien-français.

PITOU

Oui, m'sieur, I promise you, m'sieur, and I'll pray extra just for you.

FERNAND

(opening the door, Pitou steps out) Bien ma petite amie, sauve-toi vite maintenant.

JEAN-PAUL

(getting himself ready to go) Je dois partir aussi. C'est d'accord si je te raccompagne chez toi, Pitou?

PITOU

Hein, non! J'ai pas besoin d'un chaperone, moé!

FERNAND

(laughing) Of course not, Pitou, but Jean-Paul will make sure you don't get lost in your thoughts along the way.

PITOU

Ben, c'est quoi ça?

MADELEINE

Oh Pitou, c'est seulement, ma petite, que les grands hommes veulent pas que tu te perdes dans des jeux avec tes amis.

PITOU

I wouldn't do that!

(Pause)

PITOU

(in the doorway) Dites donc, m'sieur, certain, hein? J'ai pas besoin de foxer demain?

FERNAND

(laughing) Veux-tu bien te taire, petite malheureuse! You should be ashamed to have such ideas! Allons, dépêche-toi. Ta tante s'inquiéter si tu retardes trop. À demain, Pitou!

PITOU

Oh, ayez pas peur j'vas marcher plus vite. A la revoyure, m'sieur, à la revoyure toute le monde!

JEAN-PAUL

(to Fernand, laughing) I think I'll have to run to keep up with her! *(to George, serious)* Eh bien, monsieur, hopefully that little scene taught you something. *(in the doorway)* Madame, messieurs.

(George looks at Jean-Paul with disgust. Jean-Paul turns and leaves with Pitou.)

FERNAND

(shutting the door) Croyez-vous encore que vos lois mesquines et vexatoires pourront étouffer l'attachement des petits Canadiens-français pour leur langue maternelle en admettant qu'elles viennent à bout de leurs professeurs?

GEORGE

(disappointed) Je regretter pour vous, sir... to see that you encourage... les enfants... to disobey the law.

MADELEINE

(stands, mocking him) The law! The law! Vous en avez plein la bouche mais vous oubliez que toute loi, pour être respectée, doit être basée sur la justice et le bon sens. Otherwise it is nothing more than a law – and an abuse of power.

GEORGE

Mais since il être dans the interest of little Frenchmen...

MADELEINE

Ah ça! Dites donc, vous, est-ce que vous croyez réellement que la race française vaut pas la vôtre pour vouloir nous angliciser "in our interest"?

GEORGE

(ignoring Bernier, to Fernand) Je être très bieuucoup sorry, sir, that you not understand the reason. Je espère... that you reflect more on this subject.

FERNAND

(resentful) C'est tout réfléchi, monsieur Bostock, et si vous n'avez pas autre chose à me dire je vous prie de terminer au plus tôt cette discussion inutile.

MADELEINE

(walking to the door and opening it) Yes, we have heard you enough for today...

GEORGE

I will leave... mais je vous revoir... again.

(George looks at Fernand and pauses, then smiles, waves and exits.)

Monsieur, Madame...

(He exits)

MADELEINE

(mocking) Bonjour!

(Madeleine staggers over to a loveseat in the corner of the room and collapses into it. Fernand runs to her side.)

FERNAND

Maman! Es-tu d'accord? What's wrong?

MADELEINE

Oui, mon cher. Seulement une douleur de ma poitrine. It will stop soon. Let me rest for a minute.

FERNAND

No, you need to see a doctor. I will call him.

(Fernand runs to the phone on the side table and dials. He waits for the call to answered.)

(into the phone) Halo? Docteur? C'est ma mère... I don't know what's wrong with her!... Elle a tomber. She says it is a pain in her chest... Okay, je reste avec elle jusqu'à vous arrivez.
(hangs up and quickly runs back to Bernier)

FERNAND

He is on his way.

MADELEINE

Comment pourrai-tu?

FERNAND

Ne parlons pas de ça maintenant, Maman. You need to rest.

(Fernand lifts his mother's head slowly and places a pillow beneath it. He exits and returns with a blanket, placing it over her frail body. She sleeps.)

FERNAND

(speaking partially to his mother's sleeping form and partially to himself) It is in our best interest to work with them, Maman. I met with him to try and resolve this problem before it got out of hand. Je ne veux pas avoir à choisir. Je ne veux pas aller contre la loi, et je ne veux renierais mes droits et abandonner ma langue et ma culture. How could I? How could I betray my students and the mothers who have entrusted them to me?

(Pause)

Quoi qu'il puisse arriver, j'enseignerai le français à mes petits élèves, comme par le passé, ou je n'enseignerai pas du tout!

Scene 4 MADELEINE

(Afternoon a couple of weeks later. Madeleine is alone on stage in her room, in bed, under the covers. It looks as if she has been there for several days. Fernand comes in to check on her, gives her a kiss on the forehead and exits. Over the course of the scene, she gets out of bed and gets dressed in a housecoat. She is very weak, so this takes a great deal of time and effort.)

MADELEINE

Brave cœur! Ah! On n'en trouve pas des tas comme celui-là, mon fils... courageux, travailleur... I would be that way, if I worked a little. I am becoming a loafer. I almost never do exercises any more. *(She sits up tries to sing a scale)* Do... reh... mi... fah... etc... *(She stops. Her voice is almost completely gone.)* Can I not do this anymore? *(She restarts)* C'est plus grave que je ne croyais.

(Pause)

(standing) Courageux... My son. He will not give in, will he? I understand why he wants to work with that repulsive man, to solve this peacefully. But that time has passed. *(stumbling slightly)* Mon temps... No, je ne peux pas soumettre. My voice may be almost gone, but I am still full of life! They haven't taken that from me yet. Not yet! Pas encore...

(Pause. In the silence you can hear Pitou in the other room practicing scales)

Est-ce que vous l'entendez, ma petite Pitou? Can you hear how her voice is getting stronger? Elle est plus confiante ces jours-ci. But she still needs guidance. Elle a besoin de Fernand. He needs to be there for her, to help her, to teach her. Je ne peux plus être sa mère, alors il doit être son père. Elle est notre avenir... She is our future.

(Madeleine exits to go give Pitou her lesson.)

Scene 5

MADELEINE, FERNAND, JEAN-PAUL, GEORGE & PITOU

(Late afternoon. At Fernand's school, after classes are done for the day. Desks and benches arranged in rows. There is a chalkboard at the head of the classroom behind Fernand's desk. Pitou is in detention, looking pained and miserable as she writes. Fernand is seated at the front of the classroom working.)

PITOU

(writing) Je... dois... Dites donc, m'sieur, comment que ça écrit ça, "dois", d...o...i...?

FERNAND

(not looking up) No, there needs to be one more letter.

PITOU

Laquelle?

FERNAND

Figure it out yourself.

PITOU

I can't! J'suis pas savant comme vous, moé.

FERNAND

Eh bien, tu devrais prendre les moyens de le devenir en étant plus studieux en apprenant tes leçons!

PITOU

(slyly) Come on! Tell me just this once and I promise I'll learn my lesson right now!

FERNAND

(disbelieving, stops writing) Really?

PITOU

Certain, certain, certain.

FERNAND

I will hold you to that promise. Il faut écrire: d...o...i...s. *(returns to his writing)*

PITOU

Why's there an "s"?

FERNAND

Parce que c'est la première personne de l'indicatif du verbe devoir.

PITOU

Ah oui! Ben, c'est pas difficile!

FERNAND

(looking up, smiling) No it's not hard, but you must learn it.

PITOU

Dites donc, m'sieur, avez-vous eu de la misère, vous à apprendre ça?

FERNAND

No, I did not have trouble learning because I used my energy to do my work rather than talk. Plus de bavardage. Termine ton pensum.

PITOU

Y faut que j'écrive ça dix fois?

FERNAND

Yes, ten times; “Je dois apprendre mes leçons”.

PITOU

Viande! J’finirai jamais!

FERNAND

(standing, irritated) Hurry up and write instead of talking and you’ll have a much better chance of getting it done - tonight!

PITOU

(sulking) It’s not fair. Les autres jouent aux marbres après l’école et je suis coincé ici.

FERNAND

(raising his voice) Penses-tu donc que cela m’amuse, moi, de te mettre en retenue et de rester ici au lieu de m’en aller chez-moi me reposer?

PITOU

(innocently) Well, if it doesn’t, m’sieur, we can both leave...? Then you could go home and relax all you wanted!

FERNAND

You are old enough to understand that this is in your best interest.

PITOU

À peine! Mon intérêt serait de jouer avec mes amis!

FERNAND

(walking towards Pitou) If you argue again, Pitou, you will write it twenty times instead of ten.

(Pitou, mimicks Fernand, who is now standing behind her and can't see. When he moves to see what she is doing, she stops and quickly gets back to work.)

FERNAND

(who reads over her shoulder) Hé! Hé! Hé! On écrit “apprendre” avec un e.

(Pitou looks at him without a word. She writes.)

... prendre. Bien. Your writing is more legible than it used to be... Oh! Mais tu sais bien que le mot “leçon” ne s’écrit pas comme ça. Tiens, épelle-le...

(Pitou does not move.)

Eh bien, voyons? *(Pause. Pitou doesn't respond.)* Well?

PITOU

Vous avez dit que j'copierai ça 20 fois au lieu de 10, si j'parlais encore.

FERNAND

I said, “if you argue again”... it's not the same thing... Here, I will write the phrase. Then all you need to do is copy it. Pay attention to the spelling.

(Fernand walks up to the chalkboard and writes the phrase, "Je dois apprendre mes leçons" on the board.)

PITOU

Vous écrivez ben mieux que moé, m’sieur, donnez-moé donc une petite chance, aidez-moi. Copy it ten times in my place and we'll finish a lot faster!

FERNAND

(not amused) I just *did* help you.

(Madeleine enters, fully dressed, looking a little bit distressed.)

MADELEINE

(entering) Ah! Enfin, te voilà. I was starting to worry when you didn’t come home when school let out. What are you doing here?

FERNAND

(gesturing towards Pitou) Tu le vois, maman. Je tiens compagnie à mam'zelle Pitou qui est en retenue.

MADELEINE

(to Pitou) Ah! Ah!... Petite Pitou is in detention... C'est beau, ça, oui! La plus grande fille de sa classe...

PITOU

Y est t'y tard là, m'sieur?

FERNAND

Are you finished, Pitou?

PITOU

With all due respect, m'sieur, I'm not a machine! J'en ai rien que deux d'écrits.

FERNAND

(walking towards the door and grabbing his coat, hat and gloves) Too bad for you! While waiting, I think I will run some errands.

MADELEINE

Je vais y aller avec toi.

FERNAND

(while dressing) Are you sure you are well enough?

PITOU

(under her breath) J'espère que oui!

MADELEINE

Of course! I am still young! You said it yourself. Et je pourrais utiliser un peu d'air frais.

FERNAND

Alright, at least we aren't going far. *(to Pitou, before exiting)* J'espère que tu auras terminé quand je reviendrai, Pitou, n'est-ce pas?

PITOU

I dunno, m'sieur, I'll try.

(Fernand takes his mother's arm and they exit.)

PITOU

(alone) Oui, y s'en vont... Lucky Madame went too... *(She rushes to the right window)* Les v'lont... Y tournent le coin! Ben, bon voyage!

(She returns to her desk, collects her books, puts on her hat and goes quickly towards the door but stops suddenly.)

(Reflecting) Oui, mais ça, ça ne m'apprendra pas. In the back of my head, I think he's right, le maître. C'est de ma faute. If I stay, I don't get to play. But if I leave, he'll keep me again tomorrow and I won't be any further ahead...

(She returns to her place and sets to writing)

Ben, j'vas les apprendre à c't'heure mes leçons. I'll be smarter... and then I can beat the others at our games! *(a knock at the door)* Hein? Ça cogne!

(She goes and opens the door.)

PITOU

(Jean-Paul enters) Bonjour, 'sieur.

JEAN-PAUL

Tiens! Bonjour, Pitou... Monsieur Bernier est-il ici?

PITOU

Non, pis oui! He left with his maman, but he'll be back soon.

JEAN-PAUL

Ah!... I'll wait for him here then.

(He takes off his gloves and hat and hangs his coat.)

Et toi, que fais-tu donc ici?

PITOU

(mumbling) Moé, m'sieur? Et ben moé... tu comprends...

JEAN-PAUL

You're in detention, aren't you?

PITOU

(deflated) Oui, m'sieur. *(pointing to the board)* I have to copy that ten times.

(Jean-Paul reads the board, then walks towards Pitou and perches on a desk near her.)

JEAN-PAUL

Pitou, how're you not learning your lessons? Toi, la plus grande de ta classe! You need to set a good example for your little comrades.

PITOU

Pourquoi? So what if I can't spell? J'peux tenir mon proper dans un combat! J'peux gagner aux marbres! J'peux même les compter! The little kids look up to me!

JEAN-PAUL

You may be able to fight and count, but just the other day didn't you say that it'd cause you pain to not know how to speak French?

PITOU

(conceding) Oui.

JEAN-PAUL

Eh bien, then how do you expect to learn if you don't study?

PITOU

(protesting) Mais j'sais parler français, moi!

JEAN-PAUL

Well, you succeed in making yourself understood. Mais c'est pas la même chose. Listen, you've never learned to play the piano, but you can hear notes, right? By tapping on the keys? Would you say that means you know how to play the piano?

PITOU

Non, puisque j'ai jamais appris!

JEAN-PAUL

Ah! You see, you never learned! Eh bien, c'est la même chose pour ta langue. Il y a autant de différence entre le français de le parler qu'il y en a entre un musicien diplômé et celui qui n'a jamais appris la musique. You know how to say words but it's necessary for you learn to choose them, to assemble them, to write them and to pronounce them correctly.

PITOU

(not taking him seriously) Ben, j'ai promis au maître que j'étudierais à c't'heure.

JEAN-PAUL

Ben. Keep your promise. Otherwise you'll regret it later...

PITOU

(cooly) Hey, m'sieur, you write quickly, hein?

JEAN-PAUL

Why?

PITOU

Parce que si vous vouliez écrire ça pour moé, ça ferait ben mon affaire...

JEAN-PAUL

(laughing) I regret, Pitou, that I can't get between you and your schoolmaster.

PITOU

Le maître le saura pas!

JEAN-PAUL

That's not a good reason. Tiens, en attendant monsieur Bernier, je vais te tenir compagnie. Donne-moi une feuille de papier...

PITOU

Tu vas copier ça dix fois toi itou?

JEAN-PAUL

(laughing) No you are going to copy it, and I am going to try to write poetry.

PITOU

(giving him a piece) Viande! Tu sais faire des vers, toi?

JEAN-PAUL

(standing, still laughing) I try.

PITOU

Ca doit être difficile en joual, hein?

JEAN-PAUL

(laughing) "difficult in joual...?" Where did you hear that? Get to work.

PITOU

J'ai plus rien que deux fois à l'écrire...

JEAN-PAUL

It won't take you long. And if you wanted to be a really good little student, while waiting for your master to return, you'd also learn your lesson. You know that'd make him very happy.

PITOU

J'voudrais ben, mais j'aurais pas le temps.

JEAN-PAUL

(thinking for a moment before speaking) Eh bien, listen, if you promise me you'll learn your lesson, I'll finish that for you.

PITOU

C'est correct, tu es un entre nous, m'sieur! Je promets! That'll give the master a shock. Quiens! V'là mon cahier, moi, j'vas prendre ma grammaire.

JEAN-PAUL

[quickly finishes the lines and hands the notebook back to Pitou] Here, it's done. What are you studying?

PITOU

Les adjectifs irréguliers.

JEAN-PAUL

Ah oui.

PITOU

C'est "tough" en bibitte, ça, à apprendre.

JEAN-PAUL

(laughing) "Tough"? There's a very irregular adjective that I didn't even know existed in the French language.

(Jean-Paul goes to the front of the room and sits at Fernand's desk.)

PITOU

Oui, m'sieur. *(reading)* "Les adjectifs en 'al' font au pluriel 'aux'. Exemple: un danger national, des dangers nationaux."

(He closes his eyes and repeats low, by heart.)

JEAN-PAUL

(writing as he says the couplets)

Roll over in your grave, oh Sir Georges Cartier,
And see what has become of your pact of friendship today!

PITOU

(reading) “Il y a cependant quelques exceptions comme ‘naval, fatal, etc... Exemple: Un geste fatal, des gestes fatals.” *(same game as before)*

JEAN-PAUL

And, in Ontario, the so-called censors
Targets foolishly to make oppressors;

PITOU

(continuing to read) “Il ne faut pas oublier que cette exception s’applique aussi à quelques noms communs. Exemple: Un festival, des festivals”.

JEAN-PAUL

This French language, elegant, intrepid,
For their brains so heavy it is too beautiful and too limpid!

PITOU

A c’t’heure j’vas repasser les autres adjectifs. *(reading)* “Les adjectifs en ‘eux’ font au feminine ‘euse’. Exemple: un homme courageux, une femme courageuse.”

JEAN-PAUL

Soul of Cartier, come! Join us in the trench,
Our men of tomorrow must speak French.

PITOU

(retaking his eyes closed) Les adjectives en “eux” make in the feminine “euse”. Example: Un homme courageux, une femme courageuse. *(satisfied with himself)* Ah crime! Je la sais ben que trop! J’sais ma leçon, m’sieur.

JEAN-PAUL

(looking up) Already?

PITOU

Oui.

(Fernand and Madeleine re-enter. Fernand hangs up his coat without seeing Jean-Paul.)

FERNAND

Eh bien, as-tu fini, Pitou?

PITOU

Oui, m'sieur, pis j'sais ma leçon.

FERNAND

Ah?

MADELEINE

(noticing Jean-Paul) Hein?... Jean-Paul, you're here?

JEAN-PAUL

(standing quickly, walks towards Madeleine and Fernand) Oui, Madame Bernier. Je me suis arrêté pour dire bonjour à Fernand. When he wasn't at the house I decided to come over here and found Pitou... in detention.

FERNAND

So, Pitou, you know your lesson?

PITOU

Oui, m'sieur, and my homework is finished. Tenez, regardez.

MADELEINE

(to Jean-Paul) You're a teacher too now, hein?

JEAN-PAUL

(laughing) Tu peux être le juge!

FERNAND

(after looking at the notebook) C'est parfait... *(after a glance at Jean-Paul)* The last two lines especially, are very well written.

JEAN-PAUL

(stunned) Oh! Tu me flattes.

FERNAND

(Ironically) It was you then who wrote them, monsieur?

JEAN-PAUL

(in jest) I've foolishly revealed myself. Seulement, ne m'en voulez pas puisque c'était pour la donner le temps d'apprendre sa leçon avant votre retour.

FERNAND

On the contrary, monsieur, I see that you've taken an interest in my student's learning.

JEAN-PAUL

Et pour te prouver ma bonne foi, si tu veux ben me le permettre, je vais moi-même interroger ma jeune amie.

FERNAND

(laughing) Go ahead, monsieur. You are welcome to test your student.

JEAN-PAUL

Allons, Pitou, donne-moi ta grammaire.

PITOU

(handing him her notebook) La v'là, m'sieur.

(Pitou stands up facing Jean-Paul. Fernand stands behind Madeleine, who has taken a seat at one of the desks to watch the action.)

JEAN-PAUL

Good. What is the rule for the adjectives in "eux" ...?

PITOU

(without hesitating) Les adjectifs en “eux” font au feminine “euse”. Exemple: Un homme courageux, une femme courageuse.

FERNAND

Très bien, Pitou.

JEAN-PAUL

Moving on to the irregular adjectives. Give me the rule for the adjectives in “al”.

PITOU

(hesitating) Les adjectifs en “al”... Les adjectifs en “al”...

JEAN-PAUL

(whispering to him) Font au pluriel...

PITOU

... Font au pluriel... font au pluriel... aux. Je l'ai!

FERNAND

Bravo!

JEAN-PAUL

Exemple?

PITOU

Exemple... exemple... un combat naval, des combats navaux!

JEAN-PAUL *and* MADELEINE

(grimacing) Hey!!!

FERNAND

(laughing) Voyons, tu parles trop vite. Réfléchis un peu.

PITOU

(ingenuous) C'est pas ça?

JEAN-PAUL

(whispering to him) It's an exception!

PITOU

(to Fernand) Ah! Oui, c'est une exception, ça, m'sieur. *(reciting)* Il y a quelques exceptions qui prennent un "s" au pluriels. Exemple: un accident fatal, des accidents fataux.

JEAN-PAUL

Look, do not confuse yourself. How would you say in the plural: "Un geste national?"

PITOU

Un geste national... des gestes nationaux... non, non, des gestes nationaux.

JEAN-PAUL

Bien. And un combat naval?

PITOU

Des combat nav...

JEAN-PAUL

Eh bien? Think. Des combats nav...

PITOU

Nav... navals. Avec un "s" au pluriel!

(They all clap for Pitou.)

JEAN-PAUL

(triumphant) Ah! Tu vois bien que tu le sais.

PITOU

(very satisfied with herself) Ben oui, it's not hard!

FERNAND

(to Jean-Paul) My compliments, Jean-Paul. You'd make a very good teacher.

JEAN-PAUL

Merci, Fernand.

PITOU

Dites donc, m'sieur, envoyez-nous vot' poésie, là, celle que vous avez faite tout à l'heure.

MADELEINE

What?

JEAN-PAUL

Well, Madame Bernier, I too did my "homework" this afternoon while Pitou studied.

MADELEINE

You write poetry?

JEAN-PAUL

What can I say, it amuses me to rhyme.

PITOU

(taking a seat beside Bernier) Lisez-le, m'sieur. Planter et parler fort!

FERNAND

Pitou!

JEAN-PAUL

Eh bien, since Pitou has betrayed me, I'll read it for you. Oh! Keep in mind, it's no chef'd'oeuvre... J'ai tout simplement laissé courir ma plume au gré de mes pensées.
(reading facing the audience)

Invocation à Sir Georges Etienne Cartier

Lève-toi dans ta tombe, ô Sir Georges Cartier,
Et vois ce que deviant ton pacte d'amitié!
Il n'est plus qu'un chiffon de papier qu'on evince
Et n'a force de loi qu'en ta vieille province.
Tes fils, hors du Québec, malgré leurs droits acquis,
Sont traits maintenant comme un peuple conquis.
Vois ta race, Cartier, qui lute et qui t'implore!
Tu ne peux concevoir à quelle point on abhorre
Ce qui touché aux aieux et survit du passé...

Ainsi croyant pouvoir à jamais effacer
Du lien fédératif, le doux parler de France,
On mêle l'odieux à la sottise ignorance,
Et dans l'Ontario, de soi-disant censeurs
Se targuent bêtement de se faire oppresseurs;
Ils rédigent des lois qu'ils savent être iniques
Mais ne repugnant pas aux âmes britanniques,
Des lois dont le seul but est d'éteindre partout
La langue dont ils sont sournoisement jaloux,
Cette langue française, élégante, intrépide,
Pour leurs cerveaux si lourds trop belle et trop limpide!
Ils veulent empêcher qu'on l'enseigne aux petits...
Mais puisque tu croyais nos droits bien garantis
Viens lutter avec nous contre leurs lois scolaires,
Contre leur ignorance et contre leurs colères!
Ame de Cartier, viens! Combattons les excès,
Nos hommes de demain doivent parler français,
Si l'on ose aujourd'hui déchirer leurs grammaires
Les petits l'apprendront sur les genoux des mères!

(They all clap.)

PITOU

(enthusiastically) Hourrah! Hourrah!

FERNAND

(shaking the hand of Jean-Paul) My compliments, Jean-Paul.

MADELEINE

(sincerely) It is very good, my friend, very good. C'est toute une race qui parle par votre bouche. Would you permit me to give you a little advice?

JEAN-PAUL

Certainement, chère Madame.

MADELEINE

The next time you write verse, write in prose.

FERNAND

Maman!

JEAN-PAUL

(laughing) Laissez, Fernand. Your mother is right, I know it.

PITOU

Tu m'en donneras une copie de vot' poésie, hein, m'sieur? It'll be great for playing at rhymes.

(reciting)

Sors de la tombe, Jacques Cartier,
Pis mets tes claques parce qu'il va mouiller!

FERNAND

Pitou! Save yourself more detention and go home!

PITOU

C'est correct, m'sieur, j'men vas. It's too late to play tonight, but that's okay. J'suis ben plus savant pis j'ai entendu des sucrées de belles rimettes. *(trying to sneak the poem off of the desk as she gathers her things)*

JEAN-PAUL

Leave the rhymes. Go, learn your lesson for tomorrow.

MADELEINE

(standing) Et fais bien attention aux accidents "fataux"!

PITOU

(heading to the door) Craignez pas la glace, madame Bernier.

(A knock at the door.)

FERNAND

Pitou, open the door

(Pitou opens the door and George appears.)

GEORGE

(flustered) Oh! Pardon me. Je pas savoir... that this school il être pour... les grandes personnes.

FERNAND

(coldly) You are more than welcome to attend if you want to learn French. What do you want, monsieur Bostock?

GEORGE

Oh! Je pas pressé... I will return.

MADELEINE

(stepping between George and the door, barring his path) Pardon, pardon, vous ne vous en irez pas ainsi sans vous expliquer. Si vous avez à parler à mon fils vous pouvez bien le faire devant sa mère, je suppose?

GEORGE

But...

MADELEINE

There is no but. You came, you will stay.

(Madeleine motions for Pitou to shut the door, then takes her hand and the two sit together away from the three men.)

GEORGE

All right, then.

PITOU

(to Madeleine) Is he stupid enough for you?

FERNAND

(to George) Alors?

GEORGE

(uncomfortable, almost apologetic) Well, je être venu... by friendship pour vous... to warn you to obey the law.

JEAN-PAUL

What law?

GEORGE

(still only looking at Fernand) Regulation 17. The government il sait que vous teachez still in French.

FERNAND

Ah bon, vous vous êtes empressé de faire un rapport contre moi?

GEORGE

(gently) Oh no! I don't want to file a report against you! Je avoir pris le défense of you but the government wants to close the schools if you continue.

PITOU

(jumping up) Hein? Fermer nos écoles?

GEORGE

Yes, my poor little girl.

PITOU

Hey! Hey! Don't call me names!

MADELEINE

(pulling Pitou to her) Do you believe the French Canadians will just give up?

GEORGE

Well, you know, pas de résistance contre le force.

PITOU

Vous pouvez forcer tant que vous voudrez, ça nous empêchera pas de parler français.

MADELEINE

Is that clear enough for you? Vous avez compris?

JEAN-PAUL

He's allowed to doubt. Monsieur ne comprend peut-être pas le français il le parle si mal...

GEORGE

(aggressively) Je avoir a miserable time understanding your French, parce que it is not the same as in Paris.

JEAN-PAUL

(amused) Wait! Wait! Wait! Now here's something interesting. Oh! Notre langue est pas la même qu'à Paris?

GEORGE

No! You speak a dialect!

JEAN-PAUL

Et comment le savez-vous?

GEORGE

Je être... have gone to Paris.

JEAN-PAUL

Vous y êtes allé? It's clear from listening to you that you didn't stay there for long.

GEORGE

You can laugh, but I know that you don't speak Parisian French.

JEAN-PAUL

(stepping towards George) Ah! Nous y voilà! You can speak of your famous "Parisian French". Les établissements industriels de Toronto nous en servent parfois des exemples amusants. Le "Parisian French"! Believe me, monsieur inspector of schools, before you pose as a judge of the French language perhaps you should learn it a little bit of it yourself; you will be less ridiculous.

GEORGE

(furious, stepping towards Jean-Paul) Sir!

FERNAND

(intervening) Arrête!

(There is a standoff between George and Fernand, who has stepped in front of Jean-Paul. Madeleine pulls Pitou into a hug, covering her eyes. After a minute, Bostock steps back and composes himself.)

GEORGE

Je avoir... a big chagrin parce que the government... il va faire des misères... and will make your son pay.

FERNAND

Ne pleurez pas sur mon sort, monsieur Bostock. Your crocodile tears move no one. Je saurai bien m'arranger sans vous.

GEORGE

But... les petites enfants... they will not have schools... and their teacher will be in jail.

MADELEINE

(standing, still holding Pitou) Avant de vous emparer de nos écoles, monsieur, vous trouverez à chaque porte les parents de ces petits prêts à défendre leurs droits.

JEAN-PAUL

You see, you 're wasting your time trying to convince us.

GEORGE

All right. Mais je avoir... warn you.

(George goes to the door)

(in the doorway) Don't get in my way.

JEAN-PAUL

Your threats don't change anything!

PITOU

(breaking free of Madeleine and running to Jean-Paul) J'ai envie d'y pousser vos rimettes...

JEAN-PAUL

C'est ça, va z'y!

PITOU

(reciting with force)

Si l'on ose aujourd'hui déchirer leurs grammaires

Les petits l'apprendront sur les genoux des mères!

(George exits, furious, as the others laugh.)

PITOU

(laughing) Eh bien, I don't think he'll be coming back! J'y vais chez ma tante. Bon soir, mes amis! *(exits)*

(After Pitou exits, there is silence on stage. There is tension in the air. Jean-Paul paces while Fernand goes to his desk and shuffles some papers around. After a moment, Madeleine stands.)

MADELEINE

I think I will follow Pitou's lead and head home. It is past my bedtime. Fernand, s'il-vous-plaît ne rester pas trop longtemps. I may need your help later. Jean-Paul, j'espère te revoir bientôt.

(Madeleine gives Fernand a kiss on the cheek and walks towards the door. She pauses in the doorway and looks back into the room and at the two men. She exits.)

(Fernand sits, deflated. Jean-Paul continues to pace.)

JEAN-PAUL

(pausing, he glares at Fernand) You didn't need to step in like that, hein.

FERNAND

C'était un instinct. Je ne voulais rien dire par elle. I know you can handle yourself.

JEAN-PAUL

(moving towards Fernand) And what about you? Pouvez-vous gérer vous-même? Vraiment?

FERNAND

What is that supposed to mean?

JEAN-PAUL

T'sais de quoi je parle. T'as rencontré avec lui! You met with the enemy!

FERNAND

(quietly, annoyed) Stop it.

JEAN-PAUL

To do what? Discuter de votre avenir avec les Anglais arrogant?

FERNAND

(louder) Stop it.

JEAN-PAUL

Pour solidifier votre place dans le régime tyrannique? Did you step in between us to save him or me?

FERNAND

(standing and lunging towards Jean-Paul) J'AI DIT ARRETER!

(Fernand releases Jean-Paul and collapses back into the chair.)

You have no idea what you are talking about. Je l'ai rencontré parce que je voulais arrêter tout cela de se produire. The first time I went was when we received the notice. I gathered names on a petition and I went in and gave it to monsieur Bostock. Il regarda la pétition et m'a demandé de s'asseoir et de parler. I explained our position, that we need to have French schools because our children need to be taught their own language. Ils doivent apprendre

dans leur propre langue. I left not knowing what to think. At least I had been heard. Nous avions été entendu. Bostock called me the next week and asked me to come back in. Il a dit qu'il voulait discuter de la réglementation, de trouver une solution. I resolved to meet with him, to offer solutions and try to reach a compromise. Et s'il y avait des écoles bilingues? What if students were able to learn both French and English? Pourquoi est-ce que ça doit être l'un ou l'autre?

(Pause. Jean-Paul remains silent and motionless.)

(half to himself) Que dois-je faire maintenant? I have been betrayed. Comment est-ce que je peux travailler pour eux, pour lui? If I give up my teaching, I give up my livelihood, my ability to take care of my mother. Mais si je continue à enseigner, qu'est-ce que je renonce? Ma langue, ma culture! Yes, they will hire their own teachers, and probably ones that can't even teach French for an hour! Et si je continue à enseigner en français, je serai emprisonné! What good can I do from a jail cell? Jean-Paul, what choice do I have?

(Without saying a word, Jean-Paul turns and exits, slamming the door on the way out. Fernand is left alone with his thoughts.)

END OF ACT ONE

ACT TWO

Scene 1

MADELEINE, FERNAND, PITOU, GEORGE

(Morning. Madeleine and Fernand are on stage, still. Madeleine is clearly weaker than the last time we saw her. She looks emaciated and pale. She trembles as she speaks. Fernand looks like a man with the weight of the world on his shoulders. Fernand is standing looking nowhere in particular. Madeleine is seated at the piano.)

FERNAND

(as to himself) Another day passes... *(with bitterness)* Décidément cette iniquité se prolonge plus que je n'aurais cru tout d'abord. Oh! La justice des hommes! Le "fair play" britannique!

MADELEINE

Fernand, can you think of nothing else?

FERNAND

(turning to Bernier) What do you want? This legal monstrosity revolts me. You know, maman, it's not my fate that consumes me in this battle for our rights.

MADELEINE

Fernand...

FERNAND

Mais jamais je ne pourrai me résoudre à abandonner ces pauvres petits enfants à leur sort. What will become of our students if the French teachers give in to the discouragement and to the threats?

MADELEINE

(standing with difficulty) Écoute...

FERNAND

(turning and walking away from Madeleine) Je sais que notre race est trop fière, qu'elle a trop le sentiment de sa force et de sa grandeur pour se retrouver piégé par les sables mouvants. The present revolts me, but the future calms me. J'ai confiance en nos chefs. Ils nous conduiront sûrement au triomphe final des nos droits et de nos aspirations.

MADELEINE

(hitting the piano to get his attention, frustrated) It is not just our leaders that we need to rely on, Fernand.

FERNAND

(stops) What do you mean?

MADELEINE

Nous devons tous jouer notre rôle. Comme professeur, toi aussi tu es un chef. Et qu'est-ce que tu fais? You are wasting away here in my house! Whether you think so or not, you have abandoned your students!

FERNAND

(angry) How could you say that to me? You know it was a huge sacrifice for me to give up teaching! Je le faisais dans leur intérêt.

MADELEINE

Is it in their best interest to be taught by English teachers? Est-il dans leur intérêt de perdre le contact avec leurs aînés?

FERNAND

Maman, il n'est pas si simple!

MADELEINE

(continuing) You fell into their trap. You thought you were doing what was right by stepping down, but what you did was make way for one of them to step into your place. Ils n'ont jamais voulu que tu enseigné en anglais. They wanted you to resist. You refused your people and you refused the law. Ce faisant, tu t'as en placé pour un désastre.

FERNAND

(deflated, falls into the sofa) I did what I thought was right! What would it mean to children if I just gave in? Pense-tu que j'aurais simplement abandonné ma langue et leur a enseigné en anglais?

MADELEINE

No! Mais tu as abandonné. Tu as cessé de combattre. You are stuck in the quicksand. Je ne sais pas comment t'aider -- *(listening)* Attend! Qu'est-ce que c'est? It sounds like an army is marching.

(She goes to the window.)

FERNAND

Des soldats sans doute.

MADELEINE

(looking out) Yes, the soldiers of our good cause. The school children are parading...

FERNAND

(running to the window) Les enfants?

MADELEINE

Est-il rien de plus touchant que le geste héroïque de ces petits qui sont volontairement paracent? What is it they are singing?

FERNAND

(clearly moved and upset) "It's a Long Way to Tipperary."

MADELEINE

See, Fernand, all these little figures, usually full of laughter and joy. Leur chœur solennel reflète la noblesse de leurs âmes. See them advance, unified, protesting the injustice against them.

(Pause)

What do their signs say? "S'il vous plait payez nos professeurs et ouvrez nos écoles".
Pauvres petits!

FERNAND

(regretful) Et c'est dans un pays libre qu'on voit de tels chose! While the children parade to demand justice, the mothers and the sisters are sentinel and guard the schools to prevent them from being seized in the name of the law!

MADELEINE

(bitterly) Et pourtant tu reste ici.

(Fernand looks like he is about to say something but can't. He turns away from his mother. Suddenly Pitou bursts through the door.)

FERNAND

Pitou, ma petite amie!

PITOU

(entering) Bonjour, m'sieur. Bonjour, Madame Bernier!

MADELEINE

How's it going, Pitou? Are you tired?

PITOU

(depositing her sign near the door) Un p'tit peu fatigué, mais ça fait rien. I'd walk all day long if that'd let the schools open again.

MADELEINE

Brave enfant! En ce moment tu ne dois pas penser aux "accidents fataux"!

PITOU

(walking towards Fernand) Dites donc, m'sieur, vous savez pas quand est-ce qu'on va recommencer nos classes?

FERNAND

(turning away and retaking his seat on the sofa) I don't know any more than you, Pitou.

PITOU

(anxious) Ben, qu'est-ce qu'on va faire donc, nous autres? We have to learn to read, to write, to count...

MADELEINE

(sitting back on the piano bench) Toi qui ne pensais qu'à jouer, Pitou, tu voudrais donc retourner à l'école maintenant?

PITOU

(still standing) Oh Oui, madame Bernier, 'cause now I understand! The more we know, the better chance we've got succeed in life!

FERNAND

And yet, ma petite amie, you didn't want me to keep you in detention!

PITOU

(sincerely) Ben non, m'sieur! Mais... j'sais ben que c'était pour me faire apprendre que vous fasiez ça. So, thanks!

FERNAND

Ah! These simple words take away all my sorrows. Tu es une brave petite fille, Pitou, et je t'aime bien.

PITOU

Oh! Moé itou, j'vous aime, m'sieur. And if someone ever wants to hurt you, just let me know.

MADELEINE

(laughing) You?

PITOU

Oui, je suis plus fort que je regarde! And I'm not afraid.

FERNAND

(laughing) Merci, Pitou. *(pause)* But you have not told me why you have come to see me...?

PITOU

Ben, j'voulais avoir de vos nouvelles d'abord... pis j'vous apportais mon devoir!

FERNAND

Really? You brought me your homework?

PITOU

Eh ben, you'll correct it, won't you?

FERNAND

Bien sûr! Je ne vais pas te détourner! Je suis content que tu prends plus d'intérêt à ton travail depuis quelque temps.

PITOU

I told you, it's 'cause I understand better now. Tant qu'les écoles seront fremés j'veux travailler deux fois plus fort. Ah! Plus, if I study it'll be a kick in the teeth to all of 'em who don't want us to learn French.

MADELEINE

(to Fernand as she gets up and puts on her coat) If the authors of Regulation XVII heard this, they would be learn something important. You could learn something from her too, Fernand. Ne jamais abandonner. *(to Pitou)* C'est bien, Pitou! *(rising)* Fernand, I must go see the doctor. I will be back shortly.

FERNAND

Bien, maman.

(Madeleine exits. After a period of silence, we hear the boos of the children in the street. Pitou runs to the window.)

C'est quoi ça?

PITOU

(in a cry of joy) Ah! M'sieur, v'nez donc voir ça! C'est mes amis qui sont en train de garrocher m'sieur Bostock! Ben oui! Strike one!... Ah! C'qu'y en attrappe!... Ben! He's finished! Uh oh... Y s'en vient par icitte, m'sieur!... Le v'là!

(George enters briskly, and closes the door. He is breathless, dirty and his collar is almost torn off. He turns slowly and sees Fernand.)

GEORGE

(stumbling in) Oh! Pardon me si je avoir... didn't knock...

FERNAND

(jumping up, genuinely concerned) What happened to you, monsieur Bostock...!

GEORGE

(standing up, surprised) Oh! Je avoir... fell.

PITOU

(aside) Oh! Le menteur!

(Pitou stays by the window, silent, hiding from George.)

(Fernand freezes, then realizes what he is doing, straightens up and stares at George reproachfully.)

FERNAND

(stiffly) Vous désirez, monsieur Bostock?

GEORGE

(confused) Well, sir... Je avoir venu... to ask à vous... if you have changed your mind...?

FERNAND

Changé d'idée? A quelle propos?

GEORGE

(trying to get his clothes in order) You know... Sur le question scolaire?

FERNAND

Again! Listen, monsieur Bostock, if I have changed my mind about anything, it's about you. Until now I held you for a somewhat smart man, but your insistence makes me think your hatred of French has caused your brain to decay.

GEORGE

Nevertheless...

FERNAND

(approaching George) Tâchez de bien me comprendre et de vous le tenir pour dit. C'est peut-être la dixième fois que je vous réponde et je suis fatigué de toujours répéter la même chose. I will never – *never* – submit to such an obdurate and unreasonable law! I will never teach the children in English!

GEORGE

(nervous) All right! All right! Please don't get excited!

FERNAND

Ça vous laisse froid. Nothing touches you.

GEORGE

Pardon me, sir, je avoir... wrong to always talk to you of this. Mais je être... pushed by the big interest that I bring à vous. (*Fernand smiles and shrugs his shoulders.*) Please, don't laugh, je être sincère. Je vouloir... explain to you but... je savoir pas... in French. And so... le chose il être... very serious... voulez-vous permit à moi... to speak English to you?

FERNAND

(firmly) Pardon, monsieur, when I am required to address myself to you, I do it in your language. Comme c'est vous qui avez à me parler je vous prie de le faire dans la mienne. If you are incapable, open our schools and go learn French.

(Pitou, who George hasn't even noticed, falls to the floor laughing. She notices George's hat, which is rolling on the floor, picks it up and puts it on her head. George, furious, raises his hand to strike Pitou. Pitou moves and George ends up flailing and chasing her around the room. Fernand meanwhile sits on the edge of the piano bench laughing.)

GEORGE

Give that back! You rascal!

(Pitou escapes, pursued by George. Pitou opens the door and stops seeing Madeleine standing there. She steps to the side to let her enter. Madeleine finds herself face to face with George who grimaces and pulls himself together, his menacing gesture morphing so he is holding his hand for Madeleine to shake. Fernand has jumped up to help his mother. Madeleine holds her hand up to stop Fernand. Silence. Everyone is still, holding their breath.)

MADELEINE

(coldly) All my compliments, monsieur. You threaten a child but when a woman presents herself, you can do nothing better than to finish your gesture by holding your hand out to her... How brave.

*(Pitou shuts the door as Madeleine steps in
and then hides behind the piano.)*

GEORGE

(haughtily) Pardon me, madame. Je pas vouloir... to hit a child, but it was was anger that took over...

MADELEINE

(ironically) C'est aussi la colère, je suppose, qui vous a fait rouler dans la boue?

GEORGE

No! Ce être... the little thugs in the street!

MADELEINE

(moving past George to Fernand, who helps her remove her coat) You know, mon cher monsieur, those little thugs, as you say, are better students than you. Vous n'avez qu'à vous en prendre à vous même s'ils vous ont prouvé qu'ils avaient le cœur à la bonne place. You are reflecting your own foolish and fanatic reflections onto poor innocent children.

GEORGE

(composed) Mais je... I didn't say anything at all!

MADELEINE

(coldly) Permettez-moi de vous dire que vous en avez menti. I heard you myself. I was behind you.

PITOU

(aside) Hein! La v'là bostoké le Bostock!

MADELEINE

(seating herself at the piano) Fernand, mon fils, can you please make me a cup of tea?

FERNAND

Mais, Maman -

MADELEINE

(interrupting, sternly) S'il-vous-plaît.

FERNAND

D'accord.

(Fernand exits after shooting a severe look at George.)

GEORGE

Well, ils n'avaient qu'a... remained quiet in their homes... et pas disturbed the peace in the street.

MADELEINE

Encore une fois vous mentez! Ils ne "troublaient pas la paix dans la rue". Tous ces petits enfants, d'ordinaire si tapageurs, si joyeux, marchaient en chantant à l'unisson, une belle sonorité harmonieuse.

GEORGE

Faire... parade les enfants in the street... ce être... so funny! I'm the one laughing...

MADELEINE

Yes, but your laughter is off-colour.

GEORGE

Mais les enfants... what to they gain by parading in the street?

MADELEINE

They gain respect by covering you in ridicule and shame in the eyes of the civilized world.

GEORGE

Ridicule! Ha! It looks like a circus!

MADELEINE

En effet, monsieur, vous avez trouvé l'expression juste: un cirque dont ils sont les démonstrateurs et vous les bêtes sauvages!

GEORGE

Madame! You insult me!

MADELEINE

(coldly) You are just a shell of a man, with no notion of justice.

GEORGE

Justice, justice... The law is justice. And the law has spoken. Vous avoir beau faire des parades... des speeches... all that is pointless. Law 17 être en force... and it will stay!

MADELEINE

(starting to get very angry, visibly trembling, standing) Qu'il subsiste ou non votre fameux règlement rien ne nous empêchera de parler français et de l'enseigner à nos enfants.

GEORGE

(laughing) Ah! Ah! Ah! But you schools... ils être closed!

MADELEINE

Yes, our schools are closed. Mais les mères et les sœurs s'en font les gardiennes volontaires et nos enfants sont dans les rues. We will continue to fight.

GEORGE

Well, ce être... his fault. *(gesturing to where Fernand exited)* He knows the law and he must do what it orders.

MADELEINE

Jamais.

GEORGE

Well, Law 17 is en force... et c'est lui... it will remain for a long time.

MADELEINE

(forcefully) Pas aussi longtemps que la langue française.

(Madeleine collapses on the floor, clutching her chest.)

PITOU

(crying out) Madame!

(Pitou runs out from behind the piano, still clutching George's hat. George recoils in fear, grabs his hat from Pitou and runs out the door. Fernand comes running back into the room. George and Fernand lock eyes for a second as he disappears through the door. Fernand runs to his mother, pulling her head up into his lap.)

FERNAND

Maman! Qu'est-ce qui se passe? Hold on! *(to Pitou)* Pitou – va chercher de l'aide. Vite!

(Pitou runs out the door.)

MADELEINE

It is gone. Completely. Vanished into thin air, as if it never existed. Ma voice, une fois doux, mélodieuse, dynamique et riche... My voice, once sweet, melodious, vibrant and rich... est perdu. *(She tries to sing. She can barely string together a melody.)*

(Pause)

It is up to you, Fernand. You must keep telling our stories. You have to teach them our language... *(as if in another world)* Je ne peux plus chanter les chansons de mon peuple, plus transmettre la connaissance de notre culture aux enfants...

(Pause)

Français nous sommes. Et Français je reste.

(Madeleine dies)

Scene 2

FERNAND, JEAN-PAUL

(Evening. The stage is empty and the lights are dim. After a minute, Fernand enters from outside. He has returned from his mother's funeral. He pauses on the threshold of the doorway, looking into the room and then enters and sits at the piano. Silence. After another minute, Jean-Paul bursts through the door as if he had been running. He sees Fernand and walks over to him quickly. Fernand stands and the two embrace, once again as brothers. All is forgiven.)

JEAN-PAUL

Fernand, je suis désolé.

FERNAND

Ce n'est pas ta faute.

JEAN-PAUL

I know. But I should have been there.

FERNAND

She was not your mother.

JEAN-PAUL

Elle était la mère de tout le monde, t'sais ça.

FERNAND

I don't know what I am going to do without her.

(Pause)

(turning to face the piano) Savais-tu que je n'ai jamais appris à jouer? *(Fernand runs his fingers along the keys, not making any sounds come from them.)* J'aurais dû écouter plus d'elle. I should have learned.

JEAN-PAUL

Ce n'est pas trop tard.

(Fernand motions that Jean-Paul is full of shit, but says nothing and sits back down at the piano, completely lost.)

Tiens, je sais que tu ne veux pas entendre tout ça maintenant, mais tu dois prendre une décision. Bostock only let you off because your mother died. But in exchange, you are never allowed to teach again. Cela te paraît juste?

FERNAND

My mother died! *That's* not fair.

JEAN-PAUL

I know... Je sais que tu es fâcher. But that's exactly what I am talking about! What would she want you to do?

(Fernand remains silent)

Okay, tu n'as pas besoin de parler. Just listen to me.

(He takes Fernand's silence as a sign to continue.)

La semaine passée, dans la rue, je regardais ces pauvres petits. Ils marchaient avec dilingence pour protested contre la fermeture de leurs écoles. You could see the anxiety in their sad little faces. You could see the anxiety in their sad little faces. They knew; they knew exactly what had happened. Their connection to their mother tongue has been severed. Mais il y a encore de l'espoir. Il y a encore un avenir pour les Canadiens français.

(Pause)

Alors, j'ai une proposition à vous faire. After seeing those children, I knew we had to support their cause. One the way to the funeral this afternoon, I rented two spacious rooms. One will serve as my office and the other I am offering to you – to hold classes.

(Fernand turns around suddenly, stunned)

Je m'engage à en payer le loyer jusqu'à ce que la question scolaire soit réglée une fois pour toutes ainsi que votre salaire d'instituteur que le gouvernement vous refuse.

FERNAND

Je ne sais pas...

JEAN-PAUL

Fernand, you know my family. You know I can afford to do this. So you have no reason to refuse. C'est au nom de ces pauvres petits – et en l'honneur de ta mère – que je te prie d'accepter.

FERNAND

(Standing, Fernand extends his hand to Jean-Paul) Tu es un bon ami, Jean-Paul.

JEAN-PAUL

(smiling) Hush! Hush! I am doing this for them, not for you. *(shakes hands with Fernand)*

FERNAND

(laughing) Eh bien then, monsieur, for my dear little students I accept and I thank you.

(Fernand turns and sees the empty piano bench. He suddenly looks sullen and dejected.)

JEAN-PAUL

(seeing Fernand's expression) C'est ce qu'elle aurait voulu.

FERNAND

I know. This is what she wanted all along.

Scene 3

JEAN-PAUL, PITOU, FERNAND, GEORGE

(At Jean-Paul's. A large room almost empty. placing the armchairs in the room. Pitou is practicing L'agneau et la Violette loudly. Her voice is clearly much stronger, but still not perfect.)

PITOU

(Alone, Pitou looks around assuring herself that nothing more needs to be done) J'ai fini, m'sieur; tout est déméangé.

JEAN-PAUL

(from the hallway) Are you sure?

PITOU

J'ai laissé les deux chaises que tu m'avais dit. *(picking up the cross)* Y a plus rien que la croix à accrocher. Tu veux que je le fasse?

JEAN-PAUL

No, I'll do it myself. *(he appears in shirtsleeves)*

PITOU

Let me do it! Tu vas te salir.

JEAN-PAUL

No, you could fall and hurt yourself.

PITOU

Ben quiens! Toi itou, tu vas te faire mal, si tu tombe! Don't worry! Come on, I can do it.

JEAN-PAUL

(laughing) D'accord. Mais je vais t'aider.

(Jean-Paul holds the cross, hammer and nail as Pitou climbs up onto the stool. Pitou hangs the cross and jumps down on her own. She looks around the room, satisfied with her work.)

PITOU

Dites donc, m'sieur, on va être extra icitte, hein?

JEAN-PAUL

I hope it's crowded! In any case, it's better than nothing.

PITOU

C'est toujours ben mieux que de courir les rues pis d'être ignorant toute notre vie.

JEAN-PAUL

(laughing) Certes! *(looking around himself)* Well, there's nothing left to do but wait for Fernand. He may have some suggestions for us. *(offering money to Pitou)* Tiens, voilà pour ta peine.

PITOU

(refusing) Non, non, merci ben. J'en veux pas.

JEAN-PAUL

Why not?

PITOU

(straightforward) C'est une peine que je me donnerais bien tous les jours si ça pouvait faire ouvrir une école à chaque fois.

JEAN-PAUL

(surprised) You're a brave young girl, Pitou. Come on; take it now so I can finish getting ready for the schoolmaster's arrival.

PITOU

(insistent) Non, non, merci ben!

JEAN-PAUL

(putting the money in her hand) Look, if you don't want to keep the money for yourself, you can give it to one of your little friends. *(exits)*

PITOU

(turning the money between his fingers) Viande! He gave me a dollar! Ca doit être un millionaire! Il fait une école dans son salon pis y m'donne un dollar pardessus le marché pour avoir charrié cinq ou six chaises! There aren't many that would do that... Pis à

c't'heure, j'suis ben ami avec lui... I'm the "chum" of a millionaire! Ca va peut-être paraître dans les gazettes... avec nos photos!! M'sieur Rouvière, le millionaire et son "chum" Pitou Lacitrouille!

JEAN-PAUL

(returning) I thought of something, Pitou. Tu ne ferais pas mal d'aller chez monsieur Marchand et de lui dire de me livrer aujourd'hui ou demain le plus tard les chaises que je lui ai commandés.

PITOU

I'll go now and tell him, m'sieur. *(stops in the doorway)* Oh! Dites donc, m'sieur?

JEAN-PAUL

Quoi, Pitou?

PITOU

Tu sais, on peut acheter que'quechose de beau avec un dollar!

JEAN-PAUL

That depends on taste...

PITOU

Hmmm... I want to keep my dollar to buy a present for the master when he opens the school!

JEAN-PAUL

(touched) T'as une noble pensée, Pitou. Cela prouve ton bon cœur. But you will not get much with one dollar.

PITOU

(distressed) Ah non!

JEAN-PAUL

Eh bien, écoute. Buy yourself some sweets with this money and the day of the opening of the school, I'll give you a present that you can offer to the master on behalf of all of the students.

PITOU

(joyful) Vrai?

JEAN-PAUL

Je te le promets.

PITOU

Pis j'peux dépenser mon dollar par-dessus le marché?

JEAN-PAUL

Oui, oui.

PITOU

(excited) Ah ben, tourniquette! I'll go run your errand now, m'sieur. *(exits running)*

JEAN-PAUL

(alone) Pauvres enfants! See how they show their gratitude for what we do for them? Quelle leçon pour les grandes personnes! On the one hand, the impartiality, the unconscious generosity of the youth, on the other, the jealousy, the petty calculations of reason... How that puts things in perspective... *(a knock, he goes to open the door)*

FERNAND

(Fernand enters and looks around) Ah! Bonjour, Jean-Paul.

JEAN-PAUL

Bonjour, mon ami. *(shaking Fernand's hand)* Et bienvenue dans ta nouvelle école, maître Bernier.

FERNAND

Merci. The room is already empty! You haven't wasted any time.

JEAN-PAUL

"Never put off until tomorrow what you can do today"! Also, I'm waiting for the chairs and desks. Il va falloir les mettre en place. You should take a look at the office! I've set up a desk in there for you as well.

FERNAND

What you are doing here... it's remarkable. Je ne peux pas te remercier assez.

JEAN-PAUL

(laughing) You can thank me by making sure these children don't have to speak "Parisian-French"!

(Fernand exits, laughing, to see the office.)

(Jean-Paul goes about checking the windows and straightening the two chairs Pitou placed in the room. A knock. Jean-Paul goes to open the door and finds himself face to face with George.)

JEAN-PAUL

(taken aback) Hein? Monsieur Bostock?... Vous êtes ici, monsieur?

GEORGE

(in the doorway) Yes, pardon me. May I speak avec vous?

JEAN-PAUL

To me?

GEORGE

Please.

JEAN-PAUL

Ah... Entrez.

(George enters the room, looking very official, but clearly uneasy.)

(Fernand appears on the threshold between the hallway and the room. He sees George, who has his back to him and hides himself behind the wall separating the two spaces. Jean-Paul hasn't seen him either as he was shutting the door.)

(Jean-Paul offers George a seat but he refuses. The two men stand.)

JEAN-PAUL

(coldly) Je vous écoute, monsieur.

GEORGE

Pardon me. First I want to talk to you... comme deux gentlemen. I do not know you well... mais... I am... happy if... my friendship pour vous...

JEAN-PAUL

Si je vous comprends bien, vous m'offrez votre amitié?

GEORGE

Yes.

JEAN-PAUL

Et à quel titre? Because after all, monsieur, I don't know you.

GEORGE

In our earlier meetings, you spoke harshly against me et moi pour vous, but to... remove the hate between us... je voudrais... that you shake my hand...

JEAN-PAUL

My dear monsieur, you chosen a very weighty word – hate... Nous nous sommes rencontrés une ou deux fois, et dans l'emportement de la discussion nous avons peut-être échangé quelques mots aigres-doux, mais ce n'est pas suffisant pour nous haïr. The collision of two contrary opinions often causes misunderstandings, but it's absurd to aggravate them without cause. I have no real animosity against you, and as proof I offer you my hand.

GEORGE

(shaking his hand) Oh! I am greatly relieved. *(He sits. Jean-Paul does the same.)* Voulez-vous permit me to ask a small question?

JEAN-PAUL

Faites, monsieur.

GEORGE

You are returning dans le Québec?

JEAN-PAUL

Oui, monsieur, à Montréal. Je suis ici pour mes vacances seulement.

GEORGE

Have you known mister Bernier long?

JEAN-PAUL

Oui, pour plusieurs années. Most of my life in fact. La maison Bernier a toujours été comme une deuxième maison pour moi.

GEORGE

(softly) Very well. So I am here to tell à vous... that you are... in trouble... with the government of Ontario...

JEAN-PAUL

Je ne comprends pas.

GEORGE

You see, the government has heard talk que vous... are opening a school for the French. The law, therefore, permits me de vous arrêter.

JEAN-PAUL

Arrest me?

GEORGE

(with commiseration) Yes. For breaking the law. Je pas vouloir... you to get in trouble and I am trying to warn you before it is too late.

JEAN-PAUL

(ironically) C'est très gentil à votre part.

GEORGE

What's more, I have a proposition pour vous.

JEAN-PAUL

Ah? Une proposition?

GEORGE

Yes. If you leave demain à Montréal... et pas return dans Ontario... well, the government would be content and would make to you a gift.

JEAN-PAUL

Un cadeau?

(With a large smile, George pulls an envelope out of his jacket and holds it out to Jean-Paul.)

GEORGE

Yes. A small sum, enough to comfortably cover your expenses. You know.

(Silence. Jean-Paul says nothing and does not take the envelope. George starts to get restless and stands up, still awkwardly holding the envelope in front of him in Jean-Paul's general direction.)

GEORGE

Well, what do you say to my proposition?

FERNAND

(revealing himself) He says nothing! How dare you come here after all you have done!

(Pitou enters without knocking, speaking as she comes into the room.)

PITOU

M'sieur Marchand says he'll send the chairs around this afternoon, m'sieur. *(she stops in her tracks when she sees Bostock)*

(Beat. George quickly stuffs the envelope back into his breast pocket.)

PITOU

(aside) Y doit s'passer qulque chose... Le Bostock a pas l'air aplomb dans ses culottes!

GEORGE

(recognizing her) Oh yes! Your petit ami...! *(offering her a dollar)* Here, mon fille, to buy candies.

PITOU

No, thank you. Take your money and open our schools with it. That'd make us happy.

GEORGE

(smiling, uneasy) Oh!!!

JEAN-PAUL

(to Pitou) Bien ça, Pitou.

PITOU

(quietly, to Jean-Paul) Qu'osqu'y y prend donc lui? Last time he wanted to hit me and now he wants to give me money?

JEAN-PAUL

(smiling) Chut!

FERNAND

(seething) You offer friendship? Is that your idea of a sick joke?

GEORGE

(stammering, to Jean-Paul) Mais il ne fut fait pour vous...

FERNAND

(moving towards George) Clearly it wasn't meant for me. You are no friend of mine. You know, the next time you try to bribe someone, you should make sure the son of the woman you killed is not in the next room!

GEORGE

(imploring) C'était pas ma faute!

FERNAND

If you hadn't argued with her, she might still be alive!

GEORGE

(calmly) I am sorry your mother died. *(Beat)* But she was wrong.

FERNAND

Sorry? You took my mother, you took my job and now you are trying to take my friend. You

-

GEORGE

(interrupting) That's not fair. Vous savez que I didn't want it to come to this. And you know I could have arrested you too. Je peux encore!

FERNAND

Is that a threat?

GEORGE

No. Vous savez je ne ferais pas ça.

FERNAND

Why? Because you killed my mother or because you think you're one of us?

GEORGE

Leave it alone.

FERNAND

Seuelement parce que votre mère étair française ne signifie pas que vous êtes. If you were French, you wouldn't be supporting this law. You wouldn't be doing any of this! Si vous étiez Français, vous auriez appris la langue. Can you tell me why you didn't?

GEORGE

Fernand, stop.

FERNAND

Are you trying to stop all the French Canadians from learning French to level the playing field?

GEORGE

I can't -

FERNAND

(interrupting) Quoi? Vous pouvez pas quoi?

GEORGE

(bursts) I never learned because she left us! Voilà! Ma mère nous a abandonnés... and we have no idea why! I learned English from my father and learned to hate everything that was French. When you came into my office with your petition I thought it was a joke. The idea that a group of French could be that organized? Ha! But then we talked. I remembered how much my father loved my mother before she left us. I thought maybe, just maybe, it was possible to learn, to understand, to feel connected. But then the law was passed. The jeers, the stares, the abuse I have suffered at the hands of your precious French Canadians... I made a mistake. It is not possible.

(Pause.)

(menacingly) You are right, I never will be one of you. *I learned my lesson.* And now so will you. No matter how hard you try to keep your schools, your children will not speak French.

(Fernand remains silent, stunned. Jean-Paul sees his reaction and takes up the challenge set out by George.)

PITOU

(visibly upset) Oh non!

JEAN-PAUL

Ah! Your deception has been forgotten in the sting of impotent rage. Nos enfants ne parleront pas français, dites-vous? Eh bien, qui va les arrêter?

GEORGE

Law 17!

JEAN-PAUL

Law 17! Ha! Nous n'irons jamais. Although you appear to be agreeable and come under the pretext of loyalty, we will not give up the only heritage that was left to us: the pride of our rights.

GEORGE

Your rights! Which ones?

JEAN-PAUL

Ceux de la langue française!

GEORGE

The French language does not have rights!

(Fernand seems to come back to himself.)

FERNAND

(resolved) No rights! Ha! C'est donc dire que vous ne regarder les traités conclus entre nos aïeux et les vôtres que comme des "chiffons de papier"! Comment vous avez tort...

GEORGE

What treaties?

FERNAND

(gaining confidence) You truly are ignorant, monsieur. Eh bien, la Capitulation de Québec, qu'en faites-vous? And does clause 3 of the Acte de la Confédération not summarize the guarantees of the French Canadians to their language and customs?

GEORGE

The conquered country has no rights!

JEAN-PAUL

Vous en revenez encore à la triste devise de notre ennemi: "Might is right". You seem to forget that French Canada was never conquered; it was sold. Demandez donc à l'histoire s'il ne'est pas vrai que sans les Canadiens-français vous ne paieriez pas aujourd'hui vos taxes à

Ottawa, mais à Washington? When the United States offered bribes to declare independence, the French Canadians refused. Nous ne sommes pas partis.

GEORGE

(out of arguments) Well!... You stay dans le Québec and leave Ontario alone.

FERNAND

Ne dirait-on pas que les Canadiens-français sont des intrus dans l'Ontario? Ne sont-ce pas nos ancêtres qui ont découvert et défriché aux trois quarts cette province? Ne sont-pas nos generations qui ont le plus aidé à son bien-être materiel? Did you truly believe that after being in battle that the French Canadians would bow respectfully to your fanaticism?

GEORGE

These claims will cause conflict and hostility. This is the death of tolerance.

FERNAND

Il n'est pas question de tolerance, monsieur, mais de justice. Nous réclamons simplement ce qui nous est dû. And in spite of you, we will speak French!

PITOU

And never speak english!

JEAN-PAUL

You can hold him to that, monsieur Bostock. La langue française continuera de rayonner au Canada aussi longtemps que notre race aura la fierté de ses origines.

GEORGE

Ontario is the master and you will obey.

FERNAND

Dans l'Ontario, comme dans le Québec, nous n'avons d'ordre à recevoir de personne. Nous sommes ici chez nous! Français nous sommes. Français nous resterons.

(Standing before George they all repeat with fervour Fernand's in a gesture of fraternal solidarity.)

ALL

Français nous sommes. Français nous resterons.

Epilogue

PITOU, MADELEINE

(Pitou, alone on stage, sits down at the piano. She opens the sheet music and begins to play. She sings, clearly, beautifully. Madeleine appears at the back of the stage and watches Pitou. At some point, Madeleine joins in, unnoticed by Pitou. They finish the song together.)

Reprise of L'agneau et la Violette by Armand Leclaire

-- "Tu sais par ta modestie
T'attirer la sympathie,
Dit en bëlant
L'agneau galant,
Et ten parfum, ma belle,
Est pour moi chose nouvelle."
Ce disant il se couche auprès
Et humant son souffle frais
Lui fait une cour pressante,
Ne songeant plus à brouter
Mals à se faire écouter.
"Un baiser, ma charmante...?"
Dit-il, très doux,
En ployant les genoux
Notre agneau perdait la tête,
Et, malgré sa douceur,
Il fit peur
A la violette
Qui n'osant refuser
Un baiser,
Ouvrit très large sa corolle
Sans dire un mot.

(Lights fade out)

THE END

Appendix C

List of Armand Leclaire's published works

http://phvc.ca/index.php/Armand_Leclaire

This article has provided the small amount of information that I have on Armand Leclaire. This information has been the starting point for my bibliographical research on the playwright.

Newspaper Publications:

The following are poems and lyrics that Leclaire wrote and were published in a variety of newspapers. These are the sources for the lyrics I plan to incorporate into the play.

“Le chanson du Père Jos” in *Canada qui chante revue musicale, artistique, littéraire, illustrée* Montréal : Vol. 1, no 6 (Juin 1927), p. 9 PER C-581

“Les chansons de la Revue Hollywood – Montréal– Paris/ Charles de Roche, Armand Leclaire, Ernest Loiselle in *Canada qui chante revue musicale, artistique, littéraire, illustrée* Montréal : Vol. 2, no 2 (février 1928), p. 10 PER C-581

“Dans les coulisses” in *Canada qui chante revue musicale, artistique, littéraire, illustrée* Montréal : Vol. 2, no 3 (mars 1928), p. 3 PER C-581

Image: “M. Armand Leclaire, du Théâtre Saint-Denis” in *Canada qui chante revue musicale, artistique, littéraire, illustrée* Montréal : Vol. 3, no 12 (décembre 1929), p. 1 PER C-581

“Le rêve éternel: dialogue fantastiste” in *Le Passe-temps* Montréal Vol. 15, no 361 (23 janvier 1909), p. 21 PER P-26 MIC A1622

“Rêve de Breton” in *Le Passe-temps* Montréal Vol. 15, no 366 (3 avril 1909), p. 141 PER P-26 MIC A1622

“Horizons de rêve” in *Le Passe-temps* Montréal Vol. 15, no 368 (1 mai 1909), p. 189 PER P-26 MIC A1622

“La sentinelle” in *Le Passe-temps* Montréal Vol. 15, no 370 (29 mai 1909), p. 237 PER P-26 MIC A1622

“Les deux mourants” in *Le Passe-temps* Montréal Vol. 27, no 693 (22 octobre 1921), p. 385 PER P-26 MIC A1622

“Frissons de poète” in *Le Passe-temps* Montréal Vol. 15, no 375 (7 août 1909), p. 357 PER P-26 MIC A1622

“La rançon d’un cœur” in *Le Passe-temps* Montréal Vol. 15, no 379 (2 octobre 1909), p. 453 PER P-26 MIC A1622

“Rêve bleu” in *Le Passe-temps* Montréal Vol. 15, no 381 (30 octobre 1909), p. 501 PER P-26 MIC A1622

“Extrait de ‘Iéna’” in *Le Passe-temps* Montréal Vol. 15, no 383 (27 novembre 1909), p. 546 PER P-26 MIC A1622

“La romance du soldat” in *Le Passe-temps* Montréal Vol. 16, no 387 (22 janvier 1910), p. 22 PER P-26 MIC A1622

“A celle qui me lit” in *Le Passe-temps* Montréal Vol. 16, no 399 (9 juillet 1910), p. 262 PER P-26 MIC A1622

“L’absence” in *Le Passe-temps* Montréal Vol. 16, no 402 (20 août 1910), p. 321 PER P-26 MIC A1622

“Stances sur la mort de Mlle Ethel Johnson” in *Le Passe-temps* Montréal Vol. 16, no 404 (17 septembre 1910), p. 362 PER P-26 MIC A1622

“Sur une fleur desséchée” in *Le Passe-temps* Montréal Vol. 16, no 406 (15 octobre 1910), p. 402 PER P-26 MIC A1622

“Le bohème d’un cœur” in *Le Passe-temps* Montréal Vol. 17, no 416 (4 mars 1911), p. 77 PER P-26 MIC A1622

“A l'éternel” in *Le Passe-temps* Montréal Vol. 17, no 421 (13 mai 1911), p. 178 PER P-26 MIC A1622

“Victor Hugo chez Concordia: parodie” in *Le Passe-temps* Montréal Vol. 22, no 545 (12 février 1916), p. 57 PER P-26 MIC A1622

“En traîne sauvage” in *Le Passe-temps* Montréal Vol. 22, no 546 (26 février 1916), p. 78 PER P-26 MIC A1622

“La prohibition: Gazette rimée” in *Le Passe-temps* Montréal Vol. 34, no 807 (novembre 1928), p. 162 PER P-26 MIC A1622

“Voyage de Noces: Gazette rime” in *Le Passe-temps* Montréal Vol. 22, no 555 (1 juillet 1916), p. 258 PER P-26 MIC A1622

“Au coin de ton cœur” in *Le Passe-temps* Montréal Vol. 22, no 561 (23 septembre 1916), p. 361, 366-367 PER P-26 MIC A1622

“La trinité municipale” in *Le Passe-temps* Montréal Vol. 22, no 561 (23 septembre 1916), p. 377 PER P-26 MIC A1622

“Fable futuriste: Vers à dire” in *Le Passe-temps* Montréal Vol. 22, no 562 (7 octobre 1916), p. 398 PER P-26 MIC A1622

“Laval et la police: Gazette express” in *Le Passe-temps* Montréal Vol. 22, no 563 (21 octobre 1916), p. 418 PER P-26 MIC A1622

“La Tramwaylisation: monologue” in *Le Passe-temps* Montréal Vol. 22, no 564 (4 novembre 1916), p. 437-438 PER P-26 MIC A1622

“La trêve” in *Le Passe-temps* Montréal Vol. 22, no 565 (18 novembre 1916), p. 446 PER P-26 MIC A1622

“Noël sanglant: chanson vécue” in *Le Passe-temps* Montréal Vol. 22, no 567 (16 décembre 1916), p. 481, 487-489 PER P-26 MIC A1622

“Souhaits du Nouvel An” in *Le Passe-temps* Montréal Vol. 22, no 568 (30 décembre 1916), p. 517 PER P-26 MIC A1622

“Conte inachevé” in *Le Passe-temps* Montréal Vol. 23, no 569 (13 janvier 1917), p. 18 PER P-26 MIC A1622

“La grippe espagnol” in *Le Passe-temps* Montréal Vol. 24, no 617 (16 novembre 1918), p. 458 PER P-26 MIC A1622

“Nos p’tits chars” in *Le Passe-temps* Montréal Vol. 24, no 618 (30 novembre 1918), p. 478 PER P-26 MIC A1622

“L’agneau et la voilette: monologue pour jeune fille ou enfant” in *Le Passe-temps* Montréal Vol. 25, no 632 (14 juin 1919), p. 222 PER P-26 MIC A1622

“Titoine en ville: monologue inédit” in *Le Passe-temps* Montréal Vol. 26, no 649 (7 février 1920), p. 68 PER P-26 MIC A1622

Plays:

Although Leclaire wrote close to forty plays, very few of them were ever published. I have been able to access and read the following plays:

Entre Deux Civilisations, (Montreal: Editions Edouard Garand, 1928).

Le Petit Maitre d’Ecole. (Montreal: Editions Edouard Garand, 1929).

Le Menestrel: Un Acte en Vers, (Montreal: Editions Edouard Garand, 1931).

Laurier, (Self published edition, 1921).

Appendix D

Newspaper Articles:

These newspaper articles span from 1913 to 1916. The articles discuss either the language rights battle in the Ontario school system or Leclaire's original production of *La petite maitresse d'ecole*. The articles are from the Francophone newspaper *Le Droit* and the Anglophone newspaper *The Ottawa Citizen*, both newspapers published in Ottawa. *Le Droit* was founded in 1913 in response to Regulation 17 in order to give voice to the Franco-Ontarien population. Today it is the only Francophone daily newspaper in Ontario. The articles are listed in chronological order.

Le Droit:

"Les Commissions Scolaires," *Le Droit*, March 17, 1913, 1.

"Nos droits et nos devoirs," *Le Droit*, March 18, 1913, 1.

"Le Bi-linguisme," *Le Droit*, April 1, 1913, 1.

"A PROPOS D'ECOLES," *Le Droit*, April 1, 1913, 1.

"The School Question," *Le Droit*, April 2, 1913, 1.

"A qui appartient l'ecole?" *Le Droit*, April 2, 1913, 1.

"LA LANGUE MATERNELLE," *Le Droit*, April 3, 1913, 1.

"LES MAITRES DELEGUES DES PARENTS," *Le Droit*, April 7, 1913, 1.

"LE PRETRE DANS L'ECOLE," *Le Droit*, April 8, 1913, 1.

"LE GRAND RALLIEMENT CANADIEN-FRANCAIS," *Le Droit*, April 14, 1913, 1.

"L'EDUCATION NATURELLE A L'ECOLE," *Le Droit*, April 15, 1913, 1.

“LES COMMISSAIRES D’ECOLES,” *Le Droit*, April 18, 1913, 1.

“TOUS LES ELEVES QUITTENT LES CLASSES,” *Le Droit*, April 25, 1913, 1.

“LA LUTTE POUR LES ECOLES BILINGUES: Nouveaux details sur les exploits des Inspecteurs protestants et de leurs Amis les Anglificateurs,” *Le Droit*, May 2, 1913, 1.

“TROP DE FRANCAIS A L’ECOLE: Voila bien ce que pretendent les inspecteurs qui veulent nous dicter comment elever nos enfants,” *Le Droit*, May 3, 1913, 1.

“LE FRANCAIS, LANGUE UNIVERSELLE,” *Le Droit*, May 6, 1913, 1.

“LA PENSEE FRANCAISE,” *Le Droit*, May 7, 1913, 1.

“RESTONS FRANCAIS,” *Le Droit*, July 28, 1913, 1.

“5,000 CANADIENS-FRANCAIS AU PIED DE STE ANNE,” *Le Droit*, July 28, 1913, 1.

“PREJUGES DE RACES,” *Le Droit*, August 12, 1913, 1.

“CROIS OU MEURS!” *Le Droit*, August 17, 1913, 1.

“L’ORANGISME ET LE FRANCAIS,” *Le Droit*, August 20, 1913, 1.

“L’EDUCATION POPULAIRE,” *Le Droit*, August 25, 1913, 1.

“LA LANGUE FRANCAISE,” *Le Droit*, August 25, 1913, 1.

“ANGLAIS ET CANADIENS-FRANCAIS,” *Le Droit*, August 28, 1913, 1.

“PAS DE FAIBLESSES!!” *Le Droit*, August 29, 1913, 1.

“L’etude chez les jeunes,” *Le Droit*, September 3, 1913, 1.

“LA LUTTE POUR LES ECOLES BILINGUES: Les Canadiens francais du Nouvel Ontario sont bien decides a defender leurs droits envers et contre nous,” September 3, 1913, 1.

“POURQUOIS PAS EN FRANCAIS,” *Le Droit*, July 15, 1915, 1.

“L’imbroglio scolaire a Ottawa,” *Le Droit*, January 7, 1916, 1.

“LES FEMMES SONT A L’ECOLE GUIGES,” *Le Droit*, January 7, 1916, 6.

“C’est pourtant bien naturel,” *Le Droit*, January 8, 1916, 1.

“Autour de l’ecole Guiges,” *Le Droit*, January 10, 1916, 1 & 10.

“NOUS RESTONS LES MAITRES,” *Le Droit*, January 10, 1916, 6.

“L’Association d’Education repond a M. Charbonneau,” *Le Droit*, January 12, 1916, 4.

“FIERE PROTESTATION DES INSTITUTRICES,” *Le Droit*, January 13, 1916, 1.

“A MEDITER,” *Le Droit*, January 14, 1916, 1.

“CONGRES DES CANADIENS FRANCAIS D’ONTARIO,” *Le Droit*, January 15, 1916, 1.
 “FEMMES HEROIQUES,” *Le Droit*, January 15, 1916, 4.
 “Un echafaudage demoli,” *Le Droit*, January 16, 1916, 1.
 “UNE FIERE PROTESTATION,” *Le Droit*, January 19, 1916, 6.
 “A qui la faute?” *Le Droit*, January 23, 1916, 1.
 “BELLE MANIFESTATION POUR LES FRANCO-ONTARIENS,” *Le Droit*, January 24, 1916, 1.
 “Un defenseur du francais,” *Le Droit*, January 26, 1916, 5.
 “Le ‘Daily News’ et le bilinguisme,” *Le Droit*, January 27, 1916, 1.
 “De nouveaux mediateurs,” *Le Droit*, January 31, 1916, 1.
 “LES ENFANTS D’ECOLES A L’HOTEL-DE-VILLE,” *Le Droit*, February 1, 1916, 1.
 “What the French-Canadians do want,” *Le Droit*, February 3, 1916, 1.
 “Crois ou meurs! Anglicise-toi ou creve!” *Le Droit*, February 4, 1916, 1.
 “La lutte bilingue dans l’Ontario,” *Le Droit*, February 7, 1916, 1.
 “NOUVELLE ET ELOQUENT PROTESTATION CONTRE LES PERSECUTEURS DU BILINGUISME: Deux resolutions de protestation,” *Le Droit*, February 7, 1916, 1.
 “2500 CONTRIBUABLES A L’HOTEL DE VILLE,” *Le Droit*, February 8, 1916, 1.
 “Lutte contre le francais,” *Le Droit*, February 9, 1916, 1.
 “UN AVERTISSEMENT A TOUS LES INSTITUEURS,” *Le Droit*, February 10, 1916, 1.
 “What the French-Canadians do want,” *Le Droit*, February 11, 1916, 1.
 “Le congress des Canadiens-Francais,” *Le Droit*, February 12, 1916, 1.
 “ASSEMBLEE ORAGEUSE A K’HOTEL-DE-VILLE,” *Le Droit*, February 12, 1916, 1.
 “LES ENFANTS D’ECOLES AU PARLEMENT,” *Le Droit*, February 12, 1916, 6.
 “Une estrange decision,” *Le Droit*, February 14, 1916, 1.
 “La langue et le droit naturel,” *Le Droit*, February 14, 1916, 1.
 “La langue et le droit naturel,” *Le Droit*, February 15, 1916, 7.
 “LE QUARTRIEME CONGRES DES CANADIENS-FRANCAIS ONTARIENS,” *Le Droit*, February 16, 1916, 1 & 5.
 “La langue Francaise dans les ecoles separees d’Ontario,” *Le Droit*, February 17, 1916, 1.

“UNE FIERE REPONSE,” *Le Droit*, February 17, 1916, 6.
 “AUTOUR DE LA QUESTION BILINGUE,” *Le Droit*, February 18, 1916, 1.
 “UNE VOIS AUTORISEE DU CONGRES D’OTTAWA,” *Le Droit*, February 19, 1916, 5.
 “Le desaveu du reglement XVII,” *Le Droit*, February 21, 1916, 1.
 “LA LANGUE ET LE DROIT NATUREL,” *Le Droit*, February 21, 1916, 1.
 “Campagne de mensonges,” *Le Droit*, February 23, 1916, 1.
 “REQUETE AU GOUVERNEMENT D’ONTARIO,” *Le Droit*, February 23, 1916, 1.
 “Le bilinguisme dans l’Ouest,” *Le Droit*, February 24, 1916, 1.
 “CHEZ SIR ROBERT LAIRD BORDEN,” *Le Droit*, February 25, 1916, 1.
 “FOR OUR ENGLISH-SPEAKING SYMPATHIZERS,” *Le Droit*, February 26, 1916, 5.
 “Ce blocus commercial,” *Le Droit*, February 28, 1916, 1.
 “ATTENTION BIEN FRANCAISE,” *Le Droit*, February 28, 1916, 1.
 “UNE VOIX ANGLAISE SYMPATHIQUE,” *Le Droit*, February 28, 1916, 1.
 “Les Boches nous sauvent,” *Le Droit*, February 29, 1916, 1.
 “LA PETITE MAITRESSE D’ECOLE,” *Le Droit*, May 27, 1916, 5.
 “La Petite Maitresse d’Ecole,” *Le Droit*, June 5, 1916, 5.
 “La Petite Maitresse d’Ecole,” *Le Droit*, June 6 1916, 5.
 “Les meilleurs sont les Canadiens francais,” *Le Droit*, June 7, 1916, 1.
 “A LA SALLE STE ANNE: La Petite Maitresse d’ecole,” *Le Droit*, June 7, 1916, 2.
 “LA PETITE MAITRESSE D’ECOLE,” *Le Droit*, June 10, 1916, 3 & 5.
 “LA PETITE MAITRESSE D’ECOLE,” *Le Droit*, June 14, 1916, 6.
 “LA PETITE MAITRESSE D’ECOLE,” *Le Droit*, June 15, 1916, 6.
 “LE CANADIEN-FRANCAIS N’EST PAS UN LACHE,” *Le Droit*, June 16, 1916, 6.
 “LA PETITE MAITRESSE D’ECOLE,” *Le Droit*, June 17, 1916, page unknown.
 “LA PETITE MAITRESSE D’ECOLE,” *Le Droit*, June 19, 1916, 3.
 “LA FETE NATIONALE,” *Le Droit*, June 20, 1916, 3.
 “A LA SALLE STE ANNE,” *Le Droit*, June 21, 1916, page unknown.
 “LES FETES DE LA ST-JEAN-BAPTISTE,” *Le Droit*, June 28, 1916, page unknown.
 “LES FETES DE LA ST-JEAN-BAPTISTE,” *Le Droit*, June 29, 1916, page unknown.

“Ecole Guigues,” *Le Droit*, June 30, 1916, page unknown.

“LA PETITE MAITRESSE D’ECOLE,” *Le Droit*, July 10, 1916, 6.

“La Petite Maitresse d’Ecole,” *Le Droit*, July 13, 1916, 6.

Ottawa Citizen:

“—OF THE PARENTS TO TEACHERS,” *Ottawa Citizen*, January 1916, specific date and page unknown.

“THE GUIGUES SCHOOL WELL ENTRENCHED,” *Ottawa Citizen*, January 1916, specific date and page unknown.

“—SSION FORCE ROUTED BY ‘INSURGENTS’ IN ‘BATTLE OF GUIGES SCHOOL-HOUSE’,” *Ottawa Citizen*, January 8, 1916, 7.

“THE GUIGUES TROUBLE NOW IN CHURCHES,” *Ottawa Citizen*, January 10, 1916, 5.

“FERVENT PLEA FOR PEACE IN SCHOOL AFFAIR,” *Ottawa Citizen*, January 25, 1916, 11.

“BELIEVE LOCAL SCHOOL AFFAIR HURTS SERVICE,” *Ottawa Citizen*, February 2, 1916, 2-3.

“—BILINGUAL TEACHERS STRIKE; 17 SCHOOLS IDLE; 4,000 CHILDREN ON STREET,” *Ottawa Citizen*, February 4, 1916, 10.

“—GUAL DAY IN THE CAPITAL, SCHOOL QUESTION TO THE FRONT,” *Ottawa Citizen*, February 12, 1916, 2.

“URGES UNITY IN SCHOOL BATTLE,” *Ottawa Citizen*, February 14, 1916, 3.

“MEMBERS OF PARLIAMENT GIVE SUPPORT TO BILINGUAL CAUSE,” *Ottawa Citizen*, February 15, 1916, 2.

“FRENCH-CANADIAN CONGRESS DECIDES TO CONTINUE THE ONTARIO BILINGUAL BATTLE,” *Ottawa Citizen*, February 16, 1916, 3.

“SCHOOL QUESTION IN FEDERAL ARENA THROUGH THE PETITIONS,” *Ottawa Citizen*, February 18, 1916, 2.

“ASK REPEAL OF LEGISLATION,” *Ottawa Citizen*, February 1916, specific date and page unknown.

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Ireland, King, Defender of the Faith, &c. being the first session of the seventeenth Parliament of Great Britain. Montréal: R. Armour, 1828. <http://eco.canadiana.ca/view/oocihm.21241/2?r=0&s=1> (accessed October 19, 2013).

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"LES FEMMES SONT A L'ECOLE GUIGES," *Le Droit*, January 7, 1916.

"LES ENFANTS D'ECOLE A L'HOTEL-DE-VILLE," *Le Droit*, February 1, 1916.

"A LA SALLE STE ANNE," *Le Droit*, June 7, 1916.

"LA PETITE MAITRESSE D'ECOLE," *Le Droit*, June 14, 1916.

"BELIEVE LOCAL SCHOOL AFFAIR HURTS SERVICE," *Ottawa Citizen*, February 2, 1916.