

ZERO TOLERANCE AND OTHER PLAYS

## **Social Fictions Series**

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The *Social Fictions* series emerges out of the arts-based research movement. The series includes full-length fiction books that are informed by social research but written in a literary/artistic form (novels, plays, and short story collections). Believing there is much to learn through fiction, the series only includes works written entirely in the literary medium adapted. Each book includes an academic introduction that explains the research and teaching that informs the book as well as how the book can be used in college courses. The books are underscored with social science or other scholarly perspectives and intended to be relevant to the lives of college students—to tap into important issues in the unique ways that artistic or literary forms can.

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# Zero Tolerance and Other Plays

*Disrupting Xenophobia, Racism and Homophobia  
in School*

*By*

Tara Goldstein

*Ontario Institute for Studies in Education, University of Toronto, Canada*



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## INTRODUCTION

This book presents three research-based plays on the themes of racism, xenophobia and homophobia that can be used by teachers, teacher educators and others who work with youth in schools. The plays will also interest university instructors who are teaching courses in anthropology, cultural studies, diaspora studies, equity studies, immigration studies, sexual diversity studies, sociology, and women's studies as a resource to provoke reflection and discussion about the experiences of marginalized families in North America. In creating the plays, I worked with the approaches of performed ethnography and research-informed theatre, which has allowed for rich readings, performances and discussions of all three plays.

The world of performed ethnography and research-informed theatre attracts a variety of people from different backgrounds. This includes playwrights who are looking for ways to investigate a particular aspect of the human condition or a particular moment of human history that can be dramatized and performed for an audience. This also includes academic researchers working in a range of fields – including anthropology, sociology, psychology, education, health care, women's studies, justice studies, ethnic studies, cultural studies, political science, journalism, human communication and performance studies – seeking an effective way of sharing their research findings with audiences both within and outside of the academy.<sup>1</sup> I am both: a playwright and an academic.

I wrote my first research-informed play, *Hong Kong, Canada*,<sup>2</sup> in the late 1990s as an early-mid-career academic who had been formally trained in an anthropological research method known as critical ethnography. While the work of ethnography is to describe a culture or a way of life from the point of view of those who are living it, critical ethnography attempts to get beyond people's daily assimilated experiences to expose the ways in which institutional power impacts on everyday life.

For the first twelve years of my academic life, I engaged in traditional critical ethnographic research in the field of education. I undertook two critical ethnographic studies on the subject of teaching

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and learning in multilingual, multicultural, and multiracial classrooms.<sup>3</sup> However, by the late nineties, I began to experiment with transforming the findings of my ethnographic research into play scripts that could be read aloud by a group of participants or performed before audiences. I called my work ‘performed ethnography’, and soon learned that what I was writing was also known as ‘performance ethnography’ and ‘ethnodrama’.

The term ‘performance ethnography’ has been used by American sociologist, Norman Denzin (2003) to refer to performances that ethnographers stage from their interviews and observation field notes. The term ‘ethnodrama’ has been used by American researcher and theatre artist, Johnny Saldaña. He describes *ethnodrama* as a dramatic script that consists of significant selections of narrative that have been collected through interviews, observation field notes, journal entries, diaries, media articles and court proceedings (Saldaña, 2005). For Saldaña, ethnodrama is different from *ethnotheatre*, which uses the traditional craft and artistic techniques of theatre production to mount a live performance event of research participants’ experiences and/or a researcher’s interpretation of data. In ethnotheatre, the fieldwork conducted by a researcher is preparation for a theatrical production.

Although the terms ‘performance ethnography’, ‘ethnodrama’ and ‘ethnotheatre’ are widely used in social science arts-based research conversations, I still prefer my own term *performed ethnography* because it suggests that I have deliberately written my ethnographies in the form of a play script so that they can be read out collectively, performed and discussed by others.

## THE PLAYS

### *Zero Tolerance (2008)*

In May 2007, 15 year-old high school student, Jordan Manners was shot and killed in the hallway of his Toronto school. One month later, the Toronto District School Board commissioned an investigation into school safety, which resulted in a four-volume 595-page report entitled *The Road to Health*. The report was released to the public on



January 10, 2008, at a press conference convened by the Director of the Toronto District School Board.

One month after that, in February 2008, I adapted *The Road to Health* into a 30-minute performance script to provoke discussion about the investigative report among teacher candidates and teacher educators in Toronto. The script, directed by MA student and theatre artist, Jocelyn Wickett, was performed in September 2008, for 500 teacher candidates at the Ontario Institute for Studies in Education (OISE)'s annual Safe Schools Conference.

Adapting the four-volume report into a 30-minute performance piece for teacher candidates was challenging. When I began writing the script, the report had already begun to be discussed in the local media and in neighbourhood community forums. One of my first adaptation decisions was to include public responses to the report, as well as excerpts from the report itself, in the performance script.

A second early adaptation decision was imagining the audience that would be engaging with the performance script. OISE's annual Safe Schools Conference for initial teacher education students was an ideal venue for a performance of *The Road to Health*, so I decided to write the script for an audience of teacher candidates and their teacher educators, who were my colleagues at OISE. These two early decisions provided me with several characters for the script: a media reporter and a group of five new teachers.

A third early decision was to write myself into the script, by giving myself the role of narrator. I made this decision because I felt it was important to remind the audience that the performance they were about to see was an *interpretation* of the report, only one of many that had been made by a number of educators, community leaders, government officials and the media since the report had been released. As contemporary researchers have been writing for decades now, writing up research data is an interpretative, subjective, value-laden project (see for example, Behar, 1995; Clifford, 1983; Clifford & Marcus, 1986; Goldstein, 2008). I wanted my audience to remember that the performance was inventing truths about the meaning of the report at the same time as it was attempting to represent truths contained in the report. I used the notion of 'story' to

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do this. The opening monologue sets up the performance as a story that Tara Goldstein, a playwright and teacher educator from OISE, has written based on her reading and understanding of *The Road to Health*.

One of the most difficult tasks of adapting the report for the stage was deciding which aspects of the report to share in the performance. As can be seen from the title of the play, I decided to tell a story about an approach to school safety known as ‘zero tolerance’. The story of zero tolerance is only one of the stories told in the report however, I felt the story of zero tolerance was important because it provided my audience with an understanding of a particular approach to school violence that has not made schools any safer or healthier.

The executive summary of *The Road to Health* begins with a somber reminder of why an investigation into school safety within Toronto schools is necessary.

It is all too easy to forget why we are here: Jordan Manners was five days beyond his fifteenth birthday when he died on May 23, 2007 in the hallway of C.W. Jefferys C.I. Secondary School (“C.W. Jefferys”) as a result of a bullet wound to the chest. ... [we have] carefully laid out the last moments of Jordan’s life as he lay dying in the hallway of C.W. Jefferys to ensure that it is all very real. It is certainly real for those who personally experienced Jordan’s loss and it now should be real for all who claim an interest in the subject matter of this Report: the safety of youth. (p. 1)

In adapting the report for the stage, I agreed with the authors that Jordan Manners’ death needed to be made real for new teachers whose work will involve working towards safer and healthier schools in Toronto. So, like the authors, I also decided to tell the story of the last moments of Jordan’s life after being shot in the hallway of his school. I then decided to have the new teacher characters recount the story of how Jordan was shot and added their responses to the telling of the horrific story. I also added the imagined responses of the high school students who went to school with Jordan. Both the performers

and audience members reported that the story of the shooting of Jordan Manners was the most emotionally powerful part of the performance.

To end the play, I gave a final monologue to the narrator Tara Goldstein. The monologue closed with the question, “How can we do our part at OISE to work against another shooting at a Toronto school?” Each of the five new teachers repeats the same question asking, “How can we do our part?” The call to action for new teachers and teacher educators at OISE to do their part was intended to inspire the audience to take full advantage of the opportunities to learn more about safe school issues and safe school practices at the workshops that immediately followed the performance. Such a call is typical of performed ethnography, which strives to promote dialogue and cultivate new understandings around important social issues (Denzin, 2003; Leavy, 2009).

#### *Lost Daughter (2008)*

*Lost Daughter* is a historical drama that is based on interviews, photos and written documentation about racial/ethnic tensions between Jews and non-Jews in Toronto, Canada, during the summer 1933. It was a summer of intense heat and widespread unemployment. It was also a summer when Gentile youth wore swastika badges to keep the city’s Jews out of Toronto’s public parks and off its beaches.

Imagined as a kind of a sequel to Shakespeare’s *The Merchant of Venice*, a play that is taught in English-speaking secondary schools worldwide, *Lost Daughter* explores what happens to Shylock’s daughter, Jessica after Shakespeare’s play has ended. I had wanted to write *Lost Daughter* ever since I was a high school student myself, in another Canadian city, the city of Montreal. *The Merchant of Venice* was required reading in our grade nine English class and I was chosen to read aloud the part of Shylock. The year was 1971, and the majority of the students in the English class, like me, were of Jewish background. Yet, the binary of Christian forgiveness (most explicitly expressed by Portia’s “quality of mercy” speech) and Jewish revenge (most explicitly symbolized by Shylock’s desire for a pound of flesh) in the play was never

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discussed. At the end of our play reading, the Jewish students in the class were left with the uncomfortable suggestion that Christians were merciful, and Jews, who were vengeful, needed to be punished.

This message contradicted everything I had learned about the deep, rich tradition of Jewish forgiveness, good deeds, and repentance. It also reproduced the kind of anti-Semitism that had been used to justify the extermination of six million Jews in Europe during the Second World War. In our grade nine English class, there were children of Holocaust survivors. What we all needed to learn was how to critique Shakespeare's binary of Christian mercy and Jewish revenge, and how to respond to the xenophobic and anti-Semitic ideas and anti-Semitic talk in *The Merchant of Venice*.

Almost 30 years later, I began writing *Lost Daughter*, which not only engages with the themes of Canadian xenophobia and anti-Semitism in the summer of 1933, but also portrays the rich tradition of forgiveness in Jewish thought and culture. In the summer of 2008, on the 75<sup>th</sup> anniversary of the Christie Pits riot, the play was performed part of the Toronto Fringe Festival.

### *Ana's Shadow (2012)*

The last play in the anthology, *Ana's Shadow*, is a contemporary drama that is a sequel to *Harriet's House*, a play written and performed in 2010. Both *Harriet's House* and *Ana's Shadow* examine the everyday experiences of transnational/transracial adoptive same-sex families. These are experiences that have not yet been widely documented or shared in educational research, nor widely discussed in teacher education classrooms. The research that has informed the plays comes from a set of interviews I conducted with people living in transnational/transracial adoptive same-sex families, as well as from a variety of personal narratives and documentary films about growing up and living in these families.

*Harriet's House* tells the story of Harriet's daughter Luisa, and her return to Bogotá to find her birth mother and connect with her Colombian linguistic and cultural heritage. *Ana's Shadow* picks up the story of Harriet's family three years later, and features the story of Luisa's sister, Ana, a singer-songwriter who has no interest in speaking Spanish with her sister or in returning to her birth

country. Ana performs three original songs in *Ana's Shadow*: "Absent Impact", "Chanting" and "Heaven". All three songs were composed for the play by British singer/ songwriters Chantelle Pike and Hannah Dean of the singing duo, Eyes for Gertrude, and can be heard in a digital recording of a staged reading of *Ana's Shadow* that was produced by my theatre company, Gailey Road Productions, in 2013. The recording is available at [www.gaileyroad.com](http://www.gaileyroad.com)

In choosing to research, write and teach about the lives of people living in transnational adoptive families, I hope not only to inform the work teachers do with these particular kinds of families, but also to inform the work teachers do with many other kinds of families, including: immigrant/newcomer families, mixed-race families, families learning English as a second or additional language, blended families, and families led by grandparents or other family members. In writing and teaching *two* plays, featuring the different experiences of two adopted daughters, I have tried to work against presenting a singular, dominant narrative of the experiences of transnationally adopted same-sex families.

In the last two years, I have begun to document the kinds of conversations and ideas that are provoked when my students read, perform and discuss the scripts. My documentation comes from notes on our class discussions, interviews with my students about the class discussions, and student journal entries and written assignments about their readings of the plays. To date, I have documented my work with the plays with six different classes. All together, 180 students have discussed and written about their work with the plays, and a small group of eight students (from the larger group of 180 students) has been interviewed about their experience of engaging with the play.

The most compelling finding of my research is that the work that the plays do is unpredictable. While my work with the plays sometimes provokes thoughtful reflection from my students about families that are different than their own, it does not always disrupt the prior, sometimes harmful, assumptions my students bring with them to teaching. Yet, within our class discussions, and in response to the journal entries and assignments my students write following our play readings and discussions, I am able to ask questions about

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the ways in which my students are engaging with the plays and the ways in which they are engaging in the project of learning about “Other people’s families”. Sometimes, I am able to raise a new idea, point out a generalization, and disrupt the compelling power of personal experience. In doing so, I am engaging in what educational researcher, Kevin Kumashiro describes as the “ongoing labour of stopping the repetition of harmful ‘knowledges’” in my classroom (2000, p. 43). As well, having my students write journal entries and assignments about their work with the play immediately after our readings and conversations allows me some access to what was not said aloud in our class discussions. This, at times, can deepen my labour.

I hope that you enjoy reading all three plays and that you will want to use them in your own classrooms. If you do and want to share your experiences of working with the plays with me, I would love to hear from you.

All the best,  
Tara Goldstein  
Toronto, Ontario, Canada  
September 2013

## ACKNOWLEDGEMENTS

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## NOTES

- <sup>1</sup> See Saldaña (2005, pp. 10–14), for examples of work in many of these areas.
- <sup>2</sup> *Hong Kong, Canada*, a play about immigration and multilingualism in a Canadian high school.
- <sup>3</sup> The first critical ethnography focused on teaching English as a Second Language to women working in a bilingual Portuguese and English toy factory and was called *Two Languages at Work: Bilingual Life on the Production Floor* (Goldstein 1997). The second focused on teaching and learning in a bilingual Cantonese and English high school, and was called *Teaching and Learning in Multilingual School: Choices, Risks and Dilemmas* (Goldstein 2003) and includes the performed ethnography *Hong Kong, Canada*.

CHAPTER 1

**ZERO TOLERANCE**

A Performance on the Pursuit of Safe Schools  
Responding to the report *The Road to Health* (2008)

By The School Community Safety Advisory Panel that was commissioned by The  
Toronto District School Board

PRODUCTION HISTORY

*Zero Tolerance* was first performed as a staged reading at the Safe Schools Conference at the Ontario Institute for Studies in Education (OISE), University of Toronto on September 27, 2008. The reading was directed by Jocelyn Wickett and the staging that appears in the stage directions in this draft of the script was designed by Ms. Wickett for this inaugural performance. The PowerPoint slide show was designed by Dominique Rivère.

The performance was followed by a set of prepared responses from a panel that featured vice-principal and PhD candidate Dean Barnes from the Halton District School Board, one of OISE's partner school boards; Bev Caswell, an OISE teacher educator; Jeff Kugler, the executive director of OISE's Centre for Urban Schooling, and Charis Lo, a teacher candidate who had participated in the reading. A further two-hour discussion for audience members who wanted to discuss the report in some detail followed the performance. About 30 Bachelor of Education students, also known as teacher candidates, attended this discussion. Other teacher candidates at the Safe Schools Conference attended workshops on peace building, conflict resolution, and peer mediation that provided opportunities to discuss practical strategies for dealing with some of the issues raised by the performance. The OISE cast who performed the stage reading included:

**Tara Goldstein**

Tara Goldstein

Teacher Educator

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<b>Julian Falconer</b>	Jeff Kugler	Exec Director, Centre for Urban Schooling
<b>Peggy Edwards</b>	Dominique Rivère	Research Officer, Centre for Urban Schooling
<b>Linda McKinnon</b>	Leslie Stewart Rose	Teacher Educator
<b>Teacher 1</b>	Pavlina Michailidis	Teacher candidate
<b>Teacher 2</b>	Issac Thomas	Teacher candidate
<b>Teacher 3</b>	Richard Ammah	Teacher candidate
<b>Teacher 4</b>	Charis Lo	Teacher candidate
<b>Teacher 5</b>	Keisha Morgan	Teacher candidate
<b>Principal</b>	Camille Dionne-West	Teacher candidate
<b>Parent 1</b>	Nicole West-Burns	Research Officer, Centre for Urban Schooling
<b>Parent 2</b>	James Berrigan District Board	Secondary Teacher, Toronto
<b>Parent 3</b>	Beverly Caswell	Teacher Educator
<b>Media Reporter</b>	Jason Martorino	Teacher candidate
<b>HS Student 1</b>	Kriss-Ann Cousley	Teacher candidate
<b>HS Student 2</b>	Nysha Johnston	Teacher candidate
<b>HS Student 3</b>	Marina Nikolovski	Teacher candidate

DEVELOPMENT HISTORY

The first draft of *Zero Tolerance* was completed in March 2008, shortly after the Toronto District School Board (TDSB) released *The Road to Health*, the report on school safety it commissioned from the School Community Safety Advisory Panel. TDSB high school teacher, Margot Huycke and a group of Bachelor of Education students enrolled in the Schooling and Sexualities course at the Ontario Institute of Studies Education (OISE), University of Toronto read the first draft of the script in March 2008. I revised the script and asked a second group of Bachelor of Education students and their teacher educators at OISE to do a reading of the second draft of the script. The next draft of the script was read with members of OISE's Centre of Urban Schooling and was also revised. The fourth



draft of the script was rehearsed by a group of teacher educators and Bachelor of Education students who had volunteered to perform the script at the OISE Safe Schools Conference on September 27, 2008. After the fifth version of the script was performed at the conference, it was revised once more in response to the feedback I received from the staged reading.

#### A NOTE FROM THE PLAYWRIGHT

In May 2007, 15-year-old high school student, Jordan Manners was shot and killed in the hallway of his Toronto school. In June 2007, the Toronto District School Board commissioned an investigation into school safety, which resulted in a four-volume 595-page report, entitled *The Road to Health*. The report was released to the public on January 10, 2008, at a press conference convened by the Director of the Toronto District School Board.

One month later, in an attempt to provoke discussion about the investigative report among Bachelor of Education students and teacher educators in Toronto, I began to adapt *The Road to Health* into a performance script. The script, directed by MA student and theatre artist, Jocelyn Wickett, was performed in September 2008 for 500 teacher candidates at the Ontario Institute for Studies in Education (OISE)'s annual Safe Schools Conference.

When I began writing the script a month after *The Road to Health* had been released, the report had already begun to be discussed in the local media and in neighbourhood community forums. One of my first adaptation decisions was to include public responses to the report, as well as excerpts from the report itself in the performance script.

A second decision was imagining the audience that would be engaging with the performance script. OISE's annual Safe Schools Conference for initial teacher education students was an ideal venue for a performance of *The Road to Health*, so I decided to write the script for an audience of teacher candidates and their teacher educators, who were also my colleagues at OISE. These two early decisions provided me with several characters for the script: a media reporter and a group of five new teachers.

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A third decision was to write myself into the script by giving myself the role of narrator. I made this decision because I felt it was important to remind the audience that the performance they were about to see was an interpretation of the report, only one of many that had been made by a number of educators, community leaders, government officials and the media since the report had been released. As educational researchers have been writing for decades now, writing up research data is an interpretative, subjective, value-laden project. I wanted my audience to remember that the performance they were seeing was constructed from my own ideas about the meaning the report had for my community at OISE.

My fourth decision was to project images on a screen behind the actors during the performance. The images I selected include photographs of the three members of the School Community Safety Advisory Panel who wrote the report: human rights lawyer, Julian Falconer; retired teacher, school administrator and superintendent of education, Linda MacKinnon, and community development worker and administrator, Peggy Edwards. The photographs are a visual reminder that the report itself, along with the recommendations it suggests for creating safer, healthier schools is a document that has been created by three particular individuals. It is also a reminder that the characters in the play are not the individuals portrayed on the screen. They have been created by a playwright who has taken excerpts from the report to suit the purposes of the story she wants to tell about what the shooting of Jordan Manners in the hallway of his school means for teachers.

### CHARACTERS

TARA GOLDSTEIN: Playwright, teacher educator, white, middle-aged.

### THE PANEL

JULIAN FALCONER: Human rights lawyer, biracial, middle-aged.

PEGGY EDWARDS: Social worker, black, middle-aged.

LINDA MCKINNON: Retired school teacher, white, middle-aged.

PRESERVICE TEACHERS A racially, ethnically mixed group.

ZERO TOLERANCE

TEACHER 1  
TEACHER 2  
TEACHER 3  
TEACHER 4  
TEACHER 5

PRINCIPAL: White, middle-aged.

PARENTS

Parent 1: Black, middle-aged, an activist.  
Parent 2: Black, middle-aged, an activist.  
Parent 3: White, middle-aged.

MEDIA REPORTER White, any age.

HIGH SCHOOL STUDENTS A racially, ethnically mixed group of young women.

STUDENT 1  
STUDENT 2  
STUDENT 3

SETTING

Toronto, Winter 2008

At rise: There is a screen upstage centre. On the screen, there is a slide with the following: *Zero Tolerance* by Tara Goldstein. A Research Performance on the Pursuit of Safe Schools based on the Report *The Road to Health* by the School Community Safety Advisory Panel (2008). The actors enter. Most of the actors form two groups centre stage. One group, sitting stage left, is made up of THE PANEL and the PRE-SERVICE TEACHERS. The second group, sitting stage right, is made up of THE PARENTS, THE PRINCIPAL and the HIGH SCHOOL STUDENTS. The PRE-SERVICE TEACHERS are wearing baseball caps with the logo “OISE/UT” on them. TARA GOLDSTEIN stands downstage left. The media reporter sits in the audience and during the performance moves around the stage taking photographs as first, THE PANEL, then, the

CHAPTER 1

PARENTS and finally, the THE HIGH SCHOOL STUDENTS speak.

**Scene 1 Zero Tolerance**

TARA GOLDSTEIN

*(To the audience)* What do you think of when you hear the words “zero tolerance”? What comes to mind? When I asked a group of my students that question, this is what they said:

Bullying. TEACHER 1

Fighting. TEACHER 2

Weapons. TEACHER 3

Suspension. TEACHER 4

Expulsion. TEACHER 5

No second chances. TEACHER 2

Discipline. TEACHER 4

Safety. TEACHER 5

TARA GOLDSTEIN

*(To audience, walking from downstage left, to downstage centre, to downstage right)* Is that what you were thinking? Today, I am going

to tell you a story about zero tolerance for bad behaviour in schools. And how a zero tolerance approach to discipline has not protected students from violence in their schools. My story includes the story of a fifteen-year-old boy named Jordan Manners who was shot in his school during the school day in May 2007. My story also includes excerpts of a report on school safety commissioned by the Director of the Toronto District School Board after the shooting of Jordan Manners. As part of my story, you will hear how some parents, members of the community and the media reacted to the report. You will also hear how some teachers and principals responded. Finally, you'll hear what I think some of all this may mean for teachers and teacher educators at OISE/UT. *(Walking back to downstage left)* I will begin my story by introducing you to the three people who wrote the report *The Road to Health*.

Julian Falconer, human rights lawyer.

*(FALCONER stands. On the screen is a photo of the real Julian Falconer.)*

Peggy Edwards, social worker.

*(EDWARDS stands. On the screen is a photo of the real Peggy Edwards.)*

Linda McKinnon, retired school teacher.

*(MCKINNON stands. On the screen is a photo of the real Linda McKinnon.)*

And now, I will introduce you to the people who have something to say about the report: a group of pre-service teachers from OISE.

*(The TEACHERS stand.)*

A principal at the Toronto District School Board.

*(The PRINCIPAL stands.)*

A group of parents.

*(The PARENTS stand.)*

A media reporter.

*(The REPORTER stands up in the audience, waves and comes downstage left behind TARA GOLDSTEIN.)*

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And last, but certainly not least, a group of high school students at the Toronto District School Board.

(The STUDENTS stand.)

Now that you've met all the characters, let's get on with the story.

(Everyone but the panel sits. THE PANEL steps forward to downstage left.)

**Scene 2 One Bullet Wounds Many**

*(On the screen, a picture of Jordan Manners, from the cover of the report Road to Health and the following appears: One Bullet Wounds Many.)*

TARA GOLDSTEIN

One Bullet Wounds Many.

FALCONER

Jordan Manners was five days beyond his fifteenth birthday when he died on May 23, 2007, in the hallway of C.W. Jeffreys Secondary School as a result of a bullet wound to the chest.

EDWARDS

The students of C.W. Jeffreys honour his memory with a tribute that remains in the main hall of the school entitled "One Bullet Wounds Many".

MCKINNON

The death of Jordan Manners must serve as a wake-up call on the vulnerability of our youth to the dangers and tragedy of violence *inside* as well as outside our schools.

EDWARDS

We are the members of The School Community Safety Advisory Panel.

FALCONER

And after the shooting of Jordan Manners at C. W. Jeffreys, we were asked by the director of Toronto District School Board to investigate issues of violence and safety in its schools.

MCKINNON

The Board was interested in what was needed to maintain student order and discipline. It also wanted to know how to improve practices around school supervision, discipline and security so that its students can come to school and find a positive, safe and welcoming environment.

THE PANEL

There are 126 recommendations in our report.

FALCONER

The report includes discussions on guns and disciplinary measures in schools ...

EDWARDS

Missing supports for marginalized and complex needs students ...

MEDIA REPORTER

*(Incredulous)* Complex needs?!

MCKINNON

*(Ignores Media Reporter)* Violence against girls ...

EDWARDS

... and the breakdown in the relationship between students and teachers.

FALCONER

Our report was commissioned in response to the shooting of Jordan Manners. Let's begin with guns.

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(THE PARENTS, THE TEACHERS and THE PRINCIPAL stand up and step forward to downstage left.)

**Scene 3 Guns**

*(On the screen, the following appears: Guns)*

TARA GOLDSTEIN

Guns.

FALCONER

Schools mirror the communities they serve. The ills that our communities face outside schools make their way into the schools.

PARENT 1

Schools mirror the *society* they serve. The ills that our *society* faces outside schools make their way into the schools.

MCKINNON

There is a community-wide crisis of confidence in the ability of schools to ensure violence-free and weapons-free environments.

MEDIA REPORTER

There aren't any guns in my kid's school.

THE PANEL

*(Ignores Media Reporter)* The Panel shares this concern.

FALCONER

There are guns in select schools across Toronto in serious numbers.

EDWARDS

The question you want to ask, of course, is "Who's carrying the guns?" "Who represents the greatest safety concern?"