

INDICTMENT: THE CRIMES OF SHELLY CHARTIER



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INDICTMENT: THE CRIMES OF SHELLY CHARTIER

Directed by Lisa Jackson & Shane Belcourt

2017 | Canada | 44 min

TEACHER'S GUIDE

This guide has been designed to help teachers and students enrich their experience of *Indictment: The Crimes of Shelly Chartier* by providing support in the form of questions and activities. There are a range of questions that will help teachers frame discussion with their class, activities for before, during and after viewing the film, and some weblinks that provide starting points for further research or discussion.

The Film

Winner of the Alanis Obamasawin Award at the imagineNATIVE Film and Media Arts Festival, *Indictment: The Crimes of Shelly Chartier* is a complex and fascinating true crime story that raises important questions about Canada's justice system. Sensationalized in the international media as a high-profile catfishing scheme involving Shelly Chartier, a reclusive Indigenous woman from Easterville, Manitoba, NBA all-star player Chris Anderson and Paris Dunn, a 17-year-old model with whom he had an affair, the film weaves together interviews with Chartier, the people close to her, Dunn, psychologists and legal experts in order to gain insight into the woman behind the crime, as well as the effects of colonialism on her community. The filmmakers reveal the softer side of Chartier by exploring her relationship with her husband and the redemptive journey she is still on, humanizing someone who has been portrayed by the media as an evil mastermind.

The Filmmakers

Lisa Jackson (Anishinaabe) is the director of the short documentary films *Suckerfish*, *Reservation Soldiers* and *How a People Live*, as well as the fictional drama *Savage*, which won a 2010 Genie award for Best Short Film. Her cross-genre work includes current affairs, animation, performance-art film and a musical. *Playback* magazine named her one of 10 to Watch in 2012, and the ReelWorld Festival named her a Trailblazer. Jackson's films have aired on many networks in Canada and at festivals internationally, including Berlinale, Hot Docs, SXSW, Margaret Mead and London BFI.

Shane Belcourt is a Métis director, writer and cinematographer who was a TIFF Talent Lab participant while working on his 2007 debut feature film, *Tkaronto*. He has also been an IFC Mentorship Award Winner and a 2010 Filmmaker in Residence at the Winnipeg Film Group. Belcourt's short films and documentaries have played at imagineNATIVE, Telefilm Canada's Perspectives Program at Cannes, Whistler Film Festival, Air Canada, CBC, APTN, The Comedy Network, the 2010 Vancouver Olympics, the Museum for the American Indian and the TIFF Bell Lightbox Indigenous Cinema Retrospective.

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VIEWING THE FILM WITH STUDENTS

The following three subsections are intended to provide you with a range of Pre-Viewing, Viewing and Post-Viewing activities. They are followed by a set of questions based upon the film's larger thematic domains, some follow-up questions and quotations, sample curricular outcomes and a page of weblinks for further investigation.

Pre-Viewing Activities

Watch the 54-second scene from the film on the film's homepage on the CBC website (<http://www.cbc.ca/cbcdocspov/episodes/indictment-the-crimes-of-shelly-chartier>). As they watch the scene, ask students to make a list of all the themes or issues they predict may emerge in the film. Use the following prompts to get students started: What is the subject of this film? Whose stories are told in this film? What emotions will this film elicit in viewers? Have students keep their list of predictions so they can use it in a Post-Viewing Activity.

Ask students to work in pairs or small groups to discuss the pressures young people face when they are online. What are the pressures they or their friends have faced? Are the pressures different for girls and boys? How so? Have each pair/group present their thoughts to the large group. Ask students to jot down any ideas they think are interesting or that make them think. Tell students they will use these jot notes in a Post-Viewing Activity.

Have students create a KWL chart for the following terms/topics: First Nations peoples, First Nations peoples in the province of Manitoba, catfish, doxxing and Indigenous peoples in the justice system. Ask students to fill in the K (Know) and W (Want to Know) columns of the chart before they view the film. Tell students to keep their KWL chart so they can fill in the L (Learned) column as a Post-Viewing Activity.

Have students look up the dictionary definition of the word "indictment." Ask them to keep the definition on hand so they can use it in an Extension Activity.

Ask students to reflect privately on their own use of social media. Ask them to think about the effects their words and actions have on themselves and on others.

Viewing Activities

Have students complete the PBS viewing guide on documentaries (<http://www.pbs.org/pov/docs/Copies%20of%20Viewing%20Guide.pdf>). Students will revisit their completed documents as a Post-Viewing Activity.

Ask students to jot down any images in the film that they feel are especially interesting or surprising, or that raise questions. After the film, have students share one of the images they documented and why this image stood out for them. Use the following prompt to generate discussion on any of the images: Why do you think the filmmaker used this image?

As they watch, have students jot down any differences they see between their own lives and the life of the family/community depicted in this film. After the film, students can use these jot notes to inform the Post-Viewing discussions and the Culminating Activity.

Have students jot down three to five ideas for discussion, or questions that the film raises in their minds. As an Extension and/or Post-Viewing Activity, students can enter their questions into an online response or polling system and can vote on the questions or issues they would like to explore in further detail. Encourage students to use multiple levels of Bloom's Taxonomy.

As they watch, have students paraphrase one quotation from the film that they feel is especially interesting or inspiring. After the film, have students share the quotation they documented and why this quotation stood out for them.

Post-Viewing Activities

Ask students if the predictions they made using the scene from the film in the Pre-Viewing Activity were correct. Have them give specific evidence from the film—images, ideas or dialogue—that supports or disproves their prediction.

Have a large-group discussion that centres on living in a remote community. Start the discussion by asking students: How does living in a remote community affect everyday life for Shelly Chartier? How might it have affected her choices in life?

Using their jot notes from the Pre-Viewing Activity group discussion on the pressures young people face when they are online, ask students to write a one- to two-page personal essay in which they share their personal thoughts about the Shelly Chartier case. Ask students to connect experiences they have had in their own lives online with the facts of the case shown in the film.

Ask students to post a link to the film (via the CBC website) on one or more of their social media accounts, along with a question that asks their friends and followers to weigh in on the issues in the film. As an Extension Activity, ask students to share any comments they receive on the film with the large group.

Using the KWL chart they created during the Post-Viewing Activity, ask students to complete the L (Learned) column after viewing the film. When the KWL charts have been completed, have students report back to the large group. Use the following prompt to guide the report back: What is the most interesting, surprising or heartbreaking thing you learned while watching this film?

Have students participate in a Socratic discussion on the film. Guidelines for Socratic discussions can be found here: <http://www.authenticeducation.org/documents/WhatSeminar04.pdf>

Have a large-group discussion guided by student questions written during the Viewing Activity.

Ask students to revisit the PBS viewing guide on documentaries that they completed during the Viewing Activity. Do they think the storytelling techniques used in the film are effective? Do they think the information sources contained in the film are trustworthy? Why do the filmmakers choose certain images, for example, shots of the land and concert footage?

Have students complete an exit note. The exit note should contain one idea that demonstrates what they learned from the film, as well as one question that they still have about the topic.

WEBSITES AND ONLINE RESOURCES

About the Film

<http://lisajackson.ca/Indictment-The-Crimes-of-Shelly-Chartier>

Additional Resources

CBC Docs: The broadcaster's webpage on the film provides a complete timeline of the case and a CBC News report.

<http://www.cbc.ca/cbcdocspov/features/an-international-catfishing-scandal-that-rocked-the-sports-world-key-moment>

Muskrat Magazine: This Indigenous-run magazine has an in-depth interview with *Indictment* directors Lisa Jackson and Shane Belcourt.

<http://muskratmagazine.com/> Type "Indictment interview" into the search function of the website.

Toronto Star: This article features an interview with director Lisa Jackson that sheds light on the connection between historical issues in Easterville, Manitoba, and the Chartier case.

<https://www.thestar.com/> Type "Shelly Chartier" into the search function of the website.

Toronto Star: This article, written before the film was made, talks about the community of Easterville, Manitoba, and makes some initial observations about Shelly Chartier as a person.

https://www.thestar.com/sports/basketball/2013/11/05/chris_andersen_case_who_is_the_manitoba_woman_accused_of_catfishing_miami_heat_centre.html

Wired Magazine: This "What to Do if You're Being Doxxed" article is part of *Wired's* Digital Security Guide.

<https://www.wired.com/story/what-do-to-if-you-are-being-doxed>

EXTENSION ACTIVITIES

Questions for Pre-Viewing or Post-Viewing Activities

What are the issues and themes explored in this film?

Choose one of the issues or themes explored in this film and discuss what this film made you think/realize about that issue or theme.

Why do you think the filmmakers included the scene that showed Shelly Chartier's reactions as she listened to other people talk about her? What contribution does it make to the film and to viewers' understanding of Shelly Chartier as a person?

In the film, connections are made between the forcible relocation of the Chemawawin First Nation to the village of Easterville and the actions of Shelly Chartier. In what ways does the forcible relocation, which happened in 1962, affect Shelly's life today? How do these effects help explain Shelly Chartier's choices in life?

What does the film say are the reasons for Shelly Chartier's isolation? Does government policy and the intergenerational trauma that results from colonization also play a role? In what ways?

A defence lawyer in the film says that he knows everyone in the community. What are the reasons behind the crime and victimization that exist in Easterville? Are Indigenous peoples more likely to commit crime, or are there other reasons why crime and victimization is an issue in some Indigenous communities?

In the film, Shelly Chartier faces her mother's illness, separation from her husband and a jail sentence. Yet the tone of the film is hopeful at the end. What features of the film help create this tone?

The title of the film is *Indictment*. What or whom are the filmmakers indicting? What do the filmmakers want you to understand through the use of this title?

QUOTATIONS FROM THE FILM TO EXPLORE

1. *"The fact that she was able to pull all these strings, like a master puppeteer, is nothing short of amazing."* Mike McIntyre
2. *"I too have taken a lot of slutty pictures. I don't know, I guess they like that. Like, they don't even try to get to know you first. It's stupid."* Shelly Chartier
3. *"He was threatening to post my naked images online. Which, of course—I think that's worse than even a death threat."* Paris Dunn, AKA Paris Dylan
4. *"If this was just Joe and Jane Average who had been victimized, I'm not gonna say that it wouldn't have been prosecuted, but it might not have been prosecuted. Because of who the victims were—specifically the basketball player—I think that drove this story, and that drove the response by police. They saw an opportunity here to make an example out of somebody."* Mike McIntyre
5. *"Having gone to Easterville for many years, I basically know everybody in town."* John Skinner
6. *"I think she is a crazy person."* Paris Dunn, AKA Paris Dylan
7. *"She's funny, she's cute, she's a great person, like, she wants to build churches in Africa. It made me feel like she is a good soul. She taught me a lot, like how to love."* Rob Marku
8. *"Shelly Chartier was a celebrity-obsessed, star-struck fanatic. She just enjoyed messing with people."* Mike McIntyre
9. *"The emotional complexity— you've got someone with grade 6, maybe grade 7 education, that has largely shunned any other type of interactions outside of her immediate or near-immediate family, who is able to skillfully emotionally connect with these individuals and meet their needs."* Michael Woodworth
10. *"When I first saw the media's view on the story, I remember seeing the name, 'Manitoba's Master Manipulator.' I was like, whoa. That's over the top. She was always honest with me."* Rob Marku
11. *"What Shelly may have been doing is having other people in her place, acting as avatars, so that she could experience what the other person's experiencing but still be in the safety of her own home."* Nancy Cheever
12. *"Hearing all this bad stuff about myself, it starts to make me think I don't deserve anything. He's the one good thing in my life."* Shelly Chartier
13. *"What is extraordinary about Shelly is that she insisted on surviving. This is what I find in her story. I don't want to glorify it. I just see a person who was dealt a very bad hand, and who managed to pull something out of it."* Sherene Razack
14. *"In Shelly's case, and when you think of her community, that is a community where you can quite clearly see the process of evicting them from their own land. Literally pushed out of anything viable, and almost left standing on a rock."* Sherene Razack
15. *"Both my grandmothers went to residential school, and they talked about how they snuck out the window, trying to go home, because they didn't feel like it was safe there. Getting punished for the stupidest things, speaking your language or trying to talk to your brother."* Delia Chartier
16. *"My grandpa, he was very mean when he wanted to be. But when he wasn't drunk, he was really nice. It made me hate alcohol, because it turned my grandpa into something he wasn't—like, a really ugly person."* Shelly Chartier
17. *"I'm not going to blame my behaviour on her death. It's all about me being stupid."* Shelly Chartier
18. *"It's not surprising that Shelly couldn't place her circumstances in the broader circumstances that affected her community.... People don't know that. People think [they're in trouble] because [they] did something wrong."* Jonathan Rudin
19. *"We do like to treat the world in dualities, and one of the dualities we really like is victim and offender.... Victims are noble and have suffered horribly, and offenders, we think, are bad. But one thing we know... is that victims and offenders are often the same side of the coin. They are the same person. And the reason that many people are offenders is because they were once victims."* Jonathan Rudin

CULMINATING ACTIVITY: VICTIM OR PERPETRATOR?

You will work in a small group of three or four people. Your group will choose one of the following positions:

Shelly Chartier knew what she was doing in this case was wrong, and she should be punished to the fullest extent of the law.

OR

Shelly Chartier's actions in this case were a result of her experiences growing up in the community of Easterville, Manitoba, and the court should have shown leniency toward her.

Your group will create a detailed, point-by-point response to one of the above positions using facts and images from the film as well as information about the film collected from outside sources. When you have completed your response, your group will conduct a live debate with a student group who has taken the opposite position. Your live debate will occur in front of the large classroom group. The large group will have an opportunity to ask questions of both groups after the debate.

Each group must ensure that every member of the group has an opportunity to speak during the live debate.

Prior to the live debate, each group must submit a first draft of their point-by-point response to the teacher for feedback and evaluation.

ACTIVITY RUBRIC: VICTIM OR PERPETRATOR?

Knowledge/Understanding

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Knowledge of content and understanding of content	Demonstrates a limited understanding of content	Demonstrates a moderate understanding of content	Demonstrates a considerable understanding of content	Demonstrates a high level of understanding of content	/5

Thinking and Inquiry

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Use of processing skills, especially interpreting, analyzing, synthesizing and evaluating information and formulating conclusions	Uses processing skills with limited effectiveness	Uses processing skills with moderate effectiveness	Uses processing skills with considerable effectiveness	Uses processing skills with a high degree of effectiveness	/5

Application

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Making connections between various contexts, especially between past, present and future contexts	Makes connections within and between various contexts with limited effectiveness	Makes connections within and between various contexts with some effectiveness	Makes connections within and between various contexts with considerable effectiveness	Makes connections within and between various contexts with a high degree of effectiveness	/5

Communication

	2.5 2.9	3.0 3.4	3.5 3.9	4.0 5.0	
Communication for different audiences and purposes (e.g., to inform, to persuade) in oral, visual and written forms	Communicates for different audiences and purposes with limited effectiveness	Communicates for different audiences and purposes with some effectiveness	Communicates for different audiences and purposes with considerable effectiveness	Communicates for different audiences and purposes with a high degree of effectiveness	/5

Comments:

Total: _____/20

EXAMPLES OF CURRICULUM EXPECTATIONS

COURSE	OVERALL EXPECTATIONS
Grade 7 & 8 Languages	<ul style="list-style-type: none"> • gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic resources. • make revisions to improve the content, clarity and interest of their written work, using a variety of strategies. • establish a distinctive voice in their writing appropriate to the subject and audience. • communicate orally in a clear, coherent manner, using a structure and style appropriate to both the topic and the intended audience. • identify a variety of non-verbal cues, including facial expression, gestures and eye contact, and use them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning.
Grade 9 & 10 English	<ul style="list-style-type: none"> • communicate in a clear, coherent manner appropriate to the purpose, subject matter and intended audience. • use several different audio-visual aids to support and enhance oral presentations. • locate and select information to support ideas for writing, using several different strategies and print, electronic and other resources, as appropriate. • establish an identifiable voice in their writing, modifying language and tone to suit the form, audience and purpose for writing. • revise drafts to improve the content, organization, clarity and style of their written work, using a variety of teacher-modelled strategies.
Grade 11 & 12 English	<ul style="list-style-type: none"> • communicate in a clear, coherent manner, using a structure and style effective for the purpose, subject matter and intended audience. • identify a variety of non-verbal cues, including facial expressions, gestures and eye contact, and use them effectively to help convey their meaning and with sensitivity to audience needs and cultural differences. • locate and select information to effectively support ideas for writing, using a variety of strategies and print, electronic, and other resources, as appropriate. • determine whether the ideas and information gathered are accurate and complete, interesting and effectively meet the requirements of the writing task. • establish a distinctive voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience and purpose for writing.
Grade 9 & 10 Canadian and World Studies	<ul style="list-style-type: none"> • describe some significant instances of inequality in Canada. • explain some significant events, developments, and/or issues that affected First Nations, Inuit and/or Métis people in Canada (e.g., hydroelectric development on First Nations territories). • identify factors (e.g., job opportunities, accessibility of transportation and communication networks, availability of social services, availability of natural resources, cultural attitudes) that influence the demographic characteristics of settlements across Canada.
Grade 11 & 12 Canadian and World Studies	<ul style="list-style-type: none"> • analyze ways in which some social, economic and/or political issues, events and/or developments in Canada have affected Indigenous peoples. • analyze various criteria that are used to measure quality of life, and assess quality of life in the region with reference to several of these criteria (e.g., access to education and opportunities for employment). • analyze how various factors affect quality of life indicators in the region (e.g., inequitable access to resources). • analyze how various factors affect economic development in the region (e.g., availability of an educated, skilled workforce; legacy of colonialism; political policies).

Grade 9 & 10 Native Studies	<ul style="list-style-type: none"> • identify social, economic and political issues within Aboriginal communities in relation to Canadian government policies. • identify issues currently affecting Aboriginal peoples and the responses of local and national leadership to these issues (e.g., the legal system). • describe various ways of exercising autonomy used by Aboriginal peoples.
Grade 11 & 12 Native Studies	<ul style="list-style-type: none"> • explain how Aboriginal people find their identity in the larger community as well as in themselves. • demonstrate an understanding that in making treaties, both Aboriginal peoples and the Canadian government recognized and affirmed each other's authority to enter into and make binding commitments in treaties (e.g., "numbered treaties" 1 to 11).

The Overall Expectations listed above are from the *Ontario Curriculum*. Complete course descriptions, including all Overall and Specific Expectations, can be found at: <http://www.edu.gov.on.ca/eng/teachers/curriculum.html>