

FIRE ZINE!

A STUDY BUDDY

for the **WAM** production of
theatre

KAMLOOPA: AN INDIGENOUS MATRIARCH STORY

by Kim Senklip Harvey
directed by Estefanía Fadul

Original Fire Zine by Kim Senklip Harvey, Yolanda Bonell, Samantha Brown, Kaitlyn Yott, Jessica Schacht, Lindsay Lachance, Daniela Masellis, Samantha McCue, Cris Derksen, Emily Soussana, Madison Henry, Kimi Clark and Michelle Chabassol.

Edited and Revised for WAM Theatre by Talya Kingston and Tatiana Godfrey



KAMLOOPA

AN INDIGENOUS MATRIARCH STORY

KAMLOOPA CREATIVE TEAM

Kim Senklip Harvey, Playwright
Estefanía Fadul, Director
Ria Nez, Mikaya
Sarah B. Dennison, Kilawna
Jasmine Rochelle Goodspeed, IFN1/Edith
Emma Deane, Lighting Designer
Caroline Eng, Sound Designer
Tatiana Godfrey, Dramaturg
Lux Haac, Costume Designer
Amanda Nita Luke, Production Stage Manager
Calypso Michelet, Scenic Designer

WAM TEAM

Kristen van Ginhoven, Producing Artistic Director
Molly Merrihew, Managing Director
Talya Kingston, Associate Artistic Director
Dori Parkman, General Manager
Cate Alston, Artistic Assistant
Tatiana Godfrey, Dramaturg
Juliana von Haubrich, Production Manager
Gail M. Burns, PR & Marketing Associate
Trenda Loftin, BIPOC Staff Advocate
Laura Roudabush, Marketing Consultant
Richard Tovell, Graphic Designer

“People of the waters that are never still”

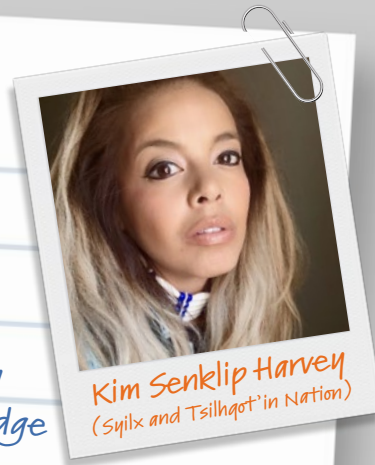
It is with gratitude and humility that we acknowledge that WAM Theatre is performing *Kamloopa* on the ancestral homelands of the Mohican people, who are the Indigenous peoples of this land. Despite tremendous hardship in being forced from here, today their community resides in Wisconsin, and is known as the [Stockbridge-Munsee Community](#). We pay honor and respect to their Ancestors past and present as we commit to building a more inclusive and equitable space for all.



LEARN MORE ABOUT THE MOHICAN HISTORY IN THE BERKSHIRES by taking the Footprints of our Ancestors: Mohican History Walking Tour of Stockbridge. Go to this website: <https://www.nativeamericantrail.org/stockbridge-walking-tour/> or scan this QR code to begin your journey into the world of the Mohican Ancestors.

For suggestions of simple action steps that can be taken to connect with the Mohican Nation and in reparation, see [WAM Theatre's Land Acknowledgement webpage](#).

From the playwright: "Protocols for entering the Indigenous Artistic Ceremony"



First, Indigenous protocol is to be respected. Period. End of story. I've had the fortune and privilege of participating in many ceremonies and in the Indigenous paradigm, questioning them would be extremely disrespectful. It makes me cringe thinking about questioning a knowledge holder of a longhouse or sweat or any ceremony. #Shudder #Barf

I understand that Settlers [those whose ancestry is not Indigenous to this land] need to understand Indigeneity but I will say this, I have a PhD in Whiteness. I've been studying Settler and Eurocentric History and Culture my entire life. I live under Settler oppression all of the time, so I've put my time in doing the work, research, lived experiences and detailed studies of why I'm positioned in society where I am. So I offer everyone the opportunity to do a [n] inventory of where their level of understanding is with regards to Indigenous world views, history and ceremony.

* Really... Take a moment to jot down everything you can remember off the top of your head about Native American / Indigenous culture. *
» Then take a moment to reflect on where you stand in relation to this culture - a participant, an observer, an outsider... how would you describe your positionality? «

After that inventory, I would make another offer to Settlers to take time, significant time, to listen and listen and listen and experience and experience and experience and before you speak and that maybe you use your Settler power that currently is wielded against us to actually hold space for Indigenous peoples to engage and be given voice instead of you taking more space. If you feel the need to speak or be given voice before, above and or louder than Indigenous peoples about the ceremony then I think you've missed the invitation, the offer, the opportunity here.

In the theatre, settlers have oppressively positioned themselves to have some presumed kind of academic and or artistic "authority" over Indigenous peoples. Historically and contemporarily that might be permissible protocol in American theatre - but this is not that. This is Indigenous artistic ceremony, so I offer for you to take an inventory again, of why you think you have been given authority, permission or be entitled to speak, critique or position yourselves over Indigenous Matriarchs creating Indigenous artistic ceremony.

We're not looking for comparative analysis with American Theatre. We are inviting you to come and bear witness and participate in Indigenous artistic ceremony, to learn what that means and not assert Settler power aggressively over us.

This story, this ceremony is for our Indigenous peoples, it is to give voice and illuminate the power of Indigenous women. With respect, in love and deep hope that we can all be vulnerable together and live courageously,

Kim.

For more information & links to Kim's podcast: www.kimsenklipharvey.com

ACTIVITY ONE

ENGLISH LANGUAGE ARTS AND LITERACY

Massachusetts Curriculum Framework — 2017

Massachusetts State Standard:

Grades 9-12 Speaking and Listening Standards for Literacy in the Content Areas [SLCA]; Comprehension and Collaboration 1a-d, 3, 4, 6



OPENING A TALKING CIRCLE

Objectives

Practice active listening (listening to understand instead of listening to respond) and practice presenting information orally in an organized coherent manner.

Procedure

- Step #1 Begin by sitting in a circle with your group of people. It works best if the group is limited to ten people or fewer, so for a classroom that might mean separating into two circles.
- Step #2 Designate an object to be your talking object. It can be anything at all (a pen, a rock, a book!). Try to use something that belongs in the space.
- Step #3 To begin, the person who is holding the talking object is the first and sole speaker, and they may share as little or as much as they like. Share in whatever way you'd like to whether it be a long story or just a single word - whatever works! This naturally creates space for everyone else to listen.
- Step #4 After they have shared, when they are ready to, they can pass the talking object onto the person next to them.
- Everyone gets an equal chance to share and check-in, and also gets the opportunity to hold space for the other people in the circle. It is a good idea to open up with an initial question that is easy to answer (for example "How are you doing?") before moving into a more complex prompt (for example "think about your ancestors - those who came before you in your family or elders in your community who inspire you. Describe one of them and/or tell a story about an ancestor"). Let yourself take the time to share whatever you need to without worrying about responding to the person who has finished speaking before you.
- Step #5 Once everyone has spoken, take a moment to let everything that has happened resonate.

Congratulations! You just did a talking circle!

The circle itself is considered sacred. First Nations or Indigenous people observed that the circle is a dominant symbol in nature and has come to represent wholeness, completion, and the cycles of life (including the cycle of human communication).

Writing Prompt

Identify a story you heard in the talking circle that is sticking with you. Take a moment to jot down your response to the story. What questions do you have for the storyteller; how did the story make you feel; what connections does this story have to your life?



BEHIND THE SCENES

Meet Calypso Michelet, scenic designer of Kamloopa.



Calypso Michelet (she/her) is a French Scenic and Costume Designer currently based in Massachusetts who believes that “our lives and lands are full of stories waiting to be told”:

Creating worlds has always been a passion for me. Designing sets and costumes allows me to bring to life old and new stories, through materials, textures and colors. I love reading a play and imagining how a certain piece of clothing could give a deeper identity to a character, or how a particular prop could let the audience know more about the world we are entering. I like to think

that I create visual clues to expand a story beyond the text, to invite the audience into a complete microcosm. I believe it is now more important than ever to show how Art, and Theater in particular, is such a powerful medium to reflect on actual world matters. It is also necessary to keep connecting, sharing, and creating with other people.



In the *Kamloopa* script, the set is described as:

A two-bedroom apartment in East Vancouver, British Columbia. The suite is modest, complicated, white.

First Draft Scenic Design for Kamloopa by Calypso Michelet



Later the setting is described like this:

Camp Coyote Killers is magnificent. The three women are sitting on stumps around their fire with a pop-up tent behind them.

Second Draft Scenic Design for Kamloopa by Calypso Michelet



Scenic Design for Kamloopa by Calypso Michelet

Activity

Kamloopa has three major settings, The Den, On the Land, and The Portal. As you can see in the descriptions in the quotes from the play, each place looks completely different. Draw a picture of your design of the settings in *Kamloopa*. Another design area that need to consider transformation and change is the costumes. For example, in the play the character of Edith transforms into a Raven. Draw your own design for a costume for Edith and the Raven. Consider how the actor could easily change from one costume to the other.

Massachusetts Advanced Theatre Course Standards: Responding.

1. Perceive and analyze artistic work. Identify ways a contemporary theatrical work pushes boundaries of a theatrical genre (e.g., comedy, musical). (A.T.R.07)
2. Interpret intent and meaning in artistic work. Analyze the ways one’s own cultural and personal perspectives and biases affect understanding of a theatrical work. (A.T.R.08)
3. Apply criteria to evaluate artistic work. Identify how bias, culture, and privilege can affect the criteria used to evaluate theatrical work. (A.T.R.09)

ACTIVITY TWO

ENGLISH
LANGUAGE ARTS
AND LITERACY

Massachusetts
Curriculum
Framework –
2017

Massachusetts State Standard:

Grades 9-12 Reading
Standards for Informational
Text [RI]; 1-7, 10



Original artwork by [Karlene Harvey](#), sister of Kamloopa playwright Kim Senklip Harvey. Karlene is an illustrator and writer. She is Tsilhqot'in and Syilx and currently lives on the unceded and ancestral home territories of the Musqueam, Squamish and Tseil-Waututh people. Widely published, she has developed a career that centers on community building and developing leadership capacity amongst women and youth.

UNDERSTANDING MATRIARCHY

Objectives

Learn about the Indigenous concept of matriarchy and form a personal definition of "matriarchy."

Procedure

Step #1

Take in the word MATRIARCH. Really breathe it in, let it settle in your mind. What image or descriptive words arises? Jot down some ideas. Draw a picture of what a matriarch looks like to you.

Step #2

Interact with one of the following digital resources that explore the concept of Indigenous Matriarchy.

- **WATCH:** [The Bioneers 2020 Conference panel "The Power of Matriarchy: Intergenerational Indigenous Women's Leadership"](#)
- **READ:** [An Indigenous Motherhood blog "Smash the colonial patriarchy. Restore the Indigenous Matriarchy"](#)
- **WATCH:** [Vision Makers Media's Panel "Making Matriarchs: Indigenous Values-Based Leadership Development"](#)
- **READ:** [A Word Pulse Featured Story "CANADA: Sacred Lessons from the Matriarchy"](#)

Step #3

Respond to one or more of the following questions.

- How did the resource you interacted with shift your understanding of the word matriarch?
- How has the play shifted your understanding of the word matriarch?
- Research any communities in real life that are matriarchal and tell us about them.
- Who would you say are the matriarchs in your life? What are their histories and relationship to you?

RESOURCES

What was that language they were speaking at the beginning of the play?

To learn more about N'Syilxcen language and culture:

<https://www.syilx.org/about-us/syilx-nation/nsyilxcen-language/>

Who wrote this play? To learn more about the playwright, Kim Senklip Harvey:

<https://www.kimsenklipharvey.com/>

What if I want to read more plays by contemporary Indigenous women?

<https://www.americantheatre.org/2018/03/20/native-women-rising/>

I want to learn more about the Indigenous people of Turtle Island. Where can I begin?

We recommend beginning with [*The Indigenous People's History of the United States* by Roxanne Dunbar-Ortiz.](#)

Sources and Credits for FIRE ZINE: A Kamloopa Study Buddy:

Harvey, Kim Senklip. Protocols for the Indigenous Artistic Ceremony Kamloopa. August 20th, 2018.

https://12e63370-fc8f-0df9-7712-c17fb6185280.filesusr.com/ugd/e08e0c_58183ba9790e46359ba97799de624e93.pdf

Landry, Andrea. "Smash the colonial patriarchy. Restore the Indigenous Matriarchy." Indigenous Motherhood, October 24, 2017.

<https://indigenoumotherhood.wordpress.com/2017/10/24/smash-the-colonial-patriarchy-restore-the-indigenous-matriarchy/>

Lewis, Sharon. "Canada: Sacred Lessons from the Matriarchy," Word Pulse. May 11, 2017.

<https://www.worldpulse.com/voices-rising/stories/canada-sacred-lessons-matriarchy>

"Making Matriarchs Panel"

<https://www.youtube.com/watch?v=f-Cg38cnSc>

"The Power of Matriarchy: Intergenerational Indigenous Women's Leadership"

<https://www.youtube.com/watch?v=w0KYshejE4>

"Talking Circle – Fact Sheet". Talking Together. - A Discussion Guide for Walking Together

https://www.learnalberta.ca/content/aswt/talkingtogether/facilitated_talking_circle_fact_sheet.html

LET US KNOW WHAT YOU THOUGHT OF THE PLAY: email info@wamtheatre.com

STAY IN TOUCH WITH WAM THEATRE on Instagram: [@wamtheatre](https://www.instagram.com/wamtheatre)



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