

# School Matinee Series Study Guide

2019/20



## *And So We Walked*

written and performed by  
DeLanna Studi

**Hopkins Center  
for the Arts**  
at Dartmouth

Fri, Jan 10, 10 am





# Welcome to the Hop

A performance needs an audience, so be prepared to play your part!

## Theater Etiquette

When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas. Applause is the best way to show your enthusiasm and appreciation! Backpacks, food, drink and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking photos is strictly prohibited.

## Information for Teachers

Review this study guide for context and activities that will help your students engage with the performance. Please read the email that accompanies this guide—Hop staff often request details about your visit including how many buses you'll be bringing and what accommodations you need.

This study guide's content was created by Kate Adams and Ally Tufenkjian. If you have questions about this guide, please direct them to Ally Tufenkjian at [ally.s.tufenkjian@dartmouth.edu](mailto:ally.s.tufenkjian@dartmouth.edu). To download copies of this and other guides, visit [hop.dartmouth.edu/study-guides](http://hop.dartmouth.edu/study-guides).

## Enjoy the Show!

The Hopkins Center's mission is to ignite and sustain a passion for the arts within Dartmouth and its greater community and to provide the core educational environment for the study, creation and presentation of the arts.

## Did You Know?

- The Hopkins Center is located on the ancestral homelands of the Abenaki people.
- The Hopkins Center opened in 1962.
- The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.



DeLanna Studi performing *And So We Walked*

## About the Show

An estimated 100,000 Native Americans, including members of the Cherokee, Muscogee (Creek), Seminole, Chickasaw, and Choctaw nations, as well as their African slaves, were forced to relocate from the Southeastern United States to the West along the Trail of Tears. Some 15,000 died on the 5,000-mile journey. Among the survivors were ancestors of award-winning Cherokee writer and performer DeLanna Studi. *And So We Walked* is Studi's bold, heartwarming story of walking with her father along a 900-mile portion of the Trail, an exploration of her own identity, heritage, and what her ancestors endured.

## About the Artist

DeLanna Studi grew up in a small town in Oklahoma. Her Cherokee father wanted her to become an architect, but after studying architecture in college, she found herself drawn to acting. Though disappointed, her father was supportive of her goals and gave her a week in Los Angeles to get started. She found an apartment there and began cultivating her acting career. Since then, Studi has performed at theaters such as Portland Center Stage and Indiana Repertory Theatre as well as in the first National Broadway Tour of the Tony and Pulitzer Prize-winning *August: Osage County*. She has also held roles on television shows such as ABC's *General Hospital*, Showtime's *Shameless* and Syfy's *ZNation*.

## Contextual Background

### The History of The Trail of Tears

In 1830, during the administration of President Andrew Jackson, Congress passed the Indian Removal Act. This legislation directed the executive branch to negotiate for the relocation of Native people from the southern states to federal territory west of the Mississippi River to allow for white settlement of the tribes' ancestral lands. These forced migrations along what became known as the Trail of Tears were imposed by state and local militias in a series of expulsions between 1830 and 1850. The Cherokee Nation brought suit against the state of Georgia in the famous case of *Cherokee Nation v. Georgia* in 1831. In 1832 the U.S. Supreme Court, in the case of *Worcester v. Georgia*, affirmed Cherokee **sovereignty**, but states defied this ruling and the forcible relocations continued. In 1838, in a dramatic act of **ethnic cleansing**, President Martin Van Buren ordered soldiers to forcibly expel Cherokees from their land at bayonet point. The soldiers marched them over 1,200 miles to "Indian Territory," during which an estimated 4,000 Cherokees died of sickness and starvation. The settlement of North America by **colonists** was catastrophic for Native Americans, whose populations were decimated by disease, warfare, and famine. The entire Trail of Tears spans over 5,043 miles and serves as a reminder of the impact that white Americans and colonization have had and continue to have on Native people, as well as a reminder of the resilience of Native tribes.



9 STATES D

ALABAMA  
ARKANSAS  
GEORGIA  
ILLINOIS  
KENTUCKY  
MISSOURI  
NORTH CAROLINA  
OKLAHOMA  
TENNESSEE

# TRAIL OF TEARS

The forced relocation during the 1830s of Eastern Woodlands Indians of the Southeast region of the United States to Indian Territory west of the Mississippi River.

SUPPORTED BY PRESIDENT  
ANDREW JACKSON  
CONGRESS PASSED THE  
INDIAN REMOVAL  
ACT OF 1830

MAJOR 5 TRIBAL NATIONS

CHEROKEE  
CREEK  
CHICKASAW  
CHOCTAW  
SEMINOLE

5045  
MILES  
OF TRAILS  
OVER LAND  
AND WATER



## A REMOVAL CAMPS

After being forcibly removed from their homes in Georgia, Alabama, Tennessee, and North Carolina, most Cherokee are moved into 11 removal camps—10 in Tennessee and one in Alabama. There they await the start of an 800-mile journey.

## B FORT CASS

**August 23 – December 5, 1838**  
At present-day Charleston, Tennessee, 10 detachments totaling 9,302 Cherokee are marched from Fort Cass toward Indian Territory.

## C BLYTHE FERRY

In Meigs County, Tennessee, nine detachments with more than 9,000 Indians cross the Tennessee River.

## D ROSS'S LANDING

**June 6 – 17, 1838**  
Near present-day Chattanooga, Tennessee, three detachments are forced to leave their homeland for Indian Territory.

## E VANN'S PLANTATION

**September 1838**  
At present-day Wolftever Creek, Tennessee, two detachments totalling 1,642 Cherokee leave for Indian Territory.

## F BENGÉ ROUTE

**September 28, 1838**  
Cherokee leader John Bengé escorts 1,079 Cherokee toward present-day Stilwell, Oklahoma.

## G BELL ROUTE

**October 11, 1838**  
John Bell of the Treaty Party leads 660 Cherokee from Fort Cass to present-day Evansville, Arkansas.

## H WATER DETACHMENTS

Cherokee removals from Ross's Landing and Fort Cass include four water routes that prove to be punishing for the Indians: 3,103 depart but only 2,273 arrive at Mrs. Webber's Plantation, Fort Coffee, Lee's Creek, and Illinois Campground.

## I TRAIL'S END

**March 24, 1839**  
The last detachment arrives in Indian Territory. The Cherokee are promised subsistence rations through March 1, 1840, in compliance with the Treaty of New Echota.

## J TAHLEQUAH, OKLAHOMA

**October 19, 1841**  
The Cherokee National Council designates Tahlequah as the capital of the Cherokee Nation.



Source: National Park Service

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# Contextual Background *continued*

## A note about terminology

This study guide uses the terms “Native American,” “Native” and “**Indigenous**” synonymously to refer to Native American people more generally. However, there are different perspectives about which term is most respectful to Native people. It is best to call Indigenous people by their specific tribe name to acknowledge the autonomy and differences between each tribe. Ultimately, if you are unsure, you should respectfully ask a Native person how they would like to be referred to.

## Native Americans in the News



*Kim Teehee, member of the Cherokee Nation*

In 1835, Andrew Jackson signed a treaty that granted the Cherokee Nation a delegate in Congress. In September 2019, Kim Teehee, a political advisor and vice president of government relations for the Cherokee Nation, was named that potential delegate. Congress is currently determining how to honor this treaty from so many years ago. Read more about Kim Teehee [here](#).

## Fun Fact:

### Not all Native Americans wear feathered headdresses

There are many different kinds of Native headdresses, most of which do not include feathers. Non-feathered Native headdresses include roach headdresses made out of animal hair, basket hats, buffalo headdresses and otter fur turbans. Each headdress has a specific purpose and significance as defined by the tribe that wears it.



*Haida basket hat*

For Native tribes that do wear feathered headdresses, which are also called warbonnets, the **regalia** is extremely significant. Each feather must be earned, often with an act of bravery. Warbonnets are only worn by men in Native communities. Unfortunately, sometimes non-Native people **culturally appropriate** Native traditions by wearing feathered headdresses

and other Native regalia as costumes without knowledge or respect for their cultural meaning.

And guess what? A lot of Native Americans don't wear headdresses at all! Native and Indigenous people are often completely misrepresented and **stereotyped** in the media. Do your research and be willing to have your assumptions challenged.



*New Mexico Congresswoman Deb Haaland, member of the Turquoise clan of the Laguna Pueblo tribe*

To hear Native American teens debunk more misconceptions about themselves, watch this video created by *Teen Vogue*: [www.youtube.com/watch?v=GHdW\\_LVfn28](https://www.youtube.com/watch?v=GHdW_LVfn28)

## Pre-Show Discussion Questions

Show students this short documentary about DeLanna Studi's journey along the Trail of Tears and the development of *And So We Walked*. Afterwards, ask your students to discuss all together or in small groups:

- What struck you about the documentary and what, if anything surprised you about it?
- Based on what you saw, what is an aspect of Cherokee culture that you want to learn more about?
- How does the documentary address stereotypes about Cherokees and Native Americans more broadly?
- What are some ways that you can educate yourself and others to address these stereotypes?

Here are other discussion questions you might ask based on your instructional goals:

Themes of *And So We Walked*:

- When you think about the Trail of Tears, what is one thing that comes to mind?
- What does the word "resilience" mean to you?

Storytelling:

- What are different kinds of storytelling?
- What kind of storytelling is most impactful to you and why?

Social Studies:

- What is culture?
- What social and political factors impact how culture is expressed and practiced?
- What are times in our nation's history when Congress, the Supreme Court or the President have expanded or contracted the rights for people of a particular identity (race, gender, country of origin, etc.)?

## Post-Show Discussion Questions

Themes of *And So We Walked*:

- What were the main themes of this play? Which theme did you most connect with?
- What was a moment from the play that was meaningful to you or that challenged you?

Storytelling:

- What kinds of historical evidence were represented in this play?
- What method of DeLanna's storytelling resonated most with you?

Social Studies:

- What is an aspect of Cherokee culture that you learned from the play?
- What impact has **colonization** had on Native people and cultures?
- Consider the choices and actions of the US Congress, Supreme Court and President Andrew Jackson regarding forced Indian removals. In what ways are these choices and actions similar to those of Congress, the Supreme Court and president of today? In what ways are they different?

To further activate the above discussion questions through written and verbal reflection, you can incorporate them into an activity called "Snowball." This strategy gauges students' knowledge about a topic in a low-risk way and can be used to assess students' prior knowledge at the beginning or the end of a lesson or unit. Visit [dbp.theatredance.utexas.edu/content/snowball](http://dbp.theatredance.utexas.edu/content/snowball) for more information.



# Learning Activities

## Native American Research Project (Grades 6–12)

Divide students into small groups of three or four. Have each group choose a specific Native American tribe from the list below, research their chosen tribe and make a presentation to the class. In their research, encourage them to incorporate the types of historical evidence that DeLanna Studi uses in *And So We Walked*, which include:

- Primary sources: Original documents, artifacts, or other pieces of information that were created at the time under study.
- Secondary sources: Information from sources such as books and magazines that draws on and analyzes primary source material.
- Oral tradition: Stories that are not written down but passed on verbally, usually from an eyewitness to succeeding generations.

If possible, students should speak to a current member of their assigned tribe by finding contact information for the tribal headquarters on the web, calling their offices and asking for the Tribal Information or Education Director. Many Native nations' websites are listed in this directory at the National Congress of American Indians website: [www.ncai.org/tribal-directory](http://www.ncai.org/tribal-directory).

Suggest that students choose one of the following tribes: Hohokam, Mogollon, Anasazi, Navajo, Apache, Pueblo, Shoshone, Lakota, Dakota, Narragansett, Blackfeet, Chippewa, Kaibab-Paiute, Cherokee, Flatheads, Cahuillas, Wyandots, Serranos, Chemehuevis, Choctaw, Mohegan, Seminole or Hopi—or another that interests them. Encourage the students to choose culturally and geographically diverse tribes.

## Exploring Historical Events and Multiple Perspectives (Grades 8–12)

Role Work is a set of teaching strategies that encourage learners to explore real or imagined circumstances from a particular person's or character's point of view. The following Role Work activities can be used to explore the different perspectives, events and consequences surrounding colonization and the Indian Removal Act.

- **Role On the Wall:** On a whiteboard or large piece of paper, draw an outline of a person and identify him as Chief John Ross, a Cherokee leader who resisted Native expulsion. Ask students to name people who might have a perspective on whether Ross should advise his Cherokee community to leave their land or stay. These might include U.S. militia and members of the Cherokee community. Then, ask students to share statements that each of these people might say to Ross regarding his decision. Write these on the outside of the outline. Then ask students to identify what Ross might be thinking in response to these comments. Write these inside the outline near Ross's head. Finally, ask students to name how Ross might be feeling in response to these comments. Write these inside the outline near Ross's heart. Afterwards, ask students to reflect on what they're noticing about some of the complex external factors that may have affected Ross and the Cherokee people during that time. For a video example of this strategy in action, visit [dbp.theatredance.utexas.edu/content/role-wall](http://dbp.theatredance.utexas.edu/content/role-wall)
- **Mock Trial:** Assign students a role in the case of Cherokee Nation vs. Georgia (1831), including Supreme Court Justices, witnesses and lawyers and reporters. Have your students research their assigned role in the trial. Research, preparation and participation in the trial can extend over several days or an entire unit. Set clear parameters and expectations for how the trial will run and how students should engage in respectful discourse. To enrich the experience, encourage students to explore character choices such as the use of their physicality and voices when they take on their roles. Their research should inform these character choices, but students can also use their imaginations to bring the characters to life. You as the instructor should also play a role to help facilitate, such as the Chief Justice. After the trial concludes, give students an opportunity to reflect on what it was like to take on the perspectives and beliefs of a particular character (that may or may not have aligned with their own) as well as the outcome of the trial and its impact.

## Taking Action (Grades 6–12)

Have your students research a social and/or political issue that is affecting Native communities, ideally a Native tribe that resides in their state. Ask them to write a letter to their government representatives requesting their awareness, support and action around this issue. To help students get started, they can research broader issues areas facing Native communities at [indianlaw.org/issues](http://indianlaw.org/issues). Encourage them to support their perspective with concrete examples, factual evidence and persuasive writing tactics.

If students do not know who their representatives are, they can locate them on [www.house.gov/representatives/find-your-representative](http://www.house.gov/representatives/find-your-representative).

For tips on writing to elected officials, visit [www.aclu.org/writing-your-elected-representatives](http://www.aclu.org/writing-your-elected-representatives)

## Vocabulary

### Cherokee Words in the Play:

**Ageyutsa** (ah•gay•HYUECH; DFGG): Girl.

**Elyse** (ay•LEE•see; OPB): Grandmother.

**Gatiyo** (gah•TEE•yo; SAG): Stomp Dance.

**Hiwassee** (hai•WAH•see): Refers to a river that flows from Georgia north into North Carolina. American English word, which may be derived from the Cherokee word “Ayuahawsi,” which means meadow or savanna.

**Kituwah** (KIH•TOO•WUH; YSG): Home community of Cherokee People; the Cherokee People.

**Nanyehi** (NAHN•juh•hee): Cherokee name of Nancy Wood, Beloved Woman.

**Qualla** (KWAH•luh) Boundary: A land trust of the Eastern Band of Cherokee Indians, purchased by the tribe in the 1870’s and placed under federal protection. Not technically a reservation. Enrolled members can buy, own and sell land.

**Tahlequah** (tah•lah•KWAH; WdT): Located in Cherokee County, Oklahoma, and established in 1839 following the Indian Removal. Tahlequah is the capitol city of two Cherokee Nations, United Keetoowah Band of Cherokee Indians and the Cherokee Nation.

**Tekahskeh** (tuh•KUH•skuh): Cherokee leader (English name: Hair Conrad) who was the son of Onai, a Cherokee woman, and Hamilton Conrad, a white man.

**Tsalaqwa Wevti** (zhuh•LAH•kuh WAY•uh•tee; GWY OAGT): The Old Homeplace.

**Ulisi ageyutsa** (ah•gah•LEE•see ah•gay•HYUECH; OPBDFGG): Granddaughter.

**WaDo** (wah•DOH; GV): Thank you.

**Yoneg** (yo•NEH•guh; OLE): White person.

*These Cherokee words are written with letters from the English alphabet as well as with symbols from the Cherokee syllabary (when known). In a syllabary, each symbol represents a syllable, not just a consonant or a vowel.*



# Vocabulary *continued*

## Study Guide Vocabulary:

**Ancestor:** A person from whom one is descended.

**Colonist:** A person who occupies a colony, a community located in another group's territory, while retaining ties to their place of origin.

**Colonization:** The act of settling among and establishing control over the Indigenous people of an area.

**Cultural appropriation:** Taking or using things from a culture that is not your own, particularly with a lack of understanding or respect for that culture.

**Ethnic cleansing:** The expulsion, imprisonment or extermination of a particular racial, ethnic and/or religious group, conducted by a dominant group.

**Heritage:** The history, traditions and practices of a particular country, society, or culture that exist from the past and continue to be important.

**Indigenous:** Naturally existing in a place; native.

**Regalia:** Official and traditional special clothes and decorations, particularly those worn or carried in formal ceremonies.

**Sovereignty:** A country or nation's power to control its own governance.

**Stereotype:** An idea someone has about a person or a thing that is typically incorrect or oversimplified.



*"Trail of Tears" by Pawnee artist and soldier Brummett Echohawk*

# Resources

**Circle of Stories** lesson plans for educators: [www.pbs.org/circleofstories/educators](http://www.pbs.org/circleofstories/educators)

**History.com** information for the Trail of Tears: [www.history.com/topics/native-american-history/trail-of-tears](http://www.history.com/topics/native-american-history/trail-of-tears)

**Native Knowledge 360°**, a digital resource for educators from the National Museum of the American Indian: [americanindian.si.edu/nk360](http://americanindian.si.edu/nk360)

**Native Appropriations**, an online forum for discussing the representations of Native people, curated by Dr. Adrienne Keene: [nativeappropriations.com](http://nativeappropriations.com)

# References

## The Artist and the Show:

[www.andsowewalked.com/creators](http://www.andsowewalked.com/creators)

[hop.dartmouth.edu/events/and-so-we-walked](http://hop.dartmouth.edu/events/and-so-we-walked)

[newsmaven.io/indiancountrytoday/archive/delanna-studi-kicks-it-into-high-gear-fC8m-G6zy0SCrqn\\_PXyelA](http://newsmaven.io/indiancountrytoday/archive/delanna-studi-kicks-it-into-high-gear-fC8m-G6zy0SCrqn_PXyelA)

## Historical and Cultural Context:

[www.andsowewalked.com/trailoftears](http://www.andsowewalked.com/trailoftears)

[www.history.com/topics/native-american-history/trail-of-tears](http://www.history.com/topics/native-american-history/trail-of-tears)

[nativeappropriations.com/2010/04/but-why-cant-i-wear-a-hipster-headaddress.html](http://nativeappropriations.com/2010/04/but-why-cant-i-wear-a-hipster-headaddress.html)

[www.pbs.org/wgbh/roadshow/fts/bismarck\\_200504A16.html](http://www.pbs.org/wgbh/roadshow/fts/bismarck_200504A16.html)

[theamericanhistory.org/important-facts-native-american-headaddresses.html](http://theamericanhistory.org/important-facts-native-american-headaddresses.html)

[www.thoughtco.com/cherokee-nation-v-georgia-4174060](http://www.thoughtco.com/cherokee-nation-v-georgia-4174060)

## Activities:

[dbp.theatredance.utexas.edu/content/role-wall-0](http://dbp.theatredance.utexas.edu/content/role-wall-0)

[dbp.theatredance.utexas.edu/content/snowball](http://dbp.theatredance.utexas.edu/content/snowball)

## Vocabulary:

Dramaturgy Insert from the Artistic Team of And So We Walked

[dictionary.cambridge.org/us/dictionary/english/cultural-appropriation](http://dictionary.cambridge.org/us/dictionary/english/cultural-appropriation)

[dictionary.cambridge.org/dictionary/english/heritage](http://dictionary.cambridge.org/dictionary/english/heritage)

[dictionary.cambridge.org/dictionary/english/indigenous](http://dictionary.cambridge.org/dictionary/english/indigenous)

[dictionary.cambridge.org/us/dictionary/english/regalia](http://dictionary.cambridge.org/us/dictionary/english/regalia)

[dictionary.cambridge.org/us/dictionary/english/sovereignty](http://dictionary.cambridge.org/us/dictionary/english/sovereignty)

[dictionary.cambridge.org/dictionary/english/stereotype](http://dictionary.cambridge.org/dictionary/english/stereotype)

[www.merriam-webster.com/dictionary/ethnic%20cleansing](http://www.merriam-webster.com/dictionary/ethnic%20cleansing)

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[hop.dartmouth.edu/events/and-so-we-walked](http://hop.dartmouth.edu/events/and-so-we-walked)

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[www.thenation.com/article/the-first-native-american-congresswoman-in-us-history-could-be-elected-this-year](http://www.thenation.com/article/the-first-native-american-congresswoman-in-us-history-could-be-elected-this-year)