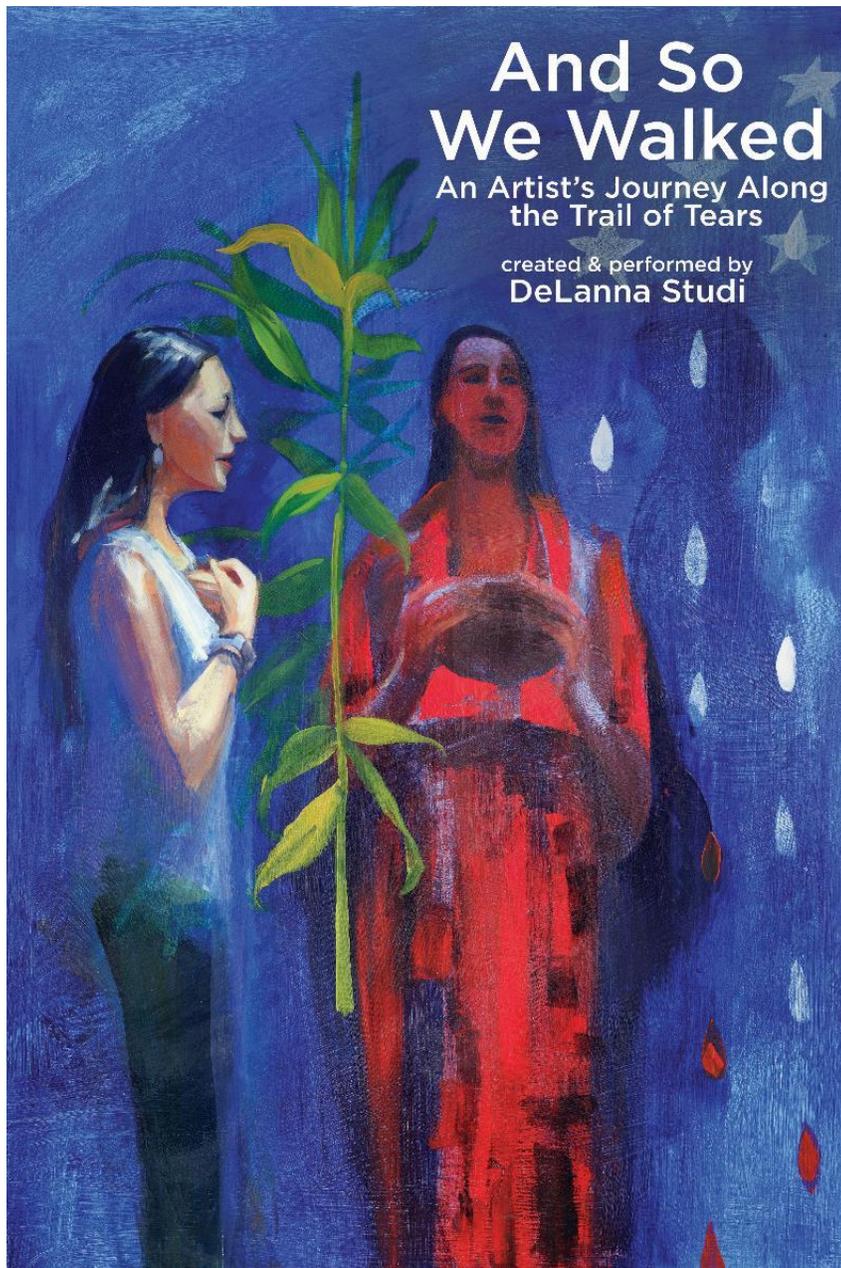




INDIANA
REPERTORY
THEATRE



And So We Walked

An Artist's Journey Along
the Trail of Tears

created & performed by
DeLanna Studi

STUDY GUIDE

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***And So We Walked: An Artist's Journey Along the Trail of Tears* by DeLanna Studi**

Join Cherokee actor and artist DeLanna Studi as she explores her personal and cultural identity while traveling the Trail of Tears with her father—and her family spirits. This one-woman play probes the complexities and conflicts that the Cherokee Nation still wrestles with today, almost 200 years after their forced relocation. Past and present intertwine with dreams, history, and legend in this frank and moving memoir of doubt and discovery.

COVER ART BY KYLE RAGSDALE

STUDENT MATINEES 10:00AM on October 22, 23, 30, November 5, 6, 7

ESTIMATED LENGTH Approximately 2 hours, 10 minutes

AGE RANGE Recommended for grades 7-12

CONTENT ADVISORY *And So We Walked: An Artist's Journey Along the Trail of Tears* is an inspiring drama that contains mild language and adult situations including references to addiction and the mass genocide of indigenous people. A script preview is available upon request.

STUDENT MATINEES, ARTIST IN THE CLASSROOM, AND OTHER EDUCATIONAL OPPORTUNITIES

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YOUTH AUDITIONS

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HOW TO USE THIS GUIDE

To enrich your students' experience at the IRT production of *And So We Walked: An Artist's Journey Along The Trail of Tears*, this guide provides an overview of the materials available to you and your students. It is designed to aid you in accessing materials on companion websites as well as design lesson plans that can be used both prior to and following the performance.

The guide is divided into two sections:

- Information about the Production: includes a synopsis of the play, statements by the director and the designers, and a guide to the role of the audience
- Educational Materials: Focusing on materials on the history of the Trail of Tears and lessons you can use in the classroom

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THE STORY OF *AND SO WE WALKED: AN ARTIST'S JOURNEY ALONG THE TRAIL OF TEARS*

In an Author's Note at the beginning of the script, DeLanna Studi writes: "*And So We Walked: An Artist's Journey Along the Trail of Tears* is a dramatization of my personal experience retracing my ancestors' footsteps along the 900+ mile Northern Route of the Trail of Tears with my father. *And So We Walked* challenges expectations and stereotypes of the wise, stoic, all-knowing Native American by presenting the frank, funny, and sometimes misguided story of a contemporary Cherokee woman who goes on a six-week journey with her father along the Trail of Tears in search of her heroic self. Blending the past with the present, the dream world with the waking world, *And So We Walked* disrupts across gender, class, and history; complicates the notion of a 'traditional' play; and challenges both the social and cultural hierarchy of being Native in America.... It is a play that seeks to make social innovation by dragging the Trail of Tears out of the past. It is a story that is part of the fabric of America but has to compete with so many other voices that it is often forgotten as a central piece of our shared American history."

The Trail of Tears is the historic route that the Cherokee people were forced to take when they were forcibly removed from their homeland by the United States government in the early 1800s (read more about the Trail of Tears on page 13). Along with DeLanna's experiences along the Trail, what she learned from the people she met and the places she visited, the play weaves Cherokee traditions and stories, dreams, and personal struggles with career and relationships.

DeLanna describes the play as "a solo performance that drifts in and out of the past, the present world, and the dream world. The actor will portray multiple characters and spirit beings that span age, gender, race, and perspectives. The play moves between the past (1830s, 1980s) and the present, the dream world and the waking world, fantasy and reality."

The play reaches across the country from Los Angeles, DeLanna's home, to New York City, where she has often worked as an actor. The six-week journey that is the central focus of the play begins in Cherokee, North Carolina, original home of the Cherokee tribe. With her father and a project manager, DeLanna attends a traditional Cherokee stomp dance, meets with several prominent figures in today's Cherokee community, visits historic sites along the route, and hosts a series of workshops about how the Trail of Tears affects Native people today. The trail ends in Oklahoma, where DeLanna's family has lived for the past 180 years.

DeLanna's journey of self-discovery gives students an opportunity not only to learn about an important part of American history, but also to reflect upon their own struggles to find a place in the world. As DeLanna says, "By exploring my complicated identity, I intend for this piece to connect people to their own stories."



DeLanna Studi in *And So We Walked* at Triad Stage. Photo by Bert VanderVeen

SHARING A PERSONAL JOURNEY

BY JANET ALLEN, EXECUTIVE ARTISTIC DIRECTOR

And So We Walked: An Artist's Journey Along the Trail of Tears holds the distinction of being the first production in our new INclusion Series, which we have conceived as a multi-year exploration of untold American stories. The series will celebrate writers of color telling stories of their communities: stories that will surprise us and engage connections between us. This adventuresome new endeavor is, in part, designed to introduce our audiences to exciting American writers, while also inviting Central Indiana communities of color to the IRT, perhaps for the first time. This year's INclusion Series brings us the work of three dynamic women of color—DeLanna Studi, Cheryl West, and Jessica Huang—with work dramatizing stories of three unique American journeys.

We discovered *And So We Walked* through its writer and performer, DeLanna Studi, who we have had the privilege of hosting on IRT stages twice in the past. For those of you newer to the IRT, DeLanna performed in our epic *Finding Home: Indiana at 200* in 2016, bringing her special brand of intense performance and rich exploration to many Hoosier characters. For those of you who have been season ticket holders for a while, DeLanna first appeared at the IRT in our 2009 production of James Still's *Interpreting William*, where she played Mekinges, William Conner's Lenape wife and mother of his six children. This play was James's dramatization of another historic journey: the one that sent the Lenape of Central Indiana on their own Trails of Tears, and led to the founding of what is now Conner Prairie.

DeLanna is Cherokee on her father's side and German-Irish on her mother's. She speaks vividly about this mixture of cultures and language in her upbringing—a circumstance that is a uniquely American story. She grew up in Oklahoma, the place where the Cherokee were forcibly resettled from their homelands in North Carolina, as a result of Andrew Jackson's Indian Removal Act of 1830. The play came about as DeLanna developed the idea of taking her father to revisit this journey: in part to connect deeply with him about his roots, in part to create some kind of public document of what they experienced so that others could learn from it, and in part to explore her own identity as a modern Cherokee woman with tremendous zeal to experience more of her culture, her language, and her place in tribal affairs.

DeLanna told us about this piece several years ago as she was working on it, and we've watched with great enthusiasm and interest as she premiered it in North Carolina, and then began to put it out into regional theatres to take its own journey. We are delighted that we've been able to find the right moment for her to bring it to Indiana (as DeLanna frequently notes, "the land of the Indians").



DeLanna Studi in *And So We Walked* at Triad Stage. Photo by Bert VanderVeen

SHARING A PERSONAL JOURNEY [CONTINUED]

The play itself is a remarkable mixture of DeLanna's own life as an actor, a woman deeply connected to her family while deeply conflicted about conformity and expectations. A woman in search of love and meaning. A woman, like many women, struggling to connect the dots of her place in the cross-cultural world, yearning to connect to her ancestors while also living her own life fully and independently. While many of these attributes may feel familiar to us, DeLanna's place is thoroughly unique, thoroughly hers. We learn much about American cultural politics while accompanying her on her journey, a journey that brings us greater understanding, in a deeply personal way, about what was taken from the Indigenous Peoples to make way for what the European forefathers believed was progress.

DeLanna's form of political activism helps us see these issues through an entirely personal lens: we are brought out from behind the history textbook to savor with her the sights and smells and sounds of the journey as they surprised her, delighted her, and made her heart heavy. She leads us into empathy as she travels with her dad along the 900-mile trek her great-great grandparents took, alongside 17,000 other members of their nation. As many as 6000 Cherokee perished along the way. "We sat on the ground where they walked," Studi says of the experience. "And in some cases, walked on the ground where they died. I thought I would need Dad to lift me up. But just by having my father there, I was a lot stronger than I would have been."

We take great pride in connecting Indiana audiences to DeLanna Studi's journey, knowing that we will be enriched and moved as we come out of this powerful and passionate experience. We are so grateful to her for sharing her remarkable journey with us.



DeLanna Studi in Triad Stage's 2017 production of *And So We Walked* at Triad Stage Photo by Owens Daniel Photography.

PLAYWRIGHT'S NOTE | GADUGI

BY DELANNA STUDI, CREATOR AND PERFORMER

This is a story about a journey.

Perhaps that is a statement of the obvious, since you are here to see a play about “an artist’s journey along the Trail of Tears.”

But it is more than that.

It isn’t just *my* story about *my* journey. It is a Cherokee story, one that transcends my own personal identity and experiences. It belongs to the Cherokee people, past and present; to the Cherokee Nation in Oklahoma and the Eastern Band of Cherokee in North Carolina; and to the dozens of people across the country who helped me complete this project.

The Cherokee have a word, *gadugi*, which describes the tradition of coming together as a community to promote, support, and celebrate each other. *Gadugi* is a reflection of the tribal mentality and the awareness of our ancestors that we are stronger together. By helping one another, we help the collective.

While the word is often connected to communal work (such as barn raising), it also has a more spiritual meaning. Benny Smith, a Cherokee elder from Oklahoma, once said that *gadugi* ensures that “no one is left alone to climb out of a life endeavor.”

The thought of standing alone on stage, performing a piece that has consumed so much of my heart and soul (not to mention my days and nights) for the past four years is my current “life endeavor,” and if I am being completely honest, it is a bit intimidating.

What calms me is my knowledge that I am not *really* alone. I am joined by all the wonderful, beautiful, complicated characters who I will tell you about over the next two hours.

I am joined in spirit by my ancestors, particularly my grannies, who have spoken to me so clearly throughout my life.

And I am joined by you, the audience.

This play is a testament to the spirit of *gadugi*. My dream of traveling the Trail of Tears with my father was a “life endeavor” of monumental proportions, and so many generous people helped along the way to make it possible. In particular, I could not have done this project without the support and love of my incredible family, director Corey Madden, and the staff at the Kenan Institute for the Arts.

To all of them, and to all of you, I say *WaDo—thank you*—for coming along with me on this journey.



DeLanna Studi in *And So We Walked* at Triad Stage. Photo by Bert VanderVeen

DIRECTOR NOTE | “DELANNA’S AUDACIOUS IDEA”

BY COREY MADDEN, DIRECTOR

As a creative producer and director of new plays for 30 years, I often ask artists about what fascinates or irritates or activates them. These informal pitch sessions (often conducted over a meal) are how folks in the creative professions conduct business, but it’s rare that a 900-mile, five-year journey begins because of a single conversation.

“What is your dream project?” I asked DeLanna Studi casually one night at dinner following rehearsals for a play I directed and co-wrote in 2013. Without hesitation she declared “I want to walk the Trail of Tears with my father and make a play about it.” The audacity of DeLanna’s answer impressed me, but I had no idea how to respond at the time. “Well good luck with that,” was the best I could manage that night.

While I wasn’t certain whether I could help make DeLanna’s dream a reality, I never forgot her powerful vision. As fate would have it, six months later I moved to North Carolina to lead the Kenan Institute for the Arts at University of North Carolina School of the Arts. In my new role and new home, I had my own moment of creative reckoning: What was my dream project? Not long after, I invited DeLanna to visit Cherokee, North Carolina, home to the Eastern Band of Cherokee Indians. What DeLanna learned that day about her family’s history inspired both of us for the next five years.

Since 2013, the audacious idea that came to be known as *And So We Walked: An Artist’s Journey Along the Trail of Tears* has received generous support from many individuals and tribal organizations, as well as renowned theatres, museums, universities, and philanthropies. We are deeply grateful to each person who was brave enough to say “yes” and help the project move forward on its path. In particular I want to give thanks to two men—DeLanna’s father, Thomas Studi, and my late husband, Bruno Louchouarn—for their unstinting belief in their warrior women.

The rest of this story is DeLanna’s to tell, but I am forever grateful to her for sharing her dream and inviting me to collaborate with her on this remarkable dramatic story.



DeLanna Studi in *And So We Walked* at Triad Stage. Photo by Bert VanderVeen Photographers.

DESIGNERS' NOTES

JOHN COYNE | SCENIC DESIGNER

As the set designer I was interested in creating a sacred-feeling space for DeLanna and the spirits she conjures in her story. One of the pivotal moments of DeLanna's journey is her description of attending a Stomp Dance in the woods of the Appalachian Mountains. We wanted to create a similar sense for the audience of walking into the woods and gathering at a Cherokee Council House around the fire. Cherokee meeting houses traditionally are made of seven sides—one for each Cherokee clan. In an abstracted way, we decided to use the sacred geometry of the heptagon along with a sense of movement to delineate the space in which the stories are told. Cherokee pottery and basket weaving were also inspirations for the screen-like element surrounding the space in a floating and mystical way.

NORMAN COATES | LIGHTING & PROJECTIONS DESIGNER

The process of designing *And So We Walked* has been an expedition to greater understanding, not only of DeLanna's personal odyssey along the Trail of Tears, but also the journey of the Cherokee Nation. This amazing play moves over both natural and emotional landscapes, and from diverse physical locations to internal spaces. This expansive landscape is a delight and challenge to express in light, as traveling along with DeLanna has led to an ever-expanding world of color and texture. I'm very fortunate to have been invited along on this unique theatrical voyage, and I'm happy to help present the project here at IRT.



DeLanna Studi in *And So We Walked* at Triad Stage. Scenic design by John Coyne, costume design by Andja Budincich, lighting and projection design by Norman Coats. Photo by Owens Daniel Photography.

DeLANNA STUDI | CREATOR & PERFORMER

DeLANNA STUDI HAS PERFORMED AT THE IRT IN *INTERPRETING WILLIAM* AND *FINDING HOME*. SHE APPEARED IN THE NATIONAL TOUR OF *AUGUST: OSAGE COUNTY* AND RECENTLY APPEARED IN THE OFF-BROADWAY HIT *GLORIA: A LIFE*. HER TV CREDITS INCLUDE *DREAMKEEPER* AND *EDGE OF AMERICA*. AND *SO WE WALKED* IS THE FIRST PLAY SHE HAS WRITTEN.

HOW DID YOU FIRST DISCOVER THEATRE?

I was born and raised in Liberty, Oklahoma, a tiny little community. When I was in the first grade, I got a speaking part in the Christmas pageant. My parents encouraged me to be active in theatre because I was terribly shy, and they were trying to find some way for me to cope. When I could be someone other than myself, it made me more sociable, and I was able to make friends.

In high school my father made me take debate, and speech and drama. That year I qualified for the state competition in one category. So my parents saved up money for me to go to speech and debate camp, and the following year I qualified in all the categories I could. In fact, I think to this day I still hold my high school's record for most categories at regionals. I was an overachieving child. It was my outlet. I had such a hard time being myself, so once I discovered that freedom, I wasn't going to let it go.



DeLanna Studi. Photo by Bert VanderVeen Photographers

DID YOU STUDY THEATRE IN COLLEGE?

My father was a machinist. He taught me how to draft when I was six. So I went to college to study architectural engineering. Then my last semester I took a set design class. Long story short, I was building the set for a college production and the director found out I had been acting in community theatre. He saw something in me that no one else had seen and he suggested that I go to Los Angeles.

My first big break was *DreamKeeper*, a mini-series for Hallmark. I played a Native woman who rescued her brother when he was kidnapped. It was just one of many stories in the show, but she wasn't the typical Disney princess Native woman we're used to seeing, she was an empowered woman. And me being me, when they were filming the behind-the-scenes footage, I talked about how representation was important, I talked about the Native American mascot issue and the effect it has on our youth, I just gave them a lot of knowledge. So when they did the publicity tour, they sent out the two leads, and me. That was my first taste of Hollywood success, through using my tribal knowledge, and I saw that people liked that passion, they appreciated hearing that story. Even though that wasn't my intention, that became my platform, and it helped me get other jobs.

But I've actually ended up doing more theatre than film or television, which is ironic for someone living in Los Angeles. When I first came to LA, I teamed up with *Native Voices* at the Autry Museum, which is the only Equity Native theatre in the United States. My first Equity job was with a company that is now called *Encompass*, and that was a play about Native American mascots. And I'm still doing that show. I've done more than 800 performances, and I think close to half a million people have seen it.

DeLANNA STUDI | CREATOR & PERFORMER [CONTINUED]

So I moved to LA to do film and TV, but I started getting all these theatre opportunities. And to me, work is work. If I get a chance to be an actor on set or on stage, I'm going to take it. I think at this time, I've been in 18 world premieres, and 15 of them were Native premieres, and I've been lucky to work at a lot of great regional theatres across the country. And then when I'm out in the regional theatres, that's when I book the film jobs, which bring me back to LA.

HOW DID YOU GET TO THE IRT?

I had been in LA for maybe a couple of years and I booked this play at Cornerstone Theater company. It was a really great piece about all the different faiths practiced in Los Angeles. I played a Tongva woman. I loved it, and I wanted to meet the writer, who happened to be James Still. He had created this beautiful work, but then he was actually asking questions about how to make it even better, how to change the language so we're not telling a colonized story. He was so open to working outside of most people's comfort zones. During that process, he said, I'm writing another play, and I want you to be in it. Well, after just a couple years in LA, I was already a little bit jaded. So I thought, oh that's very sweet of him to say, but.... And then I get a call, come out to Indiana. I did the workshop of *Interpreting William*, and we did a reading at Conner Prairie. The process was so smooth, and everyone was so welcoming and friendly. It didn't feel like work, it felt like a bunch of artists coming together and putting something beautiful in action, something that would also educate. It was such a beautiful, moving experience for me, and then they asked me to come back and do the production. I was so excited, I called my parents and told them about it, and they drove up from Oklahoma to see it.

The IRT is one of the only places I've gone to, as a Native person, where I don't have to explain everything. People get it. They're very open and inclusive, very welcoming. I'm from Oklahoma, so I'm used to a certain level of hospitality, and in Indiana it's the same way. IRT audiences are probably the best audiences I've ever seen. And the people at IRT—it's like a second family. Even though a lot of years had passed between *Interpreting William* and *Finding Home*, we were able to pick up those relationships right where we left off. It was quite beautiful. And then when I went to Portland Center Stage to do *And So We Walked*, my stage manager Mark Tynan turned out to be really close friends with Erin Robson-Smith, who was the assistant stage manager for *Finding Home*. That's one of the things I love about the theatre world: our circles are small, and they always intersect. You never know when or where, but it's always going to be a pleasant surprise when they do. And now Joel Grynheim, who stage managed *Finding Home*, is stage managing *And So We Walked*. I'm very lucky that I get these amazing humans to stage manage my show, these spectacular people that encourage me to be a good person just by being who they are. So that's how I fell in love with Indiana Rep. And every time I come back, I'm reminded why. It's the people.

THE ROLE OF THE AUDIENCE

You, the audience, are one of the most important parts of any performance. Experiencing theatre is a group activity shared not only with the actors, but also with the people sitting around you. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Cell phones, tablets, watches, and other electronic devices should remain silent and dark during the performance. This is distracting to those around you and on the actors onstage.

Recording or photography of any kind is not allowed inside the theatre.

Gum, food and drink must stay in the lobby.

The house lights dimming signal the audience to settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom during intermission or after the show.

Focus attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

When the show is over, you are welcome to applaud as a way to thank the performers.

Remain at your seat after the performance and IRT staff will dismiss your group to your busses if you are not staying for a post-show discussion.



Busses lining the IRT curb during a student matinee.

STANDARDS ALIGNMENT GUIDE

We recognize that teachers aim to align their lesson plans with standards and that it is important to be able to align your experience at IRT with curriculum standards. Seeing IRT's production of *And So We Walked* is a great way to help make connections for students and facilitate their understanding of the text and key elements of US History. Some standards to consider on your trip would be:

US HISTORY

- USH.1.1-4 – Students review and summarize key ideas, events, and developments from the Founding Era through the Civil War and Reconstruction from 1775 to 1877.
 - Sample USH.1.3: *Identify and tell the significance of controversies pertaining to slavery, abolitionism, and social reform movements.*
- USH.3.4 - Explain how the lives of American Indians changed with the development of the West.
- USH.2.5 - Summarize the impact industrialization and immigration had on social movements of the era including the contributions specific individuals and groups.
- USH.5.6 - Explain how the United States dealt with individual rights and national security during World War II by examining the following groups: Japanese-Americans, African Americans, Native-Americans, Hispanics, and women.
- USH.9.1-5 - Students conduct historical research that incorporates information literacy skills such as forming appropriate research questions; evaluating information by determining its accuracy, relevance and comprehensiveness; interpreting a variety of primary and secondary sources; and presenting their findings with documentation.
 - Sample USH.9.2: *Locate and analyze primary sources and secondary sources related to an event or issue of the past; discover possible limitations in various kinds of historical evidence and differing secondary opinions.*

READING - LITERATURE

- RL.1 – Read and comprehend a variety of literature independently and proficiently
- RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas
 - Sample: 9-10.RL.2.2: *Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details.*
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
 - Sample: 11-12.RL.3.2: *Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., satire, sarcasm, irony, or understatement) in order to understand the point of view.*
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

READING - NONFICTION

- RN.2 – Extract and construct meaning from nonfiction texts using a range of comprehension skills
 - Sample: 8.RN.2.3: *Analyze how a text makes connections and distinctions among individuals, events, and ideas.*

READING - VOCABULARY

- RV.3 – Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings
 - Sample: 9-10.RV.3.3: *Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*

A BRIEF HISTORY OF THE CHEROKEE TRAIL OF TEARS

According to tribal history, Cherokee people have lived in the southeastern portion of our continent for millennia. Migration from this original Cherokee Nation began in the early 1800s. Some Cherokees, wary of white encroachment, moved west on their own and settled in other areas of the country. A group known as the Old Settlers voluntarily moved in 1817 to lands given them in Arkansas, where they established a government and a peaceful way of life. Later, however, they were forced to migrate to Indian Territory (what is today Oklahoma).

White resentment of the Cherokee had been building and reached a pinnacle following the discovery of gold in northern Georgia in 1828. Possessed by “gold fever” and a thirst for expansion, many white communities turned on their Cherokee neighbors. The U.S. government ultimately decided it was time for the Cherokees to be “removed,” leaving behind their farms, their land, and their homes.

President Andrew Jackson’s military command and almost certainly his life had been saved thanks to the aid of 500 Cherokee allies at the Battle of Horseshoe Bend in 1814. Unbelievably, following the recommendation of President James Monroe in his final address to Congress in 1825, it was Jackson who authorized the Indian Removal Act of 1830. Jackson, as president, sanctioned an attitude that had persisted for many years among many white immigrants. Even Thomas Jefferson, who often cited the Great Law of Peace of the Iroquois Confederacy as the model for the U.S. Constitution, supported Indian Removal as early as 1802.

The displacement of Native people was not wanting for eloquent opposition. Senators Daniel Webster and Henry Clay spoke out against removal. The Reverend Samuel Worcester, missionary to the Cherokees, challenged Georgia’s attempt to extinguish Indian title to land in the state, actually winning his case before the Supreme Court.

Cherokee Nation v. Georgia (1831) and Worcester v. Georgia (1832) are considered the two most influential legal decisions in Indian law. The U.S. Supreme Court ruled for Georgia in the 1831 case, but in Worcester v. Georgia, the court affirmed Cherokee sovereignty. President Jackson arrogantly defied the decision of the court and ordered the removal, an act that established the U.S. government’s precedent for the future removal of many Native Americans from their ancestral homelands.



Seal of Cherokee Nation.

The Treaty of New Echota in 1835, signed by about 100 Cherokees known as the Treaty Party, relinquished all lands east of the Mississippi River in exchange for land in Indian Territory and the promise of money, livestock, various provisions, tools, and other benefits. When these pro-removal Cherokee leaders signed the Treaty of New Echota, they also signed their own death warrants, since the Cherokee Nation Council had earlier passed a law calling for the death of anyone agreeing to give up tribal land. The signing and the removal led to bitter factionalism and ultimately to the deaths of most of the Treaty Party leaders once the Cherokee arrived in Indian Territory.

Opposition to the removal was led by Chief John Ross, a mixed-blood of Scottish and one-eighth Cherokee descent.

A BRIEF HISTORY OF THE CHEROKEE TRAIL OF TEARS [CONTINUED]

The Ross party and most Cherokees opposed the New Echota Treaty, but Georgia and the U.S. government prevailed and used it as justification to force almost all of the 17,000 Cherokees from their southeastern homeland.

Under orders from President Jackson, the U.S. Army began enforcement of the Removal Act. The Cherokee were rounded up in the summer of 1838 and loaded onto boats that traveled the Tennessee, Ohio, Mississippi, and Arkansas rivers into Indian Territory. Many were held in prison camps awaiting their fate.

An estimated 4,000 died from hunger, exposure and disease. The journey became a cultural memory as the “trail where they cried” for the Cherokees and other removed tribes. Today it is widely remembered by the general public as the “Trail of Tears.” Many tribes were expelled from their lands and forced to travel the Trail of Tears, including the Choctaw, Chickasaw, Creek, and Seminole, as well as the Cherokee. Many other Nations, far beyond those forced to travel the routes known as the Trail of Tears, were also displaced or otherwise directly impacted by the Indian Removal Act. The Oklahoma chapter of the Trail of Tears Association has begun the task of marking the graves of Trail survivors with bronze memorials.

—Our thanks to the Cherokee Nation Cultural Resource Center for this information.



DeLanna Studi in *And So We Walked* at Triad Stage. Photo by Owens Daniel

DISCUSSION QUESTIONS

BEFORE SEEING THE PLAY

Have you ever seen a one-person show? If not, what do you imagine it might be like? How might it compare to hearing a good storyteller? How do you suppose one actor might play multiple characters? If you have seen a one-person show, how is it different from a play with multiple actors? How is it the same? How is the audience's role different?

What books, movies, or plays have you read or seen that featured the Native American community? How many of those stories were told from a non-Native point of view? Why is it important to learn about other cultures? Why is it important to learn about other cultures from voices within that culture?

AFTER SEEING THE PLAY

How does place affect the culture of a people? How has forced migration affected the Cherokee people's and other Native Americans' connections to their cultures? How does one find the balance between preserving traditional culture and living in today's world?

How do the dreams and traditional stories in the play relate to the history of the Trail of Tears? To DeLanna's personal journey? How do DeLanna's freeway accident and her relationship with Steve relate to the rest of the play?

How do the box and the basket function as symbols in the play? What do they mean?

How do the production elements of scenery, costumes, lighting, projections, and music help the actor to tell their story in this play? How are these elements more or less important than in a play with multiple actors?

What does DeLanna learn about herself from her experiences in the play? What questions are still unresolved at the end of the play?



DeLanna Studi in *And So We Walked* at Triad Stage. Photo by Owens Daniel Photography.

WRITING PROMPTS

We all have a personal history that has shaped who we are today. Sometimes these are enjoyable, and other times they are more serious. What do you remember from your past? Have you had a fun day with a friend or family member? Have you been in a situation that was scary? How does this affect you? Write an article for your school newspaper that shares an experience you had and how it has impacted you today.

Why do we share stories? What makes another person's story interesting? Why do you like stories and what stories do you like to tell? Write a letter to a friend telling them about a story you like. What about it makes it interesting? Is there a character you relate to? Is this an old story, or one you've just discovered?

Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting— as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: education.irt@gmail.com



DeLanna Studi in *And So We Walked* at Triad Stage. Photo by Patrick Weishampel

DISCOVER THE TRAIL OF TEARS: TEACHING WITH HISTORIC PLACES

The following resource is excerpted from the National Park Service. Further information is available at and the unit plan can be found in full at this link:

https://www.nps.gov/subjects/teachingwithhistoricplaces/lightning-lesson-006_trail-of-tears-major-ridge.htm

OVERVIEW

In this unit, students will explore the impact of the Indian Removal Act of 1830 and the subsequent forced removal of American Indians from their homes along the Trail of Tears, and the struggles American Indians faced in the struggle to keep their land. Students will gain an understanding on the historical implications of the Trail of Tears and how it has impacted the world today.

The lesson includes reference texts, online sites, and extension activities that allow teachers to customize the lesson to fit their classroom.

STUDENT OBJECTIVES

Students will

- Explain how Cherokee Indians rejected and embraced European-American political and cultural influences in the 1800s.
- Trace paths the Cherokee Indians traveled during the Trail of Tears and to theorize the challenges they faced during their journey.
- Report on the regional history of American Indian and European-American interactions.

This lesson is broken into three parts, each using a source material to spark discussion. In Part 1 of this lesson, students will learn about the consequences of the Indian Removal Act of 1830 through discussion and review of the routes the Cherokee Nation traveled during their forced removal. Teachers will ask students about the routes that were taken and the challenges the Cherokee Nation faced along their journey.

In Part 2, students will read “You Cannot Remain Where You are Now” to further their understanding of the relationship between the American government and the Cherokee Nation. Students will then answer questions based on the reading, focusing on the role Major Ridge and Andrew Jackson had in the forced removal of the Cherokee Nation.

In Part 3, students will view a photo of the house of Major Ridge, which is now the Chieftains Museum/Major Ridge Home. Teachers will connect the previous reading and this photo to further students’ understanding of the period and the attitudes white society had regarding American Indians.

TOUGH DECISIONS: PROPAGANDA, ADVERTISING, AND STEREOTYPES

The following resource is excerpted from the Eiteljorg Museum. Further information is available at and the unit plan can be found in full at this link:

https://2jff6z19vsg643rzi9bnl3x-wpengine.netdna-ssl.com/wp-content/uploads/2018/06/mihtohseenionki_teacher_resource_guide_part5.pdf

OVERVIEW

In this unit for grades 8-12, students will explore the impact of racial stereotyping in American Indian cultures and how it impacts how we view their communities. From existing knowledge, students will be asked to explore what they know about American Indians cultures and the sources from which students learned that information. In this cross-curricular activity, students will connect their understanding of the use of media to their Social Studies unit.

STUDENT OBJECTIVES

Students will

- Think, talk, and write about the issues of racial stereotyping.
- Understand issues of propaganda in advertising
- Research and discuss current topics and events and how stereotyping affects our current views.

In Part 1 of this lesson, teachers will ask students what they know about American Indian cultures and how they know this information. Students will then be asked to bring in images of American Indian culture that they find in their everyday lives and discuss the connotation of these images. Teachers will then guide their students through a discussion on five techniques that are used in media propaganda. Using the image “An Indian Foray” from *Harpers Magazine*, students will be asked to think about the intent behind this image.

In Part 2, students will then divide into groups to discuss the use of American Indian images by professional sports teams. Students, taking either a pro or con stance, will research teams to see responses from American Indians, and determine which propaganda techniques are being used for each team. Then, have students share their responses with the class, giving time for discussion.



DeLanna Studi in *And So We Walked* at Triad Stage. Photo by Owens Daniel

PLAY GLOSSARY

1 Spearfinger

Spearfinger is a figure in Cherokee legend who fed on people's livers. She could shapeshift and usually appeared in the guise of a harmless old woman; thus she could get close enough to stab her victim with her knifelike finger.

4 Kituwah

Kituwah is the site of an ancient earthwork mound in western North Carolina that the Cherokee people refer to as their "mother town." After losing the land in the 1820s, the Eastern Band of the Cherokee purchased the site in 1996.

4 the President

Andrew Jackson (1767–1845) served as the seventh president of the United States from 1829 to 1837. Jackson's presidency marked a new era in Indian–Anglo American relations, initiating a policy of Native removal.

4 the Cherokee Nation

The Cherokee Nation is one of three federally recognized Cherokee tribes. With 300,000 tribal members, it is the largest recognized tribe in the United States. It is headquartered in Tahlequah, in northeastern Oklahoma.

6 Indian Boarding School

Native American boarding schools of the 1700s and 1800s provided a basic education while assimilating Native American children and youth into Euro-American culture. Children were forced to have European-American style haircuts, were forbidden to speak their Indigenous languages, and had their real names replaced by European names. Recent investigations have revealed many documented cases of sexual, physical, and mental abuse.

6 Bureau of Indian Affairs

The Bureau of Indian Affairs is a U.S. government agency responsible for the administration and management of 55,700,000 acres of land held in trust by the United States for 573 federally recognized Native American Tribes.

6 Cherokee Tribal Council

The Cherokee Tribal Council is the legislative branch of the government of the Cherokee Nation.

8 Council House

The traditional Cherokee town council house was seven-sided. It had seven sections of seats surrounding the sacred fire, giving each of the seven clans a section for its representatives within the governmental structure.

9 the Eastern Band of Cherokee Indians

The Eastern Band of Cherokee Indians is one of three federally recognized Cherokee tribes. They are descended from the small group of 800 Cherokee who were allowed to stay in the East because a white man adopted by Cherokees bought land for them to live on (the Qualla Boundary). They were, however, required to assimilate and renounce tribal Cherokee citizenship in order to exist as people. Today the Eastern Band has around 16,000 tribal members.

10 teepees

Historically, teepees are unique to the Native Americans of the Great Plains. Teepee is a Lakota word.

10 dream-catcher

Dream-catchers originated with the Ojibwe “spider web” charm, designed to hang over an infant’s cradle and protect the child from harmful spirits. Dream-catchers gained popularity as a widely marketed “Native crafts” item in the 1980s.

10 blood quantum

Blood quantum laws define what fraction of one’s ancestors are documented as full-blood Native Americans. They are based upon historic tribal enrollments that are often incomplete or inaccurate.

11 totem pole

Totem poles are specific to the indigenous peoples of the Pacific Northwest coast.

13 midden

A midden is an old dump for domestic waste associated with past human occupation. These features can provide a useful resource for archaeologists who wish to study the diet and habits of past societies.

13 peacock

Peafowl are native to India, but they were introduced in the United States in the 1800s; today there are feral populations of them in California and Florida.

18 Pocahontas

The 1995 Disney animated film Pocahontas has been criticized for its lack of historical accuracy regarding the real life of Pocahontas (c. 1596–1617), who was actually 9 years old when she reportedly saved the life of colonist John Smith.

19 Wes Studi

Wes Studi is an acclaimed Cherokee actor known for his roles in *Dances with Wolves* and *The Last of the Mohicans*. In 2019, he will be the first Native actor to receive an Academy Award when he receives a Governor’s Award.

20 Remember the Removal Bike Ride

The Remember the Removal Bike Ride is a 950-mile annual event for Cherokee youth to retrace the Trail of Tears.

20 the mascot issue

The use of Native American images as sports mascots has been a controversial topic since the 1960s. Research indicates that such images, rather than being mere entertainment, are powerful symbols with deeper psychological and social effects. More than 100 civil rights, education, athletic, and science organizations have stated that the use of Native American names and/or symbols by non-Native sports teams is a form of ethnic stereotyping that promotes misunderstanding and prejudice. Although the retirement of Native American names and mascots in schools has been a steady trend since the 1970s, they remain fairly common at all levels, from youth teams to professional sports franchises.

21 Emily Dickinson

Emily Dickinson (1830–1886) was largely unknown during her lifetime, but today she is widely acknowledged as a major American poet. Her work is widely taught from middle school to college and is frequently anthologized.

22 Qualla Boundary

The Qualla Boundary is territory held as a land trust for the Eastern Band of Cherokee Indians. It includes the land purchased by William Thomas in the 1830s, as well as additional land purchased by a Cherokee corporation in 1870.

22 Keetoowah

The United Keetoowah Band of Cherokee Indians is one of three federally recognized Cherokee tribes. Its members are mostly descendants Cherokee who migrated to Arkansas and Oklahoma around 1817, prior to Indian Removal.

22 Mecca

Mecca, in Saudi Arabia, is regarded as the holiest city in the religion of Islam, and a pilgrimage to it is obligatory for all able Muslims. The word “Mecca” in English has come to be used to refer to any place that draws large numbers of people.

22 Tahlequah

Tahlequah, Oklahoma, was established in 1839 as part of the new Cherokee settlement in Indian Territory. Today Tahlequah is the capital of both the Cherokee Nation and the United Keetoowah Band of Cherokee Indians.

23 buckboard wagons

A buckboard is a four-wheeled wagon with a single bench seat near the front. The “buckboard” is the front-most board on the wagon, which acts as both a footrest for the driver and as protection in case the horse bucks.

28 Damascus steel

Damascus steel is found in the blades of pre-1750 swords smithed in the Near East from ingots of steel imported from India and Sri Lanka. Such blades were reputed to be tough and resistant to shattering.

29 Dr. Amanda Swimmer

Amanda Swimmer (1921–2018) was a highly respected and honored Cherokee artist who focused on traditional Cherokee pottery, and working to determine the name and function of these vessels.

30 Stomp Dance

The Stomp Dance is a ceremony that contains both religious and social meaning, not only for Cherokees but other Southeastern tribes as well. “Stomp Dance” is an English term referring to the shuffle and stomp movements of the dance.

30 Up until 1979, it was illegal for us to practice our religion, our songs, our dances....

The American Indian Religious Freedom Act was enacted by joint resolution of Congress in 1978. Prior to the act, many aspects of various Native American religions had been prohibited by law.

31 First Fire

According to Cherokee tradition, when the world was cold, Thunder asked Lightning to send fire to a hollow tree on an island. After several birds and animals tried and failed to bring fire back across the lake, a water spider was able to carry a coal back in a web on her back. Traditionally, before the annual Green Corn ceremony in Keetoowah, the home fires in outlying Cherokee communities were extinguished. The coals of the central fire in Keetoowah were then carried to all the Cherokee communities and used to rekindle the ceremonial fires for their local commemorations of this story.

31 Walker Calhoon

Walker Calhoon was a respected spiritual leader who formed the Raven Rock Dancers, widely recognized as authentic tradition-bearers of native Cherokee song and dance.

35 the seven clans of the Cherokee

The Cherokee clans are traditional social organizations of Cherokee society. They are hereditary and matrilineal; children and all property belong to the mother's clan. Those of the same clan are considered as belonging to the same family, and so may not marry within the clan. The seven clans are: Anigilohi (Long Hair), Anisahoni (Blue), Aniwaya (Wolf), Anigotegewi (Wild Potato), Aniawi (Deer), Anitsiskwa (Bird), and Aniwodi (Paint).

35 traditional ribbon shirt

Ribbon shirts are worn by Native American people of many tribes and traditions. They were decorated in the same fashion as previously worn buckskin shirts, but with brooches, ribbons, and applique instead of paint, hair, and ermine skins.

39 Unto These Hills

Unto These Hills is an outdoor historical drama produced during summers at the 2,800-seat Mountainside Theatre in Cherokee, North Carolina. The theatre is owned and operated by the Eastern band of Cherokee Indians.

40 campaign season

The Cherokee Nation holds an election for Chief every four years. The most recent election was June 1, 2019.

40 stickball stick

Cherokee stickball is similar in some ways to lacrosse, except that the ball is carried and thrown with two sticks rather than one. As in hockey, the stick was a legitimate implement for hitting the other team.

40 life-giver

A woman is a life-giver since no one enters this world except through the body of a woman. Traditionally, women were not allowed to play stickball since it was used to train young men (life-takers) for war.

43 finger weaving

Finger weaving is a Native American art form used mostly to create belts, sashes, etc. without a loom.

46 We even won a Supreme Court Case saying we had the right to remain on our land.

Worcester v. Georgia (1832) states that the relationship between Indian Nations and the United States is that of nations. Therefore the United States did not have the rights of possession to Native land or political dominion over Native laws. This Supreme Court ruling was never enforced.

49 "blood law"

Blood Law was a practice in Cherokee custom based on the belief that the soul or ghost of a homicide victim would be forced to wander the earth, not allowed to go to the afterlife, unless harmony was restored. The death of the killer (or a member of the killer's clan) would restore the balance. If the killer evaded retribution, it was acceptable for any member of the victim's clan to kill any member of the killer's clan.

51 Junaluska

Junaluska (c.1775–1868) was a leader of the Eastern Band of Cherokee Indians.

51 Battle of Horseshoe Bend

The Battle of Horseshoe Bend was fought during the War of 1812 in what is now central Alabama.

52 Tekahskeh

Tekahskeh (1787-1844) founded a school for Cherokee children and helped to write the Cherokee Constitution in 1827. Prior to the Cherokee Removal in 1838, he worked as a representative of the Cherokee Nation in Washington DC.

52 the Cherokee Constitution

In 1827, the Cherokee Nation drafted a written Constitution based on the US Constitution, which was itself (with a few key exceptions) modeled after the Haudenosaunee Confederacy's Great Law of Peace, which united six Native nations in what is today upstate New York at least 200 years prior to colonization.

54 whooping cough

Whooping cough is a highly contagious airborne bacterial disease that spreads easily through coughing and sneezing.

54 dysentery

Dysentery is an inflammatory disease of the intestine, especially of the colon, which always results in severe diarrhea and abdominal pains. It is spread through contaminated food or water.

54 poxes

Any of several viral diseases producing a rash of pimples that become pus-filled and leave pockmarks on healing, including chickenpox, smallpox, syphilis, and many others.

67 Selu, Corn Mother

In Cherokee cosmology, Selu was the First Woman and goddess of the corn. (The word selu means corn in the Cherokee language.) Selu was killed by her twin sons, who feared her power; but with her dying instructions she taught them to plant and farm corn, so that her spirit was resurrected with each harvest.

67 Green Corn Ceremony

The Green Corn Ceremony was traditionally held during late June or early July when the first corn ripened. It included dancing, stickball, corn sacrifices, fasting followed by feasting, ritual cleansing, and prayer.

68 Cherokee National Holiday

The Cherokee National Holiday is an annual event held each Labor Day weekend in Tahlequah, Oklahoma, to celebrate the September 6, 1839 signing of the Constitution of the Cherokee Nation in Oklahoma. Originating in 1953, the event has grown into one of the largest festivals in Oklahoma, attracting more than 70,000 attendees from all over the United States.

ADDITIONAL RESOURCES

BOOKS

The staff members of First Nations Development Institute have compiled a list of what they consider to be essential reading for anyone interested in the Native American experience. “Many of us here—as Native Americans, avid readers, activists for improving Native American economies and communities, and as direct participants in the Native American experience—believe that we are uniquely positioned to suggest this reading list,” says First Nations President & CEO Michael Roberts. “We attempted to include many facets of the Native American experience, as well as books and research reports that would be of interest to a broad variety of readers.”

View the First Nations Reading List here:

<https://www.firstnations.org/knowledge-center/books/>

View a separate Recommended Reading List for Children and Young People here:

https://www.firstnations.org/wp-content/uploads/2018/11/Revised_Book_Insert_Web_Version_March_2018.pdf

VIDEOS

More than 50 short videos on a wide range of topics are available for watching on the First Nations website here:

<https://www.firstnations.org/knowledge-center/videos/>

WEBSITES

The website of the Cherokee Nation:

<https://www.cherokee.org>

Native Languages of the Americas is a website designed to encourage the survival of Native American Languages. It also includes a wide variety of resources such as maps, geographical indexes, a Kid’s Menu, an online collection of Native American myths and legends, and much more:

<http://www.native-languages.org>

The American Indian Heritage Foundation has a number of resource links:

<http://www.indians.org/index.html>

A Howlround essay by Mary Katheryn Nagle:

“Native Voices on the American Stage—A Constitutional Crisis”

<https://howlround.com/native-voices-american-stage>

