

Leland Faulkner:

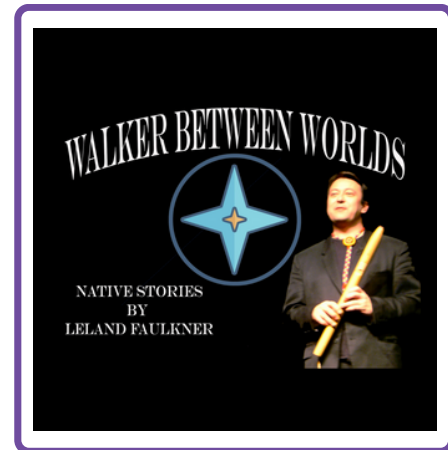
Walker Between Worlds

Educational Guide, Grades K-12



About the Performance

Travel with Leland down a path of stories unique to Native America. Watch as Grandmother Spider weaves a web that catches nightmares. Be there on the first night of creation as stars are put into the sky. Fly with birds who hunt a bear made of stars. Laugh at coyote's foolishness, and experience the great bravery of a crow.



About the Artist

Leland Faulkner is a performing artist and a film maker who is a member of the Bad River Band of Chippewa. Beginning with movement theatre and evolving through new vaudeville and performance art, he was trained in the old world tradition of master and apprentice. He is a professionally trained film maker, mime, actor, and director. Leland studied with a variety of distinguished teachers, including: Tony Montanaro, Jacques Lecoq, and theatre masters from Italy and Japan. With a vision dedicated to the necessity of make-believe and the ability of theatre to be a universal art, Leland continually searches for entertaining and meaningful theatre. His work has gained acclaim both at home and abroad. Paper becomes filled with movement and mystery, as origami butterflies appear to dance and multiply, or shadows seem imbued with a life of their own in an astonishing exploration of light manipulated with just a pair of hands.

Program Learning Goals

1. To become aware of Native Americans and their contributions to our culture.
2. To understand the Native American perspective on the natural world.
3. To understand Native values that explore how we are all interconnected

Essential Questions

1. Why are animals an important part of Native American culture?
2. What happened to the Native American people who were living here when Europeans arrived?
3. Why are stories an important part of Native America?
4. Why are dreams and visions important to Native American culture?

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Vocabulary

1. **Boozhoo!** – The Anishinabe/Ojibwe/Chippewa greeting
2. **Nookomis** – Grand Mother
3. **Mizhkay Minisway**- Turtle Island or North America
4. **Bawajigan**- A dream or vision
5. **Zegabam**-A frightening or scary dream, a nightmare
6. **Mashikikiwinini**-Medicine Man, healer, keeper of knowledge

Key Facts and Cultural Context for Students

Lesson prompts to prepare for a performance of Walker Between Worlds

November is the month most of us begin our holiday prep and family gatherings. Thanksgiving is right around the corner. School is closed for the long weekend, family members travel to spend the day feasting and sharing. Christmas and Hanukkah (and Kwanzaa) are right around the corner, so the holiday season is officially on. As a nation, Thanksgiving is probably our most beloved holiday. We are taught from an early age about thankfulness and sharing, about the struggles of our earliest settlers and the aid given to them by the Native Americans. But the story we are told isn't the whole story, more like the dreamy vignette of our history.

November is Native American Heritage Month. It was declared such by President George H. W. Bush on 1990. "This commemorative month aims to provide a platform for Native people in the United States of America to share their culture, traditions, music, crafts, dance, and ways and concepts of life." It is also a time to reflect on the history of Native Americans, the difficult relationship with European settlers, and their place and contributions to our homeland and the earth.

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Medicine Power

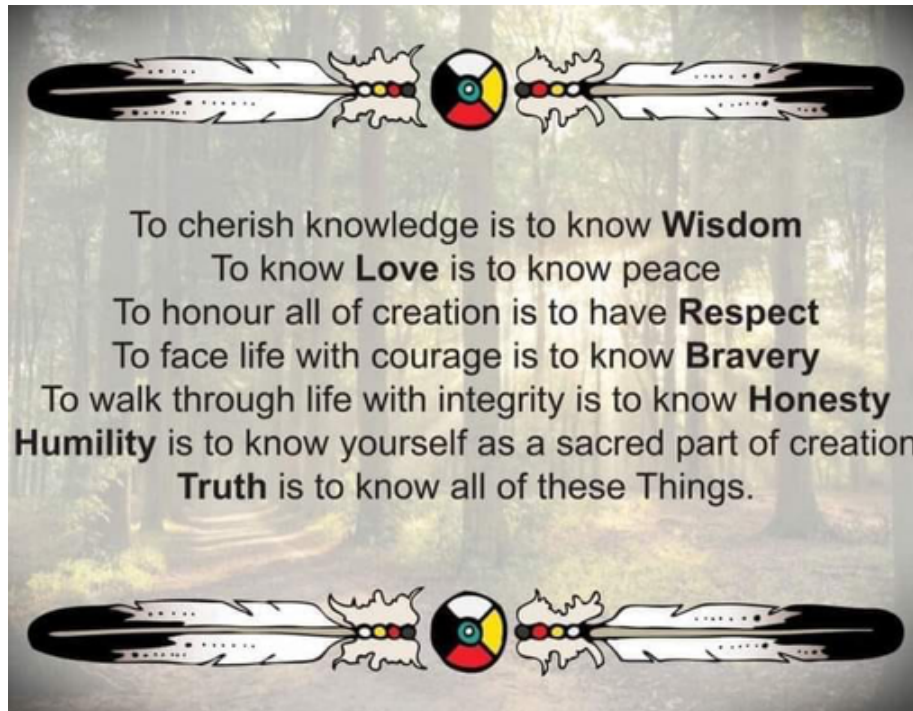
The word medicine has a meaning more like power than pills among Native people. It can mean the power to heal or to hurt. Good medicine is considered to be found in teaching, ritual, the use of plants, and how one lives and interact with others and the environment. Here is an example of the medicine wheel from the Ojibwe people. Medicine wheels are a visual reminder of how we are connected to all things, including the seasons, the animals, and more. Generally speaking it is based on the four directions.



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These are traditional values and teachings passed among the Ojibwe people.



Language:

One way culture is passed is through language.
Without language a culture's traditions can be forgotten.

This is how to pronounce some of the Ojibwe words in Leland's performance.

All consonants sound the same as in English.

"Zh"- sounds like the "su" in measure

"a"- sounds like the "u" in sun

"aa"- sounds like the "a" in father

"i"- sounds like the "i" in sit

"ii"- sounds like the "ee" in feet

"o"- sounds like the "o" in go

"oo"- sounds like the "oo" in food

"e"- sounds like the "ay" in stay

Medicine Man- Mashkikiwinini

Medicine Woman- Mashkikiikwe

Spider(s)- Asabikeshii(yag)

Grandmother(s)- Nookomis(ag)

Hello- Boozhoo

I am afraid- Ningotaaj

Thank you- Miigwech

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Pre-show Activity: Make a Dreamcatcher



History:

Leland tells traditional stories from Native America. One of them is about the creation of the first dreamcatcher ever made. Here is some background and how-to projects you can do yourself.

Dreamcatchers are an authentic Native American tradition, from the Ojibway (Chippewa) tribe. Ojibway people would tie sinew strands in a web around a small, round, or tear-shaped frame in a somewhat similar pattern to how they tied webbing for their snowshoes. They would then hang this "dream-catcher" where the morning light would reach it in order to protect sleeping children from nightmares. The legend is that the bad dreams will get caught in the dreamcatcher's web. Traditionally Native American dreamcatchers are small (only a few inches across) and made of bent wood and sinew string with a feather hanging from the netting, but wrapping a metal frame in leather is also pretty common, and today you'll often see dreamcatchers made with sturdier string meant to last longer and decorated with beads or precious stone.

During the pan-Indian movement in the 1960's and 1970's, Ojibway dreamcatchers started to get popular with other Native American tribes, even those in disparate places like the Cherokee, Lakota, and Navajo. So dreamcatchers aren't traditional in most Indian cultures, per se, but they're sort of neo-traditional, like frybread. They are only traditional among the Anishinabe, Ojibwe, or Chippewa. Today you see them hanging in lots of places other than a child's cradleboard or nursery, like the living room or your rearview mirror. Some Indians think dream-catchers are a sweet and loving little tradition, others consider them a symbol of native unity, and still others think of them as sort of the Indian equivalent of a tacky plastic trinket hanging in your truck. If you know the origin story then you know something special about dreamcatchers, and will want to make your own.

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Your finished dream catcher, hung above the bed, is said to protect the sleeper from nightmares. Dream interpretation has directly influenced Native American cultural and spiritual beliefs for centuries. American Indians believe dreams reflect and influence the life of the dreamer, often acting as a means for change in personality, and the visions given in dreams are tools for developing traits such as confidence, maturity, kindness, and loyalty.

In this instruction I have substituted a metal hoop that may be easier and simpler to resource for teachers and students than a fresh willow branch. Although it looks simple to make there are some very beautiful and complex dreamcatcher designs that may inspire you to create more complex dreamcatchers. Not only are they fun to make for your own enjoyment, they make wonderful handmade gifts, especially appropriate for new parents, but suitable for anyone who would appreciate a crafted piece made just for them.



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Dreamcatcher Instructions

Traditionally, the Ojibwe construct dream catchers by stringing sinew strands in a web around a small round or teardrop-shaped frame of willow. In a way, it is roughly similar to their method for making snowshoe webbing. The resulting dream catcher, hung above the bed, is used as a charm to protect the sleeper from nightmares. Dream interpretation has directly influenced Native American cultural and spiritual beliefs for centuries. American Indians believe dreams influence the conscious soul of the dreamer, often acting as a means for change in personality traits such as confidence, maturity, kindness, and loyalty.

Materials Needed:

- Metal Ring
- Leather Lace
- Crow Beads
- Artificial Sinew
- Feather (optional)

Starting Your Own Dreamcatcher:

1. Fold the piece of leather lace in half. Knot it leaving a loop to hang the dreamcatcher. Make sure the fold leaves two equal measurements of leather lace on both sides to ensure it will cover the entire metal ring when wrapped



2. Wrap each side of the leather lacing tightly around the metal ring with remaining ends meeting at the bottom of the ring. Tie the ends in a knot.



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3. Take the artificial sinew and knot the end at the top of the ring near the loop. Move 1 inch along the loop and wrap the sinew loosely once over the ring from the front to backcrossing over to create a loop. Continue this wrap until you get back to the top of the ring.



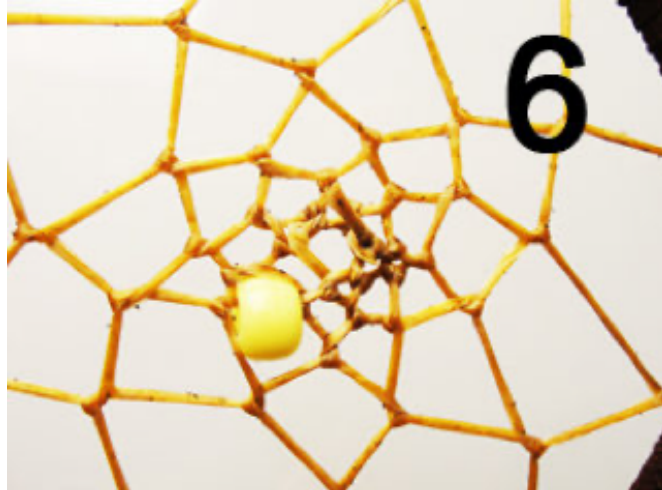
4. For each round to follow, wrap the sinew around the middle of the stitch from the previous round.

5. On the fourth round, string one of the beads on your sinew to represent the spider on the web.



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6. Continue looping the sinew.
End at the bottom of the hole. Be
sure to leave the center open.
Knot the sinew, pulling it tight.
Cut the remainder of the sinew.



7. String the remaining crow
beads on the loose ends of the
leather lacing and knot the
bottom.



You can decorate your dreamcatcher with a feather, by cutting a notch in the end of the spine and bending the end of the feather to make a loop. Tie the bent part with sinew, and put a tie through the feather loop to attach it to your dreamcatcher. Use your imagination and dream of different and meaningful ways to decorate your dreamcatcher.

This is a good, affordable resource to get kits for your classroom:

<https://www.nocbay.com/prodDetails.asp?ID=658&link=219&link2=609>

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Post-Show Activity: Dreamcatchers and unusual scientific observations concerning spiders

Nookomis Asebekashi is the name the Anishinabe people give to Grandmother Spider. In oral tradition Grandmother Spider created the first dreamcatcher. Here are some interesting science facts about spiders. Perhaps you will be able to discover more things by observing them on your own. When observing be careful to respect the work of the spider and do not destroy it or its home. Learn by observing, taking notes, taking pictures, and making drawings and diagrams.

Study the following information, and then answer the questions at the end:

Spiders are a species called Arachnids by scientists. Named after the Greek goddess Arachne who was so skilled at weaving she challenged the goddess of War Athena, because of her pride Arachne was transformed into a spider by Athena.

Spiders can't fly, but they sometimes sail through the air on a line of silk, which is known as "ballooning."

When a spider travels, it always has four legs touching the ground and four legs off the ground at any given moment. The silk that comes out of the spider's spinneret is liquid, but it hardens as soon as it comes in contact with air.

Some spiders have up to seven types of silk glands, each creating a different type of silk—such as smooth, sticky, dry, or stretchy

Hundreds of years ago, people put spider webs on their wounds because they believed it would help stop the bleeding. Scientists now know that the silk contains vitamin K, which helps reduce bleeding.

In addition to eight legs, most spiders have eight eyes and although they have more eyes than a human being they are very near sighted.

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Spiders also have tiny hairs on their legs that help them hear and smell. All of our senses are based on the sense of touch, and this is how a spider has evolved its ability and awareness of its environment.

They have tiny claws on the ends of their legs that help them climb and descend their silk strands that they send out of a gland called a spinneret.

A spinneret is the organ in spiders, caterpillars, etc., that spins thread for webs or cocoons. The silk that comes out of the spider's spinneret is liquid, but it hardens as soon as it comes in contact with air. Some spiders have up to seven types of silk glands, each creating a different type of silk—such as smooth, sticky, dry, or stretchy.

The silk in a spider's web is five times stronger than a strand of steel that is the same thickness. A web made of strands of spider silk as thick as a pencil could stop a Boeing 747 jumbo jet in flight. Scientists still cannot replicate the strength and elasticity of a spider's silk.

A web is sticky because of glue droplets the spider deposits on it. These droplets are three times thinner than the diameter of a single hair. Scientists describe these droplets as being similar to chewing gum: they just keep stretching and stretching. Spider webs are not passive traps. Instead, because of electrically conductive glue spread across their surface, webs spring towards their prey. Scientists also found that the glue spirals on the web distort Earth's electric field within a few millimeters of the web.

A spider injects its prey with a solution that liquefies the internal parts of insects making it easier for the spider to suck out its food.

Spiders are blamed for all kinds of bumps, rashes, and growths. However, unlike mosquitoes or ticks, spiders don't feed on human blood and they have no reason to bite a human unless they feel threatened or surprised. Additionally, spiders do not typically bite sleeping humans.

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Activities:

1. On a separate piece of paper create a picture, painting, collage, or drawing of a spider and its web.
2. Create a Dreamcatcher of your own

Answer these questions:

1. What is the name is the name the Anishinabe people give to Grandmother Spider?
2. What did Grandmother Spider create in the story?
3. How many legs does a spider have?
4. What are spider species called by scientists?
5. What Greek goddess are spiders named after?
6. When a spider travels, how many legs does it have on the ground at any given moment?
7. What is the organ called where spider silk comes out?
8. What is it called when spiders ride air currents on a strand of silk?
9. What vitamin in a spider web helps control bleeding?
10. How many eyes does a spider have?
11. Can a spider see as well as a human being?
12. What helps spiders hear and smell?
13. How do spiders ascend and descend their webs?
14. How strong is spider silk?
15. Why is a spider web sticky?
16. Does a spider web spring towards it's prey? Why?
17. What does a spider do that helps it eat the insects it has caught?
18. Do spiders feed on human blood and attack humans?

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Further Resources

A bibliography of relevant books

If you can access the internet there is a good list of Ojibwe picture books here:

<https://angelicscalliwags.com/2014/11/10/native-american-picture-books-ojibwe-nation/>

Turtle Island: The Story of North America's First People

ISBN: 9781554519446

ISBN-10: 1554519446

Publisher: Annick Press

Publication Date: September 12th, 2017

Pages: 116

Language: English

Grades 3-7

The Good Path: Ojibwe Learning and Activity Book for Kids

Paperback : 128 pages

ISBN-10 : 0873517830

ISBN-13 : 978-0873517836

Publisher : Minnesota Historical Society Press; 1st edition (December 15, 2009)

Language: : English

Reading level : 8 - 12 years

#151 in Social Studies Teaching Materials

Grade level : 5 - 8

An Indigenous Peoples' History of the United States for Young People

(ReVisioning History for Young People #2) (Paperback)

By Roxanne Dunbar-Ortiz, Jean Mendoza (Adapted by), Debbie Reese

(Adapted by)

ISBN: 9780807049396

ISBN-10: 0807049395

Publisher: Beacon Press

Publication Date: July 23rd, 2019

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Curricular Connections

Theatre K-8

Performing

6. Convey meaning through the presentation of artistic work. Match a theatre performance with expressed intent (e.g., wanting the audience to think about fairness). (T.P.06)

Responding

7. Perceive and analyze artistic work. Analyze elements of a work that are indicative of the historical or cultural context in which it was created. (T.R.07)

8. Interpret intent and meaning in artistic work. Explain how an artistic work was influenced by the culture and historical context in which it was created. (T.R.08)

Connecting

11. Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding. Identify multiple cross-cultural approaches to storytelling connected to different historical populations. (T.Co.11)

Foundations:

Responding

9. Apply criteria to evaluate artistic work. Compare and contrast different rubrics or criteria for evaluating theatrical presentations. (F.T.R.09)

Connecting

10. Synthesize and relate knowledge and personal experiences to make art. Describe what has influenced changes in one's own dramatic style and preferences in theatre. (F.T.Co.10)

11. Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding. Identify the connections between historical and cultural contexts and defining stylistic elements of theatrical movements (F.T.Co.11)

History/Social Science

Gr. 1 Topic 3. History: unity and diversity in the United States [1.T3]

Gr. 2 Topic 3. History: migrations and cultures [2.T3];

Gr. 3 Topic 2. The geography and Native Peoples of Massachusetts [3.T2]; Topic 3: European explorers' first contacts with Native Peoples in the Northeast [3.T3];

Gr. 4 Topic 2. Ancient civilizations of North America [4.T2]; Topic 4. The expansion of the United States over time and its regions today 28 [4.T4]