LAS CAFETERAS

STUDY GUIDE

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Las Cafeteras at the Ordway

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We collaborate with teaching artists and educators to design learning tools that inform and enhance the performance experience. Visit www.ordway.org/education for more information.

We look forward to seeing you at the Ordway for Las Cafeteras!

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Vice President of Arts Education and Community Engagement

MEET THE EDUCATION TEAM

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Coming to the Theater

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians, and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance. As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a theater is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the theater. When you come to the Ordway, you are part of a community of audience members and you all work together to create your theater experience.

Audience Member Checklist for Review at School

☐ Leave your food, drinks, and chewing gum at school.

☐ Remember to turn off all cell phones before the performance begins.

☐ When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.

☐ Cameras and other recording devices are not allowed in the theater.

☐ Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.

☐ Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.

☐ Open your eyes, ears, mind, and heart to the entire experience!

☐ After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.
About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:

- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

Presenting
The Ordway also programs their own performance seasons. Musical theater tours such as Evita and Camelot are a part of the Theater Season. The Ordway also produces musical theater such as West Side Story. The Target® World Music and Dance Series include companies and artists on national and international tours, such as Dancing Earth, Las Cafeteras, Indigenous and TU Dance.

Producing
The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. One such musical is Disney’s Beauty and the Beast.

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work to our youngest audience members. The dates for the 2017 Festival are May 30-June 2

For more information about the Ordway and Arts Partners visit www.ordway.org

Fun Facts!

Did you know...
The Ordway has two theaters?
- Ordway’s Music Theater, 1900 seats
- Ordway’s Concert Hall, 1100 seats (Opened March 2015!)

The Ordway first opened thirty years ago on January 1, 1985, as the Ordway Music Theatre!

More than 350,000 patrons come the Ordway each year.

What’s in a Name?
The name Ordway comes from Lucius Pond Ordway (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally Ordway Irvine (1910-1987) built the center and decided to use the Ordway name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.

Schools from all over the region attend the Ordway’s student performances. More than 50,000 seats were filled by students and teachers last year!
Las Cafeteras formed as a band in 2008 with the purpose of documenting the histories of their neighborhoods through music. As musicians, they started as students of the Eastside Café, a Zapatista inspired community space in East Los Angeles where they were influenced by the culture, storytelling, and poetic music of Son Jarocho, a traditional music from Veracruz, Mexico. Their namesake derives from the organization where they took classes, the Eastside Café. However, to honor women and challenge masculine language, they feminized their group name by calling themselves, Las Cafeteras, rather than Los Cafeteros. Their debut studio album “It’s Time” has received great reviews across the country and has featured on BBC, NPR, KCRW & the LA Times.

Meet Las Cafeteras

**Founded:** 2008

**Hometown:** Los Angeles, California

**Members:**
- Denise Carlos: Vocals, Jarana, Zapateado, Glockenspiel
- Leah Gallegos: Vocals, Quijada, Zapateado
- Daniel French: Vocals, Jarana, Zapateado, MC
- David Flores: Requinto
- Hector Flores: Vocals, Jarana, Zapateado
- Jose Cano: Cajon, Flute, Requinto, Harmonica
About the Band: Las Cafeteras

The sound of Las Cafeteras is brought to life by an eclectic instrumentation, including jaranas, requinto, a donkey jawbone, a West African bass instrument called the Marimbol, cajón, and a wooden platform called the Tarima used to dance Zapateado.

East Los Angeles, with its mix of generations of Mexican Americans, recent immigrants and rich American music traditions, has been a cauldron for innovative, edgy music activism. The musicians of Las Cafeteras have combined their experience of being born in LA of immigrant parents to create a sort of Chicano protest music. Las Cafeteras are immigrant children remixing roots music, telling modern day stories with what LA Times has called a “uniquely Angeleno mishmash of punk, hip-hop, beat music, cumbia and rock ... Live, they’re magnetic.”

Meet the Artists!

Denise Carlos
Denise Carlos grew up in the Huntington Park neighborhood of South East L.A. with her older sister and parents. Her father is from Mexicali, Baja California and her mother from Amacueca, Jalisco and immigrated to the U.S. in the 1970’s to work and raise their family. One of Denise’s nicknames growing up was “Diantre”- meaning “little devil” in Spanish. Speaking mostly in double-entendres, she is known for her silly humor and comedic nature. Denise holds a Master’s Degree in Clinical Social Work with an emphasis on women and children from Loyola University, Chicago and works on the daily to help develop critical thought around community feminisms, sexuality, and self-love. She has been dancing folklórico for over half her life! When she is not with Las Cafeteras, you will find Denise zapateando with Ballet Folklórico de Los Angeles. Two of Denise’s favorite life teachings are “Que Viva La Vida” and “Dance as if nobody is watching.”

Leah Rose Gallegos
Born and raised in Highland Park, LA, Leah Rose Gallegos grew up playing soccer and singing on the side. When she is not with Las Cafeteras, Futbolistas and/or family, you can find Leah sharing yoga at People’s Yoga (the first yoga studio in East L.A., which she co-owns), playing with kids, or on an adventure. Leah always carries a bottle of rosemary essential oil for limpias on-the-go and vegan snacks for a quick fix. Lover of mama earth, spirit seeker, and eager to master love, Leah is blessed to share her musical journey with you.

Artist Bios and Images courtesy of Las Cafeteras: http://lascafeteras.com/biography/
About the Artists

Daniel French
Hailing from the San Gabriel Valley (east of East LA) Daniel Jesus French is the youngest of 3 siblings. He strums the jarana segunda, sings, MCs, & plays keys. A storyteller at heart Daniel has worked as playwright, poet, actor & oral historian. In the summer of 2011 he drove across the continent documenting his family stories & is very proud of his Mexican, Mohawk & beyond backgrounds. He graduated from Azusa Pacific University with a B.A. in Sociology and his MFA in Public Practice at Otis College of Art & Design. He lives by this motto “Risk everything to live your dreams & know that mysterious forces will come to your aid.”

David Flores
Born and raised in East LA and the San Gabriel Valley, David Flores is the second oldest of 6 brothers and sisters. He earned his Master’s Degree in Social and Cultural Analysis of Education from California State University, Long Beach. When not studying, playing futbol or music, David loves taking his Chicano culture to other parts of the country and world. It allows him to realize that life is much greater than himself. David is currently a Ph.D. candidate at UCLA.

Hector Flores
Born in City Terrace, Hector Flores grew up in the Pan-Asian – Chicano neighborhoods of San Gabriel Valley and East LA. The oldest of 6 kids, his mom is from Morelia, Michoacán and his pops is from San Luis Rio Colorado, Sonora. Growing up Hector listened to Al Green, Ana Gabriel, Sonora Dinamita, Tupac, The Cure, The Smiths, Chili Peppers and Rage Against the Machine. He graduated from California State University, Long Beach with a degree in Chicano/o Studies and is currently a community organizer in Los Angeles. Hector loves playing anti-imperialist Soccer where the score is always 2-2, dancing Cumbia, watching documentaries, going to a Dodger Game, eating at new veggie-friendly restaurants, sneaking into movie theatres, and writing poetry.

Jose Cano
Jose Cano’s main role in Las Cafeteras is percussion and at times contributes with the flute, requinto, harmonica and shouts out an occasional “yo no creo en fronteras”. Originally from Oxnard CA, he started playing music in the middle school concert band and has since been involved in a number of bands playing anything from cumbia to rock to norteno music before joining las cafeteras. Biking for commuting, running, boxing, healthy living, community, art and culture are among some of the passions he shares with people. Jose holds a Bachelor’s Degree in Mechanical Engineering from California State University, Los Angeles and currently works as a freelance design engineer and owns his own door and window company.

Artist Bios and Images courtesy of Las Cafeteras: http://lascafeteras.com/biography/
About the Performance: Son Jarocho

The History
Las Cafeteras prides themselves in the preservation and presentation of Son Jarocho, a traditional folk music native to Veracruz, Mexico.

Son Jarocho is one of the most dynamic variations of the musical genre Son Mexicano. Literally translated as “Mexican Sound”, Son Mexicano likely emerged during Spain’s colonization of Mexico. As early as the 16th century, the Spanish began to colonize and enslave native Aztec and Totonac peoples living in present day Veracruz. As a result, the indigenous population were introduced to European instruments such as the violin, harp, and guitar, as well as Baroque music.

A direct result of Spanish colonization was the formation of new regions within Mexico. Just as the Son Huasteco from east-central Mexico and the west coast Son de Mariachi have their own characteristics Son Jarocho can be distinguished by its percussive rhythms, syncopation, vocal style, and improvisation in its harmonic and rhythmic framework and verse.

The Music
Jarocho music is characterized by an witty vocal lines, instrumental improvisation, percussive Zapateado dancing and a core of three stringed instruments: the Jarana, Arpa and Requinto. Listen for these instruments during today’s performance!

Jarana Jarocho
Role in the Band: played in chords, providing a rhythmic and harmonic framework for the ensemble.

The most fundamental and common jarocho instrument is the Jarana. Most likely derived from the XVI century Spanish Baroque guitar, the Jarana has eight to twelve strings grouped in five courses. It is strummed in a chordal manner called a rasgueo and furnishes the rhythmic and harmonic framework of the son jarocho. Several variations of the jarana exist, depending on the region and musical range. Regional variations of the jarana include the vihuela of the west coast, the jarana huasteca of the eastern-central regions, and the jarana jarocha of Southern Veracruz.

Jaranas range in various sizes and pitches—from the small, high pitched chaquiste to the large, deep tercera.
About the Performance: Son Jarocho

Arpa Jarocha
Role in the Band: frequently improvises, contributing to the melody, bass and counter melodies of a piece.

The arpa jarocha is a large wooden harp with 32-36 strings tuned diatonically over five octaves. Played while seated, the harpist plays a bass line on the low strings with one hand and with the other supplies arpeggiated melodies on the higher strings.

Las Cafeteras is no different—they employ instruments native to Mexico such as the quijada, the cajon and the marimbol to create their unique, contemporary interpretation of Son Jarocho.

Quijada
Role in the Band: provides percussive rasp, rattles and ornamentation to the music.

The quijada is the jawbone of a mule or horse. The jawbone is cleaned of tissue and dried, so the teeth are loosely attached. The instrument is played by striking the bone with a stick, so the teeth rattle in the jaw, or running a stick across the teeth, to produce a rasping sound.

Requinto Jarocho
Role in the Band: provides a bass line to support the Jarana and Arpa

The requinto jarocho (also known as the "jaivalina" or the "Guitara de son") is another example of a melodic instrument. Its four strings are plucked individually with a long, thin pick fashioned from either cow horn or plastic. Although construction of the requinto jarocho varies, the most prized are the requintos "basiados" which are carved from a solid piece of cedar.

Although the Jarana, Arpa and Requinto are the basis of many contemporary Jarocho ensembles, they are not the only instruments found in Son Jarocho music.

Cajon
Role in the Band: creates a steady beat to keep the band rhythmically in sync

A box shaped percussion instrument, the Cajon originates from Peru. To play it, the percussionist sits on top of the instrument, and strikes the front, back and sides with their hands.

Marimbol
Role in the Band: Often plays Bass, supporting the instruments in the band

The Marimbol consists of a wooden box, with a hole cut in the center face. Metal strips, tuned to different pitches, are attached to the box opening. The marimbol is played by plucking the metal strips.

Dancing is another defining characteristic of son jarocho. The zapateado footwork provides a rhythmic complement to the

About the Performance: Son Jarocho, contributed by Mary Anne Quiroz, Ordway Community Advisor
About the Performance: Son Jarocho

instrumental and vocal accompaniment. As local musicians perform the sones, people dance atop a large wooden platform known as a tarima.

The traditional setting of the son jarocho, the fandango, is at the center of social reunions throughout southern Veracruz. These informal gatherings allow musicians, dancers and members of the community to gather together and enjoy the creation of son jarocho.

Audio examples of several of the instruments featured in this section may be found at:

http://www.allaroundthisworld.com/learn/latin-america/latin-american-instruments/

The members of Las Cafeteras, with Son Jarocho instruments including the Jarana and Quijada

Photo Courtesy of Las Cafeteras
**Vocabulary**

**Arpa Jarocho:** a large wooden harp found in son jarocho. The harpist often improvises, contributing to the melody, bass and counter melodies of a piece.

**Baroque:** a period of Western classical music, popular in the 16th and 17th centuries.

**Chicano:** an individual who is of Mexican-American descent.

**Colonization:** the action or process of settling among and establishing control over the indigenous people of an area.

**Fandango:** an informal gathering of son jarocho musicians, dancers and community members, to create and enjoy son jarocho.

**Improvisation:** in music, the creation of melodies and harmonies "on the spot," without prior communication or rehearsal between musicians.

**Jarana Jarocho:** One of three key instruments found in a son jarocho ensemble. The Jarana widely varies depending on its size and region, but it is considered the core of son jarocho, providing a rhythmic and harmonic framework for the ensemble.

**Ornamentation:** in music, the addition of musical flourishes which embellish a melodic or harmonic line.

**Requinto Jarocho:** a guitar-like instrument, common to son jarocho ensembles. The requinto often provides a bass line to support the Jarana and Arpa.

**Son Jarocho:** a traditional form of folk music, native to Veracruz, Mexico. Son Jarocho is characterized by witty vocal lines, percussive Zapateado dancing and the usage of the Jarana, Arpa and Requinto.

**Son Mexicano:** a collection of Mexican folk music traditions, or Sons, which slightly vary by region. Son Mexicano is derived from Spanish Baroque music, in terms of instrumentation and musical form.

**Syncopation:** in music, a form of rhythmic structure which emphasizes the "off" (weak) beats. Syncopation is often employed to unexpectedly make a piece of music feel off kilter.

**Tarima:** a hollow wooden platform, used by son jarocho dancers to perform the zapateado.

**Zapateado:** a percussive dance form, which involves a solo dancer or pair of dancers tapping their feet on a hollow wooden platform. Zapateado is associated son jarocho music, often providing the percussion in son jarocho songs.

**Zapatista:** a member or supporter of a Mexican revolutionary force working for social and agrarian reforms, which launched a popular uprising in the state of Chiapas in 1994.

*Vocabulary contributed by Mary Anne Quiroz, Ordway Community Advisor*
Understanding Music

Music has existed as long as humans have populated the earth. It is likely that prehistoric music was a human attempt to echo the songs of the birds or the sounds of natural events such as rain and thunder.

The human voice, body, and instruments are the tools for producing music. The oldest documented musical instrument found to date is a 35,000-year-old flute made from the hollow bones of a vulture, unearthed in Germany in 2008.

People make music to express emotions, thoughts, impressions, moods, and ideas, both personal and communal. Music can communicate in a way that is often beyond words. Music is integral to important occasions when people celebrate, pay tribute, worship, dance, and grieve.

In almost every culture, music is woven into everyday life through lullabies, work songs, children’s songs and games, love songs, and songs for other common place events.

Music starts with sound; what we hear and how it is ordered or organized. Though music is a universal experience, what sounds like music to one person can be noise to another. The response to the question “what is music?” is always in the ear of the listener. Whether or not a series of sounds comprise music depends on prior musical experiences, culture, when and where one lives, and who we are.

Music can be improvised, composed, or handed down from one person to another. Musical notation captures some music, but much of the world’s music was and is remembered through oral tradition.

Humans engage in music through the fundamental processes of creating music, performing music, and responding to music. Music creators improvise, arrange, invent, and compose music. Performers sing and play instruments. Listeners respond to music when they describe, analyze, interpret, and evaluate music.
Understanding Music

Music Elements Web Diagram

Form:
the organization or structure of the musical events within the music. Same, different, verse, refrain, phrases, sections are aspects of form.

Texture:
the simultaneous combination of musical lines and the density of the layers of musical components.

Tone Color:
or timbre, refers to the quality of the sound. Vocal, instrumental, electronic, and environmental are aspects of tone color.

Rhythm:
the time element of music; the flow of the music through time. Beat, pattern, duration, tempo, and meter are aspects of rhythm.

Elements of Music:
The key properties of music are called the elements of music. Melody, rhythm, harmony, dynamics, tone color, texture and form are used by performers, composers, and other musical creators to make music and communicate meaning. But the true determination of what the music means happens in the meeting of sound and the human mind.

Harmony:
the vertical arrangement of the pitches when pitches sound out simultaneously—how the music sounds when pitches are stacked up. Chords, key, tonality and modulation are aspects of harmony.

Dynamics:
volume or intensity of sound, the degree of loudness, softness, or changing volume.

Melody:
a series of pitches that add up to a recognizable whole. It is the aspect of music we remember the best. A melody begins, then moves forward in a direction, changes direction, and creates the shape of a melody.

*In accordance with the Minnesota State Arts Standards

Understanding Music and Music in the Classroom sections of this guide were written by Joanne Corrigan, Music Education Consultant
Music in the Classroom

Earobics
Responding to Music: Describe, Analyze, and Interpret

Description: EAROBICS is a simple descriptive process that helps students work collaboratively to communicate original thoughts, prior knowledge, and opinions about a piece of music. A group of students will notice and articulate many more ideas and insights than any individual student. The concepts that they generate can later be used in discussions or written work related to the music, or when they speculate about the meaning of the music. It is a useful tool to use when introducing music from diverse cultures or unfamiliar genres.

Use this activity as a first step when using music to introduce cultural studies, history, or writing.

Objectives/Learning Goals:
- Students will listen, reflect, and develop a collaborative description of a song by Las Cafeteras.
- Students will analyze and interpret the music as they make connections to prior knowledge, other music, and to the world.

Materials:
- Any Las Cafeteras song available through the internet (see page 7 for links) or physical CD
- Chart paper or chalk board space for mapping; chalk or markers.

Process:
Do not reveal the title or anything else about the music, but explain the process before you begin. Students will exercise their ears and brains without your input.

1. Draw the center circle of a brainstorm web on chart paper or board.
2. Place markers/chalk nearby.
3. Write “What do you notice about this music?” and say it out loud.
4. Play the music without comment.
5. Students listen closely to the music.
6. When they have an idea for the web, they walk quietly to the board and write a response. Doodles and quick sketches also work.
7. Students can also respond by adding an “X” to a prior response.
8. Keep playing the music as long as students continue to respond.
9. Ask “What else do you notice?” from time to time to keep them focused.

Do not add your own ideas or opinions to the students’ description, but do ask them, “What else do you notice?”

When the pace of responses slows down, add a second question, “What does the music remind you of?” Provide more paper or space for the second question.

Read the responses out loud to hear their collective wisdom. (Student readers—with energy and conviction!)

Congratulate them on their deep listening and thinking. Ask if they are ready to hear the title and more information about the music—they always say yes!

Understanding Music and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant.
My Review!

You are a reporter for your school's newspaper!
Write and illustrate a review article to inform others about the performance you just saw.

Title:

I saw ____________________________________________
______________________________________________
______________________________________________

I heard _________________________________________
______________________________________________
______________________________________________

The music made me feel __________________________
______________________________________________
______________________________________________

The performance reminded me of __________________
______________________________________________
______________________________________________

My favorite part of the music was __________________
______________________________________________
______________________________________________

I wish I had seen more ____________________________
______________________________________________
______________________________________________
Activities and Discussion Questions  Grades 4-6

Description:
The fandango community celebration is central to the son jarocho tradition of Veracruz, Mexico. This lesson explores the core elements of the fandango: instruments, voice and verse, and rhythmic dance.

Curriculum Connections:
National Standards # 6, 8, 9

Duration:
20-30 minutes

Objectives:
- Students will listen and identify the instruments, parts and roles in Son Jarocho, including dance as percussion
- Students will understand the concept of the fandango

Materials:
- Stereo/Sound system with sufficient sound quality to discern instruments
- Audio examples of Son Jorocho music, such as La Bamba Rebelde and Mujer Soy. Examples performed by Las Cafeteras are found at: http://lascafeteras.com/albums/uncategorized/its-time/
- Video of Son de Madera performing El Cascabel. Link: https://www.youtube.com/watch?v=zGBHyq654i0

Directions:
1. Play two contrasting examples of Son Jorocho music, such as La Bamba Rebelde and Mujer Soy. Ask the students to listen for how many parts/instruments they hear in each musical selections
2. Ask students to name the instruments they hear: harp, voice, “guitars” (jarana, requinto-melodic lead, bass), “tambourine”; (Pandereta). Point out the dancers’ steps as a kind of percussion, like a drum. Called zapateado, it is a vital instrument in the traditional performance of son jarocho.
3. Explain that this music is called, son jarocho, a style of music from Veracruz, Mexico. (Son is a kind of song, jarocho is the name given to people and things from the Mexican state of Veracruz).
4. Introduce the Fandango, the traditional context of son jarocho, as a community celebration, where a great many members of the community gather around a tarima (raised wooden platform used as dance floor with percussive resonance) and participate singing, playing and dancing. As the whole community knows the songs and dances, they take turns singing, dancing and reciting verses, often into the wee hours of the morning.
5. Show video of Son de Madera performing “El Cascabel”, including sections where they take turns singing and dancing, as would happen at a fandango.
6. Ask students if/how they experience singing and dancing in their culture.

Extension: Show pictures of an actual fandango. Ask students to bring pictures of celebrations in their home culture.

Assessment: Students will define fandango (community celebration) and give at least 3 elements of a traditional fandango (the instruments, singing, dancing, reciting verses). Students will define son jarocho as a kind of music from Veracruz, Mexico. They write their answers as part of an exit slip while the music is playing.

Lesson adapted from Smithsonian Folkways: http://www.folkways.si.edu/fandango-son-jarocho-community-tradition-improvisation/music/tools-for-teaching/smithsonian
Activities and Discussion Questions  

**Description:**
Students will uncover and examine personal social and cultural issues so that they can begin to develop cultural knowledge and awareness about others.

**Curriculum Connections:** (Social Studies) Standard 7.4.2.4: [Understand that...] The differences and similarities of cultures around the world are attributable to their diverse origins and histories, & interactions with other cultures throughout time.

**Duration:** One class session

**Objectives:**
- Students will identify at least 5 facets of their multicultural selves
- Students will reflect on how any one identity facet shapes the way they view the world
- Students will understand the many reasons that miscommunication can occur

**Materials:**

**Directions:**
1. The teacher should prepare a copy of the handout in advance to serve as a model. Share with the students how each identity bubble is a lens through which you see the world.
2. The students should fill out the handout themselves, then take a moment to reflect on their answers. Then form pairs to discuss the importance of each identity bubble in their life. If time permits, have the pairs introduce their partners to the class.
3. The students should reflect upon how each individual identity bubble shapes the way they view and interact with the world. The teacher can use his/her own bubbles to illustrate this. Discuss as a class or in small groups further questions about the meaning of their identities, such as those listed below.
4. Discuss how our identities are not static; they change over time when our worldviews shift as we experience different events in our lives such as the death of a family member, falling in or out of love, or experiencing violence in our lives.

**Discussion Questions:**
- Do you have more than five identities?
- If your five identity bubbles are communicating with a group of five others, how many identities are interacting?
- How would you feel if someone ignored one of your multicultural identity bubbles?
- How might ignoring one of your identity bubbles lead to miscommunication?

Lesson adapted from [http://www.tolerance.org/lesson/my-multicultural-self](http://www.tolerance.org/lesson/my-multicultural-self)
# Resources

## Local Resources

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<td>Cedar Cultural Center</td>
<td>Located near downtown Minneapolis, the Cedar hosts a variety of musical events such as jazz, folk, blues, and zydeco/Cajun. Established in 1989, the Cedar’s mission is to promote inter-cultural appreciation and understanding through music and dance.</td>
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<td>Tamales y Bicicletas</td>
<td>This Latino-led environmental justice initiative empowers and engages Latino youth and immigrant families through cultural traditions, trainings and opportunities.</td>
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<td>Kalpulli Yaocenoxtli</td>
<td>Kalpulli Yaocenoxtli is a collective of families committed to teaching the traditions, history, and art of dance of the Mexihca (Aztec) culture. The alliance (Kalpulli) is in a constant state of learning, focusing on the dances and ceremonies that are performed throughout the year. Kalpulli Yaocenoxtli is based out of Saint Paul and has presented around the country.</td>
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## Book Resources


## Internet Resources

- [http://www.sonjarocho.com/](http://www.sonjarocho.com/)

- [http://jarochelocom](http://jarochelocom) (In Spanish)

- [http://lascafeteras.com/](http://lascafeteras.com/)
Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:
- Please include all students, teachers, and chaperones in your tickets order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length:
  - Performing Arts Classroom performances are approximately 50-60 minutes long.
  - Broadway Songbook performances are approximately 90 minutes long.

Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed in the theater.
- Remember to turn off all cell phones, pagers, or electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at www.ordway.org/education/studyguides/

WHILE AT ORDWAY:
Seating:
- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater:
- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside. The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:
- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Sarah Wiechmann at Swiechmann@ordway.org
Las Cafeteras Performance Evaluation

Thank you for choosing the Ordway and attending a School Performance for your field trip! Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future. Thank you again!

<table>
<thead>
<tr>
<th>Your Information</th>
<th>Which types of resource lists are most useful for you:</th>
</tr>
</thead>
<tbody>
<tr>
<td>School: ____________________________</td>
<td>□ Websites</td>
</tr>
<tr>
<td>Your name: _______________________________</td>
<td>□ Local Arts &amp; Cultural Organizations</td>
</tr>
<tr>
<td>E-mail Address: ______________________________</td>
<td>□ Multimedia Resources</td>
</tr>
<tr>
<td>Grades of Students attended: ______________</td>
<td>Other Suggestions: _________________________________</td>
</tr>
<tr>
<td>Number of Students attended: ______________</td>
<td></td>
</tr>
</tbody>
</table>

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

□ Excellent
□ Good
□ Average
□ Poor

I rated it this way because...

________________________________________________________________________

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

□ Excellent
□ Good
□ Average
□ Poor

I rated it this way because...

________________________________________________________________________

Study Guide Review

Which sections of this guide did you use? (check all that apply)

□ About the Ordway
□ Coming to the Theater
□ About the Company
□ About the Performance
□ Vocabulary & Behind the Scenes
□ Understanding Music
□ “My Review!”
□ Activities/Discussion Questions
□ Local/Internet Resources

Please write any comments or suggestions regarding the Study Guide:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

~continued on next page~
Experience Review

Rate your overall experience at the Ordway, please explain your answer:

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

__________________________________________________________________________

__________________________________________________________________________

Did you and your students feel comfortable and welcome at the Ordway?

☐ Yes    ☐ Indifferent    ☐ No

What do you feel the value of Ordway’s programming is to your students?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

What overall improvements could be made?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Do you see cultural benefits for students attending the Ordway performances? (i.e., learning about the language, tradition, arts, etc. of other cultures)

☐ Yes    ☐ Indifferent    ☐ No

If yes, what cultural benefits do you see?

__________________________________________________________________________

__________________________________________________________________________

Do students attend the Ordway school performances:

☐ Multiple times a year
☐ Once a year
☐ Once every few years
☐ Other: ____________________________

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

☐ Multicultural performances
☐ Ticket Cost
☐ Bus Reimbursement
☐ Study Guides
☐ Other: ____________________________

Any Additional Comments:

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals.

Please Return to:
Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
or fax 651.215.2135

NO LATER THAN 6 WEEKS FOLLOWING THE PERFORMANCE
16-17 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. **
☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)
☐ E-mail, mail or fax all documents no later than 6 weeks after your performance to:

Bus Reimbursements
Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
Fax: 651.215.2135
education_sales@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name ____________________________________________________________

School Address _________________________________________________________

City __________________________ State ________ Zip ________________

County _______________________________________________________________

School Phone __________________________ Fax ____________________________

Order Contact Name ___________________ & E-mail __________________________

Office Contact Name ___________________ & E-mail __________________________

Performance __________________________ Date and Time ______________________

# of students ______________ # of buses for which you are requesting payment __________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools and</td>
<td>100%</td>
</tr>
<tr>
<td>Saint Paul Public School Districts</td>
<td></td>
</tr>
<tr>
<td>Seven County Metro including</td>
<td>Up to $180.00</td>
</tr>
<tr>
<td>Anoka, Carver, Dakota, Hennepin, Ramsey, Scott,</td>
<td>per Bus</td>
</tr>
<tr>
<td>&amp; Washington Counties</td>
<td></td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00</td>
</tr>
<tr>
<td></td>
<td>per Bus</td>
</tr>
</tbody>
</table>

* Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and Festival School Week
**For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.