Study Guide for the FLINT HILLS 2017 International Children’s Festival Presented by ORDWAY
# Come play! at the Ordway

**May 30–June 2: School Week**  
**June 3 & 4: Family Weekend**

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Coming to the Ordway

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

**Audience Member Checklist for Review at School**

- Leave your food, drinks, and chewing gum at school.
- Remember to turn off all cell phones and other electronics 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 programs its own performance season. Musical theater tours such as *Paint Your Wagon* and *An American in Paris* are a part of the *Musical Theater Series*. The Ordway also produces musicals such as *West Side Story*. The *Target*® *World Music and Dance Series* include artists and companies on national and international tours, such as Martha Redbone, Step Afrika!, Somi, 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. This includes this past year’s holiday show, *Irving Berlin’s White Christmas*.

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 School Week dates for the 2017 Festival are May 30–June 2 and the Family Weekend will be June 3 & 4.

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Fun Facts!

**Did you know...**
The Ordway has two performance spaces?
- Ordway Music Theater: 1900 seats
- Ordway Concert Hall: 1100 seats

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

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 theatre and decided to use the Ordway family name.

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

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

Schools from all over the region attend the Ordway’s School Performances. More than 50,000 seats were filled by students and teachers last year!
About the Festival

Share the Festival!
Bring your friends and family during the Family Weekend on June 3 & 4, 2017.

For more information about the Family Weekend or to purchase tickets, please visit ordway.org/festival.

The Flint Hills International Children’s Festival is in its 17th year of bringing world class performing artists to the children of the Midwest!

This year the Ordway expects to engage more than 50,000 people in the Festival during the School Week & Family Weekend.

This year’s indoor artists include:
• GuGu Drum Group | Shanghai, China
• Native Pride Dancers presents Ketti Nimiko! | Saint Paul, USA
• Flying Foot Forum’s The Mystery of Pig’s Eye Manor | Minneapolis, USA
• Teater Refleksion & Branar Téatar’s The Way Back Home | Aarhus, Denmark & Galway, Ireland

Past years’ international artists were from:
• Australia
• Brazil
• Belgium
• Canada
• China
• Cuba
• Denmark
• Ecuador
• France
• Germany
• Guinea
• Iraq
• Ireland
• Italy
• Ivory Coast
• Japan
• Kenya
• Mexico
• Morocco
• Netherlands
• New Zealand
• Peru
• Puerto Rico
• Scotland
• South Africa
• Uganda
• United Kingdom
• United States
• Vietnam

ACTIVITY

Using an online or class atlas, ask students to identify all the countries and continents from which Festival artists have come.

An online atlas can be found here: www.mapsofworld.com/map-of-countries.html
About the Festival

The Landmark Center
The construction of the Landmark Center began in 1892 and wasn’t finished until 1902. Originally designed to be a federal court house and post office by Willoughby J. Edbrooke, today it houses many of Saint Paul’s premier arts organizations including the Schubert Club and the Museum of Musical Instruments. *The Mystery of Pig’s Eye* performances are in the Landmark’s Weyerhaeuser Auditorium located on the lower level of the building.

The Saint Paul Hotel
The Saint Paul Hotel (deemed “Saint Paul’s Million Dollar Hotel”) opened its doors in 1910. One of its major funders was Lucius P. Ordway, who secured the land for the hotel. He is also Sally Ordway Irvine’s grandfather. Today the hotel offers 254 rooms including 31 luxury suites.

Lowry Building
Before a loft conversion in recent years, the Lowry was called the Lowry Medical Arts Building and housed many medical offices. It was constructed in 1911 and is one of the most renowned buildings of downtown Saint Paul. The Lowry Lab Theater that is housed in this building was completed in 2006 and is where *The Way Back Home* performances are held.

The Saint Paul Central Library
Ground was broken on the Saint Paul Central Library in 1914. Charles Soule was a leading library consultant working on the project. The actual design was created by Electus D Litchfield. It houses two libraries: the James J Hill Reference Library and a branch of the Saint Paul Public Library System. Most of the book resources in this study guide are available through the Saint Paul Public Library System.

Also, look for the historical markers located in and around the park!
About the Performance

What is Drumming?
Drumming is the use of one’s hands directly or with sticks to create sounds. Most of the time these sounds are created on special percussion instruments called drums. It is also possible to use other everyday objects such as buckets, cans, pipes, and other hard objects to make sounds when drummed on. Drumming often requires learning different rhythms and beats for different styles and genres of music. Drumming in China dates back many centuries and plays an important role in traditional festivals, community gatherings, and religions.

Who is the GuGu Drum Group?
GuGu Drum Group is an award winning and top rated ensemble from Shanghai, China. They have been featured at many outdoor festivals and arts centers throughout China and the United States. The ensemble presents shows that include several theatrical scenes (called vignettes) presented through drumming. These drum vignettes are sometimes accompanied by projections based on timeless Chinese proverbs, fables, and fairy tales. The music presented and the very drums themselves date back many centuries.

Did you know?
“Gǔ” is “Drum” in Chinese.

鼓
Here’s how it is pronounced: 
translate.google.com/
#auto/zh-CN/Drum
GuGu Drum Group
Shanghai, China

Quick overview of China

For many centuries China stood as one of the world’s leading civilizations, especially in its artistic and scientific advances. In the 19th and early 20th centuries however, the country was beset by civil unrest, major famines, and foreign occupation. After World War II, the communists under leader MAO Zedong established an autocracy that, while ensuring China’s sovereignty, imposed strict controls over everyday life and freedoms. After 1978, MAO’s successor DENG Xiaoping and other leaders focused on economic development and by 2000 the economy was much healthier than it had been previously. For much of the population, living standards have improved and the room for personal choice has expanded, but political controls remain tight. Today, China has one of the world’s fastest growing economies.

Chinese culture is one of the world’s oldest cultures, tracing back thousands of years. The customs and traditions of Chinese peoples varies greatly between different parts of the country. Important components of Chinese culture include ceramics, architecture, music, literature, martial arts, cuisine, visual arts, philosophy, and religion.

Information adapted from the CIA World Factbook.

What will the show consist of?

The GuGu Drum group’s performance will feature different size drums as well as drumming on everyday objects. Each section (called a vignette) will feature a variety of different members of the ensemble.

Many of the sections feature drums associated with public ceremonies and war. Traditional Chinese drums are often the color red which has long been associated with power and luck. Red drums have been used as a symbol of strength for rulers and armies.

The GuGu Drum Group also incorporates more modern objects into their performance to drum on including large plastic barrels and barstools. A unique sound is created with the older drums are played alongside the newer everyday objects.

An illustration of the Chinese symbol for ‘drum’ (鼓)

© 2017 Cornelius Götz von Olenhusen (thingsbeyondz.com)
Used with permission.
Vocabulary

architecture: the art or practice of planning, designing, and constructing buildings and structures
autocracy: a system of government by one person with absolute power.
ceramics: refers to artworks made from ceramic materials, including clay; pottery is one example
economy: the wealth and resources of a country or region, especially in terms of the production and consumption of goods and services
fable: a short story, typically with animals as characters, conveying a moral

fairy tale: a children's story about magical and imaginary beings and lands
martial arts: various sports or skills that originated as forms of self-defense or attack
percussion: musical instruments played by striking with the hand or with a stick/beater, or by shaking
philosophy: the study of ideas about knowledge, truth, the nature and meaning of life, and more
proverb: a short saying or phrase that states a truth or piece of advice
rhythm: the time element of music that creates the groove or pulse

Local Resources

CAAM Chinese Dance Theater | caamcdt.org
A performing arts and dance academy dedicated to preserving and celebrating Chinese cultural heritage by connecting dancers and audiences alike to the heart of dance and the soul of China. It is under the artistic direction of the world-renown Lili Teng and reaches audiences of nearly 10,000 people every year.

Twin Cities Chinese Dance Center | tccdcmn.org
A non-profit performing arts and educational organization that promotes the understanding and appreciation of Chinese culture. Their activities are designed to preserve traditional Chinese genres of performing arts and nurture innovations that reflect the dynamic and diverse Chinese cultural heritage.

Taiko Arts Midwest | taikoartsmidwest.org
Provides the community with high quality taiko performances, supports taiko artists, and strengthens and builds community through taiko. They produce concerts, train artists, offer studio and master classes, lead school residencies, develop new work, and provide a variety of performances and workshops.

Book Resources

  The book examines how the drum developed across many cultures and over thousands of years before they became the instruments we know today. This is an adult research book and can be used by teachers to gain a deeper understanding of drums and drumming cultures.

  A picture book that recounts a young Chinese boy's special relationship with the wonderful drum that suddenly appears in his treehouse. This is a picture book for younger students. While the book is currently out of print, some copies are available at public libraries (and InterLibrary Loan) as well as through online book resellers.

Internet Resources

- YouTube videos:
  - youtu.be/iyetrHEoaXa (5 minutes)
  - youtu.be/c8imRStqQoy (15 minutes)
  - youtu.be/JNN6CtCiSbg (15 minutes)
  - youtu.be/TEvPCUMeJkc (5 minutes)

Video Resources

- Chinese Folk Music - a 30 minute DVD that is a part of the Quintessential Chinese Culture series distributed by HUWA Golden International. This program introduces the history and various styles of Chinese folk music. Available through public libraries (and InterLibrary Loan).
GuGu Drum Group

Description: Students will make their own drum and compose/improvise rhythms to convey different emotions and moods. Activity may be modified based on grade level and class abilities.

Curriculum Connections: (Arts→Music)

Multiple Benchmarks under Standard 4.2.1.3: “Create or make in a variety of contexts in [music] using the artistic foundations.”

Duration: 1 to 2 class sessions

Materials:
- a cylindrical container such as an old coffee container, movie popcorn tin, etc.
- electrical tape or masking tape
- construction paper
- crayons, colored pencils, or paint
- tissue paper (optional)
- a way to watch or listen to video/audio

Directions:

PART I - Making the Drum
1. Invite students to tightly crisscross strips of tape in layers over the top of the container until it is completely covered. This will form the drumhead which needs to be sturdy and firm. If you have sheets of sturdy plastic on hand, these can be used as the drumhead instead.

2. Next invite students to take construction paper and wrap it around the cylinder. Cut the paper so it will fit around the container snugly and tape the paper in place.

3. Allow students to decorate the drum using markers, crayons, or paint. Many drum cultures decorate their drums with important symbols or significant colors that tell a story—invite students to decorate their drums in a way that can tell a story.

4. Once all drums have been assembled, ask for volunteers who wish to tell the story behind their drum’s decoration.

PART II - Creating Rhythms
1. Using one of the video samples on page 10, invite students to pay special attention to the drummers. Ask students what mood or emotion they think the drummers are trying to convey while playing? Do they think it is more or less difficult to communicate these things while using a percussion instrument? Why or why not?

2. Invite students to quickly brainstorm a mood or emotion they would like to convey while playing their newly made drum. Have students that are willing share with the class give some examples.

3. Give students ample time to create some repetitive rhythms or improvise non-repetitive music to fit the mood or emotion they want to convey. Check-in with as many students as possible throughout.

4. Have students share their creation with a partner and then with the class if desired.

Discussion Questions:

Before the Performance
- How is your container drum similar to a real Chinese drum? How is it different?
- How do you think your drum produces sound?
- Does your drum produce different sounds based on how you hit the drumhead? Why or why not?
- Were you successful in conveying a mood or emotion with your creation?

After the Performance
- What kinds of different drums did you see during the show?
- Which was your favorite? Why?
- Were there any drums or sounds that surprised you? Why or why not?
- If you wrote a song, what would it be about and what instruments would you use?

Lesson inspired by a Dallas Symphony Orchestra (DSO) Kids activity, “Make a String Instrument” with drum making instructions from WikiHow.
GuGu Drum Group

Activities for Grades 5-8

**Description:** Students will 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:** 1 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. Invite students to 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.

**Discussion Questions:**

**Before the Performance**
- 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 has multiculturalism shaped China, and specifically, Chinese music?
- What elements of the performance are you most excited for? Are there any questions you have?

**After the Performance**
- Have you ever been to a live concert that featured traditional Chinese music? If not (and even if so), how do you think reflecting on your own identity and multicultural self before the concert influenced your perception of it?
- What elements of the performance most surprised you and why?
- Was there anything you were hoping to see but did not?
Native Pride Dancers: *Ketti Nimiko!*

Suggested Grades PK-8

Saint Paul, MN, USA

Ordway Concert Hall

About the Performance

When translated from the Meskwaki language, *Ketti Nimiko!* means to “Dance Hard!” Members of Native Pride Dancers and guests will take the stage and present the Eagle Dance, Traditional Men’s Dance, Jingle Dress Dance, Grass Dance, Meskwaki Applique, Fancy Shawl Dance, and Fancy Dance.

About Native Pride Dancers

Native Pride Dancers celebrate the spirit and beauty of Indigenous peoples. They honor the uniqueness and history of First Nations peoples including the Meskwaki Nation, Lakota, Ojibwe, Dakota, Nakota, Menominee, Cree, Ho-Chunk, Navajo, and other tribes.

They honor their elders through many different art forms including music, dance, and storytelling. These reflect their rich cultural history and customs passed down from generation to generation. The artists are passionately devoted to keeping their traditions alive with a mission to educate, inspire, motivate, and empower diverse communities to bridge cultural gaps through Indigenous traditions.

Meet the Dancers

**Larry Yazzie**

Larry is a two-time World Champion Fancy Dancer, an Eagle Dancer, and is from the Meskwaki Nation in Tama, Iowa. He is the founder and artistic director for Native Pride Arts. He has performed at many prominent venues and events including the Olympics, Kennedy Center, and Smithsonian Institute. Larry has earned the reputation for being one of the nation’s leading experts on Native American dance.

**Jessup Yazzie**

Jessup dances the Men’s Northern-style Fancy Dance and has been dancing since he could walk. He is from the Lakota, Meskwaki/Dine (Navajo) Nations and has grown up in the Twin Cities and in South Dakota. Jessup’s dancing career started when he won his first trophy at the age of two and then again at the world’s largest Powwow: The Gathering of Nations, when he was three. Jessup has been competing in Powwows ever since and continues to take top honors.

*Information adapted from the company’s website, nativepridearts.org*
Native Pride Dancers: *Ketti Nimiko*!  Saint Paul, MN, USA

**Arlan Whitebreast**
Arlan, from the Meskwaki Nation, is a skilled trade employee for the Meskwaki Settlement and lives in Tama, Iowa, with his family. He is a talented Champion Grass Dancer and has had the opportunity to dance with the Native Pride Dancers at the Kennedy Center, The Minnesota State Fair, Las Vegas, New York City, and in various schools, universities, festivals, corporate events, and in theatres throughout the country.

**Sheena Cain**
Sheena is an Old-Style Jingle dress dancer from the Lac Courte Oreilles Ojibwe, located in Wisconsin. She was raised in a very traditional manner of the Anishinaabe Nation and still practices her traditional culture. She has also passed the teachings she received from her elders, grandmother, and mother to her children. She is a multi-talented performer and model. Sheena is a co-owner of multiple clothing lines and works as an independent business consultant in sales.

**Joshua Atcheyunm**
Josh is a Men’s Northern Traditional dancer from the First Nations Plains Cree from Sweetgrass, Saskatchewan by way of Lac Courte Oreilles Ojibwe. He is a ledger artist, graphic artist, former DJ and rapper, and regalia creator. He is also a cultural presenter, has created graphic and musical productions for Native Pride, and has danced with the company performing in Las Vegas and throughout the Midwestern part of *Turtle Island*.

**Christal Moose**
Christal is the manager of the Native Pride Dancers and Larry Yazzie. She is a member of the Mille Iacs Band of Ojibwe and grew up on the Fond du Lac Reservation in northern Minnesota. Christal is a vocalist and a photographer. Her work unites people from all walks of life and from many organizations, most recently as a community advisor for the Ordway!

**About the Dances**

**Fancy Dance**
The Fancy Dance is usually performed by young men, and was originated in the 1950s to attract Powwow visitors. The Fancy Dance is also known as the Bustle Dance, and is said to have come from Oklahoma. This dance is very flashy and colorful and has faster movements than any other dance. It therefore requires that the dancer has stamina, strength, and coordination. What distinguishes the Fancy Dance is the outfit worn by the dancer, with a twin *bustle*, decorated with colorful fringe that flows freely while performing the ruffle with fast foot movements. The headdress *roach* that the dancer wears has two feathers that are moving at all times while dancing.

**The Grass Dance**
The Grass Dance is said to have originated with the Omaha Tribe. Stories told of the dance tell us that this dance is known as ceremonial. To the northern tribes, the Grass Dance is said to be a blessing ceremony for new ground. The dancers trampled the ground to prepare for a village or a gathering, and grass was tied to the dancer. The fringe attached to the dancer’s regalia sways with the movement as if to inspire the natural movement of tall prairie grass. This dance represents the balance of life, thus the dancer performs the same movement on either the right or left.

**Men’s Northern Traditional Dance**
The Men’s Traditional is a simulation of the warrior preparing for battle. Part of the Men’s Traditional Dance is the Crow or Sneak-Up dances. The dancer carries an eagle feather fan and a staff and wears a single bustle, arms bands and a roach with a single feather, as well as bells on his ankles. Throughout the dance, he crouches down close to the ground and stands up. A drummer uses heavy strokes that depict the sounds of gunfire during the dance.

Information about dances adapted from the artists’ website; additional source information is available there.
Women’s Fancy Shawl Dance
Inspired by the movement of butterflies, the Fancy Shawl Dance is somewhat new to the Powwow circuit, starting around the 1950s and 1960s. This dance has intricate footwork, and spinning that shows the fringe on the shawl, as well as the colors of the dancer’s outfit. This style is said to have arisen when women wanted to have a dance that would attract attention, much like the Men’s Fancy Dance. The dancer executes energetic twirls and high steps to a rapid drum beat. The most important element of the outfit is the shawl, and must extend from hand to hand, when the dancer’s arms are outstretched.

Women’s Jingle Dance
The Jingle Dance is also known as the Healing Dance, and originated with the Ojibwe in the Great Lakes region. The beautiful jingle dress is covered in rolled-up cans or tin lids attached with colored ribbons. The jingles are placed close enough to hit one another, creating a musical sound similar to rain fall. The dancer does not do any high stepping or fancy footwork, instead, she performs simple zigzag steps that make the jingles sway. The dancer is poised and strong and her footwork is smooth and graceful.

Vocabulary
bustle: a string of eagle or hawk feathers worn on the back of a dancer
First Nations peoples: the Indigenous peoples of modern-day Canada and the Great Lakes
Indigenous peoples: distinct ethnic groups who are descended from and identify with the original inhabitants of a given region, in contrast to groups that have settled, occupied, or colonized the area more recently
Meskwaki: a Native American people whose homelands were historically in the Great Lakes region
powwow: a social gathering held by many American Indian communities that often features music, dancing, and other cultural elements
roach: a type of headdress made from stiff hairs of animals such as porcupines, deer, and moose
Turtle Island: the name some Indigenous groups give to North America

This performance is part of an Ordway community engagement series, Oyate Okodakiciyapi a unique celebration of Native music and dance, guided by Community Coordinator Christal Moose (of Native Pride Arts) and an advisory council of Native and Indigenous community leaders. The name Oyate Okodakiciyapi, given to us by Gwen Westerman, a Dakota educator and writer on the faculty of Minnesota State University, means “people coming together.” ordway.org/oyate-okodakiciyapi.

Local Resources
Native Pride Arts | nativepridearts.org
Native Pride is in fact a local organization based in Saint Paul. They offer performances, workshops, presentations, and more.

New Native Theatre | newnativetheatre.org
Creates authentic & transformative plays and events through the lens of the Native American experience. Classes are offered for Native American community members and performances occur year round.

Ikidowin Youth Theatre Ensemble, Indigenous Peoples Task Force (IPTF) | indigenouspeoplesstf.org
The Youth Education Through Theatre program helps educate the next generation of youth by developing and performing original plays.

Online Video Resources
YouTube videos:
-youtu.be/NA7Ni73lfm0 (2.5 minutes)
-youtu.be/2ojOugw230U?t=11m15s (8+ min.)
-youtu.be/NMlBBJHikIY (2.5 minutes)
-youtu.be/o0bqNT9K_I (3 minutes)
-youtu.be/spYD5KbFy7E (37 minutes)
Native Pride Dancers

Description:
Students will use the knowledge they have learned about Native Pride’s dances to inspire creative writing and illustrations. Students will watch and learn about Native Pride Dancers through the study guide and resources provided.

Duration: One to two class sessions

Materials:
- computer, internet connection, and ability to play video/audio for the class from the internet
- pencil/pen
- colored pencils for artwork
- paper

Directions:
1. Read the background information of Native Pride Dancers as a class.

2. Choose two dance videos from Native Pride Dancers available through the resources list.

3. Choose a favorite video or show both selections and ask the students to watch to the dances using all of their senses. Give students an opportunity to experience the dances in different ways. First, ask the students place heads on desks and only listen to the music, drums, and bells on the regalia. Then, ask students to watch the dancing while seated at their desks or tables. Last, ask the students to stand and to dance and move with what’s on screen.

4. As a class, ask what stands out to them in the video. What does it remind them of? How does it make them feel? Be sure to discuss the particular type of dance being performed, the drumbeats, the instruments and vocals used, and overall feel of the dance.

5. Ask students how the different viewing experiences allowed them to experience different parts of the song. Use the following question as a prompt: “Was it easier to listen to feel the rhythm with head down, or while dancing?” Ask students to explain their answer.

6. Ask the students to create a short poem or compose a letter to Native Pride that describes how they feel about their dancing and their experiences while watching it. Ask them to use imagery in their writing.

7. After the students complete their poems and letters, ask them to transfer their creative writing into an illustration for a Native Pride Dancers DVD cover or performance poster.

8. Ask each student to present their illustration and poem or letter to the class if students are comfortable doing so.

Activity adapted from a previous Ordway Study Guide activity written by Erin Matteson in 2008.

Photo provided by the company and used with permission.
The Mystery of Pig’s Eye Manor  
Suggested Grades 2-8  
Landmark Center’s Weyerhaeuser Auditorium  
Minneapolis, MN, USA

About the Performance

Flying Foot Forum will premiere their new work *The Mystery of Pig’s Eye Manor* at the Flint Hills International Children’s Festival. Audience members will embark on a percussive dance, music, and theater adventure as they follow three sleuths through the corridors, hallways, staircases, and rooms of the lower level of the Landmark Center to help solve the mystery. Along the way clues will be collected as performance pieces, a vampire, and other characters are encountered. The clues are then used to tell a story and solve a mystery. Audience members will be invited to participate in a way that is fun and non-threatening.

Who is the Flying Foot Forum?

Founded in 1991 and based out of Minneapolis, Flying Foot Forum (FFF) is a vibrant and bold percussive dance/theater company that fuses percussion and percussive dances with many other forms of music, dance, and theater. The company uses a wide definition of percussive dance that includes tap, clogging, body percussion, hambone, and various folk dances that use dance to produce percussion music. The company director, Joe Chvala, has worked as a director, choreographer, writer, composer, performer, and teacher for opera companies, theatre companies, concert dance venues, performing arts academies, and universities around the world.

To learn more about the Flying Foot Forum, visit: flyingfootforum.com

Information adapted from FFF’s website.
The Mystery of Pig’s Eye Manor

Minneapolis, MN, USA

Vocabulary

**body percussion**: dancing that uses the body as an instrument to create intricate rhythms and sounds through a combination of movements, stomps, and claps

**choreographer**: a person who creates the sequence of steps and moves for a performance

**clogging**: a type of folk dance in which the dancer uses their shoe to create audible rhythms

**composer**: a person who writes music

**director**: a person who oversees the production of a performance and is in charge of hiring dancers and choreographers, running rehearsals, and making important decisions for the performance

**folk dances**: popular dances from specific parts of the world that are important in their culture

**hambone**: a style of dance that involves stomping as well as slapping and patting the arms, legs, chest, and cheeks

**percussive dance**: a highly rhythmic and musical dance form that relies on precise execution of foot-based dance patterns

**premiere**: the first performance of a particular show, routine, or song

**sleuth**: a detective

**tap**: a type of dance where the sounds of special shoes strike the floor to create intricate rhythms

Local Resources

**Flying Foot Forum** | [flyingfootforum.com](http://flyingfootforum.com)

FFF is in fact a local organization based in Minneapolis. They offer performances and residency activities throughout Minnesota for people of all ages and degrees of dance ability.

**Rhythmic Circus** | [rhythmiccircus.com](http://rhythmiccircus.com)

Rhythmic Circus is a troupe of tap dancers and musicians who produce their own touring shows. Since their start at a small theatre in northeast Minneapolis, they have toured to over 100 cities worldwide.

Online Resources

**YouTube Videos**: these videos feature the Flying Foot Forum or Joe Chvala.

- [youtu.be/5oQXgrQT0GQ](https://youtu.be/5oQXgrQT0GQ) (7 minutes)
- [youtu.be/gPPRO7YeAHk](https://youtu.be/gPPRO7YeAHk) (3 minutes)
- [youtu.be/JnSqmZSiMo](https://youtu.be/JnSqmZSiMo) (7 minutes)
- [youtu.be/tbvDGcycp0](https://youtu.be/tbvDGcycp0) (4 minutes)
- [youtu.be/3AQlotdtIwc](https://youtu.be/3AQlotdtIwc) (2 minutes)
The Mystery of Pig’s Eye Manor  Activities for All Grades

**Draw A Scene** (grades 2-5)

**Description:** After the performance, students will draw a scene from *The Mystery of Pig’s Eye Manor* using their own interpretation.

**Duration:** 30–60 minutes

**Objectives:**
- students will utilize creativity and critical thinking skills
- students will gain an understanding of influence and interpretation

**Materials:**
- art supplies (pencils, markers, crayons, etc.)
- 11x17 paper for each student

**Directions:**
1. Give each student an 11x17 piece of paper as well as some art supplies.
2. Ask the students to draw the characters and scenes that stood out to them while keeping the following questions in mind:
   - What did you notice about the character or scene?
   - How is this performance different than or similar to others you’ve seen?
   - What questions do you have from this performance?
3. Ask for student volunteers to show the class their piece and to discuss what they notice about each others’ depiction of the characters and entire performance.

**Discussion:**
- What did you find the most challenging in creating your scene?
- How did you decide on what to draw?
- If you could ask one of the performers a question, what would it be?
- Did you enjoy moving from space to space during the performance, or would you have preferred to stay seated in one place?
- What moments in the performance stood out to you, and why?
- What were some of your favorite dance moves, and why?

Activity first created for the 2014 Flint Hills International Children’s Festival Study Guide.

**Creating Characters** (grades 6–8)

**Description:** Students will conceptualize and create three different characters, then embody one of them to interact with others.

**Duration:** 1–2 hours

**Objectives:**
- understand the creative process behind character development
- utilize creativity to construct characters that could be used in a performance

**Materials:**
- art supplies (pencils, markers, crayons, etc.)
- paper

**Directions:**
1. Ask the students to draw three different fictional characters of their choice.
2. While the students are creating their characters, ask them think about the following questions:
   - What are your characters’ names?
   - Where and when do they live?
   - What do they do for work? What do they do for fun? What are their passions? Etc.
3. Ask the students to present their characters to the class including their traits and behaviors.
4. Instruct the students to pick one of their characters to act out.
5. Invite the students to get up and move around the classroom as their characters. Then ask them to consider:
   - How the character would look?
   - How the character would talk?
   - How the character would dance?
6. Ask the students to pay attention to the characters around them. Without physically touching anyone else, ask the students to have their characters interact with one another.
7. Ask the students about their characters’ interactions:
   - How does your character respond to other characters?
   - What have you enjoyed most and the least about this process?

Activity adapted from Study Guides for the 2011 & 2016 Flint Hills International Children’s Festival.
About The Way Back Home

When a boy discovers a single-propeller airplane in his closet, he does what any young adventurer would do: he flies into outer space! Millions of miles from Earth, the plane begins to sputter and shake. The fuel tank is empty and the boy must execute a daring landing on the moon. But as it turns out, he is not alone up there...

The Way Back Home uses puppets to tell a profound tale about friendship and conquering the fear of the unknown. The production is based on a book by Oliver Jeffers published by Harper Collins Publishers.

Information adapted from the companies’ websites.
Puppets Around the World

Wayang Kulit puppets, found in Indonesia
Photo Credit: Gunawan Kartapranata/ CC BY-SA 3.0

Puppetry is an ancient form of theatrical performance. Written examples of puppetry can be found in Egyptian writings dating as early as 422 BCE. As time passed, puppet performances continued to gain popularity, especially in India, Indonesia, Japan, and Europe.

Indian string puppetry or kathputli is believed to be more than a thousand years old. Like traditional marionettes, the puppets are operated by strings from above, but the strings are not attached to wood. Instead, the puppeteer holds the strings to make the puppet bow, curtsy, sit, and spin.

Indonesian shadow puppets or wayang kulit date back to 100 CE. These puppets were originally made from the skin of a water buffalo that was treated, turned into leather, and carefully cut into the shape of the classic Hindu characters. They were then used to present epic Hindu stories.

Bunraku is a traditional type of Japanese puppetry dating back to the 16th century. This form uses three puppeteers to operate a single puppet: The omozukai operates the head and right hand, the hidari-zukai operates the left hand, and the ashi-zukai controls the legs and feet.

Types of Puppets

hand: a type of puppet that is controlled by the hand of the puppeteer that occupies the interior of the puppet.

marionette: a puppet suspended by long strings, attached to a horizontal rod. The puppeteer stands above the puppet, and manipulates the rod and string in order to move the puppet.

rod: a puppet with long sticks attached to parts of it’s body (such as the arms). The puppeteer sits below the puppet, and operates the puppet above their head.

shadow puppet: this puppet consists of a cutout shape or character, attached to a long rod. The cutout is held behind a backlit screen, so the silhouette of the figure appears on the opposite side.

Local Resources

In The Heart of The Beast Puppet and Mask Theatre | hobt.org
An organization that brings people together through the power of puppet and mask performance.

Puppeteers of America | puppeteers.org
A Minneapolis-based national organization that provides information, encourages performances, and builds audiences who love puppet theatre.

Z Puppets Rosenschnoz | zpuppets.org
An organization that brings children and their adults to the power of playfulness through performances, workshops, and feats of imagination.
“This is not a Sponge”

Description: Before the performance, students will express emotions, develop imaginative and critical thinking skills, and learn to interpret non-verbal communication.

Duration: 30–60 minutes

Objectives:
- learn how to effectively work individually and as a team
- make predictions and decisions based on a range of cues and information
- express opinions, ideas, and emotions
- experiment with performance
- expand imaginations and creativity

Materials:
- a large car sponge or similar item

Directions:

PART I
1. Invite students to sit in a circle.
2. Explain that as a class you will be exploring what you all know about plays. Exploration could include what a play is, who is involved, how plays are made, how they make us feel, what we expect at a performance, etc.
3. Introduce the game by inviting students to describe the sponge: (yellow, soft, flexible, absorbent, it’s got holes, it’s used for...) Explain that “this is what the sponge was in the real world, but we are now going to enter the drama world, where the sponge will be anything but a sponge: it will be whatever we want it to be.”
4. Start by telling the students that “the sponge is in fact a very smelly sock that has been removed from a sweaty athlete.” Invite all student in the circle to now smell and touch it. The “smelly sock” is passed around the circle and the students react accordingly (disgust, holding it at arm’s length, etc...).

5. The sponge can then go around the circle as a number of things (a sleeping baby, a heavy brick, a hot piece of coal, etc...).

PART II
The next stage the game can develop into a guessing game.
1. Invite the student with the sponge to without using any words, simply ‘show’ using their face and body, what they have chosen the sponge become.
2. Invite other children to guess what the sponge has become.
3. Whoever guesses right receives the sponge next and turns it into a new object. Please ensure that everyone eventually gets a turn. If a student cannot think of anything immediately, they may simply pass the sponge on, or you can prompt: ‘how about something that’s in your bedroom, in your kitchen, in this room, etc...?’

Discussion:
1. Ask the students to describe the reactions of the entire class. What did their bodies do? What did they say? Why did they react that way? Etc.
2. What was your favorite object that the sponge was turned in to? Why?
3. What are you most looking forward to about the performance of The Way Back Home?
4. Do you have any questions before we see the show?

After the Performance:
1. What do you remember about the performance?
2. What were the most important/funniest/ least enjoyable parts of the play?
3. Did the lights/music change, and when? Why? What effect did this have?
4. How would we feel if we went on an adventure to the moon?
5. What was your favorite moment? Why?
6. What was your least favorite part? Why?

Adapted from activities found in Young at Art’s Teacher Resource for “The Way Back Home.” Used with permission. youngatart.co.uk/sites/default/files/downloads/Teacher%20Resource%20The%20Way%20Back%20Home.doc
**Sensory-Friendly Performance**

On Wednesday, May 31 (9:15am) and Sunday, June 4 (12pm), performances of _The Way Back Home_ will be dedicated to Sensory-Friendly (SF) audiences. Sensory-friendly performances are designed to create a safe, nonjudgmental, and nurturing environment for individuals with autism spectrum disorder and other individuals with sensory, social, and learning disabilities. It will involve adapting the house rules, adapting the audience environment, as well as pre-theater preparatory activities so the audience begins to understand and anticipate what might happen at a performing arts experience. While this performance has a fluid atmosphere, it is open to the general public and can be a learning opportunity regarding the typical theater experience. A knowledgeable advisory committee of teachers, parents, and organizations helped inform and shape this opportunity.

Accommodations include:
- Lights remain on at a low level in the theater during the performance
- Lower sound level
- Reduction of light focused on the audience
- Audience is free to talk and leave their seats during the performance
- A quiet space outside the theater filled with an assortment manipulatives and comfort objects: stress balls, squeeze toys, bean bag chairs, pillows, blankets, and floor puzzles
- Space throughout the theater for standing and movement
- Seat cushions, ear plugs, & headphones
- Trained volunteers from Minnesota Autism Center to assist audience needs
- Easy access to make quick exit

**Pre-visit materials including a pre-visit social story, visual schedule, and visual map can be found at:**
[ordway.org/event/the-way-back-home](ordway.org/event/the-way-back-home)

Audience members are welcome to bring their own manipulatives, seat cushions, comfort objects, and extra support items to the performance. For questions, please call the Community Engagement hotline: 651.282.3017.

**Advisory Council**

Teachers, parents, and organizations that helped inform and shape this opportunity:

- **Bonnie Neuman**, Artistic Director/Autism Education Professional, In the Company of Kids Creative Arts Center
- **Ehren Babb**, Occupational Therapist, Fraser
- **James Lekatz**, Performing Arts Instructor, Interact Center for the Visual and Performing Arts
- **Jen Diederich**, Clinical Supervisor-MHP, Minnesota Autism Center
- **Jon Skaalen**, Accessibility & Grants Coordinator, VSA Minnesota
- **Katherine Lipe**, Autism Program Teacher, Southwest High School
- **Kathryn Marshall**, Chief Executive Officer, Minnesota Autism Center
- **Kelly Ulrick**, Events Project Manager, Autism Society of Minnesota
- **Scott Larson**, Special Education Teacher, North Park Elementary

**Partners**

[Autism Society of Minnesota](https://www.autismsocietyofminnesota.org)

[Minnesota Autism Center](https://www.minnesotaautismcenter.org)
About The Whale’s Tale

A Whale is washed up on a beach and discovered by a child. Is it alive or dead? How did it get there? The spirit of the Whale, embodied as the Navigator, embarks on a journey to find out what is wrong with the dubious help of Dr. Walrus.

Immerse yourself in The Whale’s Tale as you watch from the shore, or submerge yourself in this underwater playground full of surprises. Ever wonder what it’s like to be swallowed whole? It’s time to put on your shrimp helmet, take a deep breath, and dive inside the massive jaws of Manilayo, the humpback whale. Become a hero and live to tell the tale!

It has been forecast that by 2050 there will be more plastic in the sea than fish, if we do not change our collective behavior. The Whale’s Tale is a rollicking journey that will leave you wanting to make a difference!

This is an outdoor spectacle that is not to be missed! Check the Free Park Activities Schedule on page 26 for specific show times during the week.

Information adapted from company’s website.
You are a reporter for your schools newspaper!

Write and illustrate a review article to inform others about the performance you just saw. Name your article, illustrate a moment during the Festival, and write about the performance!

Title:

I saw ____________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

I heard __________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

The performance made me feel _________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

My favorite part of the performance was _____________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

I wish I had seen more ____________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

The performance reminded me of ______________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________
**FREE Park Activities Schedule**

| Time     | Tuesday, May 30                                                                                     | Wednesday, May 31                                                                                     | Thursday, June 1                                                                                     | Friday, June 2                                                                                     |
|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| 10:30am  | Latin Social Dance w/ Giselle Mejia Xcel Energy World Dance Stage 10:30-11:00am                      | The Whale’s Tale Xcel Energy Family Plaza 10:30-11:00am                                                | The Whale’s Tale Xcel Energy Family Plaza 10:30-11:00am                                                | The Whale’s Tale Xcel Energy Family Plaza 10:30-11:00am                                                |
| 11:00am  | Leah Nelson Dance Party Xcel Energy World Dance Stage 11:00-11:30am                                | Circus Manduhai Xcel Energy World Dance Stage 11:00-11:20am                                           | Leah Nelson Dance Party Xcel Energy World Dance Stage 11:00-11:30am                                  | Two Tap Trio Xcel Energy World Dance Stage 12:00-12:30pm                                              |
| 11:30am  | Classical Indian Dance w/ Nritya Kalakshetra Xcel Energy World Dance Stage 11:30-12:00am           | Kalpulli Yaocenoxtli Xcel Energy World Dance Stage 11:30-12:00am                                     | Creative Arts Secondary School Xcel Energy World Dance Stage 11:40am-12:00pm                         | Stomp Dance w/ Karla Nweje Xcel Energy World Dance Stage 12:30-12:00pm                                |
| 12:00pm  | The Whale’s Tale Xcel Energy Family Plaza 12:00-12:30pm                                            | Wellstone Drumline Xcel Energy World Dance Stage 11:40am-12:00pm                                     | The Whale’s Tale Xcel Energy Family Plaza 12:00-12:30pm                                             | The Whale’s Tale Xcel Energy Family Plaza 12:00-12:30pm                                              |
| 12:30pm  | Latin Social Dance w/ Giselle Mejia Xcel Energy World Dance Stage 12:30-1:00pm                    | Kalpulli Yaocenoxtli Xcel Energy World Dance Stage 12:30-1:00pm                                      | Ikidowin Youth Theatre Ensemble Xcel Energy World Music Stage 10:30-10:50am                         | Creative Arts Secondary School Xcel Energy World Dance Stage 12:00-12:30pm                           |

**Activity Tents #1: St. Paul Fire Department #2: Minnesota Children’s Museum #3: Silverwood Park (Three Rivers Park District) #4: East Side Arts Council & VSA Minnesota**

**Funtime Funktion (10:30am-1pm), Chicks on Sticks (10:30am-12:30pm), Justin Alan Magic (10:30am-12:00pm) in Rice Park**

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**FLINT HILLS 2017 International Children’s Festival Presented by ORDWAY**

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Festival Partners & Activities

Autism Society of Minnesota
Enhancing the lives of those affected by autism from birth through retirement. Autism Inclusion Square. Through a popular game most known as “Fortuneteller”, students will learn how to interact with one another on a deeper level, through conversation building skills!

East Side Arts Council
Dedicated to collaborating with our community and artists to celebrate and experience the arts. Watercolor Explosions: Learn an interesting and really explorative art technique, blowing through straws to create explosive watercolor images on paper. Explore energy, color, and motion through ART!

Hoang Anh Vietnamese Dance Group & Phouc Tran
Promoting and preserving Vietnamese culture through song and dance. Myths and Legends: Individualize Vietnamese crafts like fish origami, as well as learn about what the creations represent in Vietnamese culture. Phouc Tran, award winning Vietnamese author, storyteller, and librarian will also be sharing Vietnamese folklore. Don’t forget to snap a picture of yourself dressed in traditional Vietnamese clothing!

Minnesota Children’s Museum
Providing children with a fun, hands-on, and stimulating environment to explore and discover. Big Healthy Fun: Jump around and let off some steam by engaging with active equipment while encouraging healthy habits, adult involvement, strength of fine motor skills, early math skills, and understanding of symmetry/balance.

Saint Paul Fire Department
Protecting the life and property of people in Saint Paul. Smoke Alarm Safety Face: Learn about fire safety by creating your own smoke alarm face on a paper plate. Glue a message on the back reminding parents to check their smoke alarms to make sure they are working!

Silverwood Park (Three Rivers Park District)
Dedicated to environmental protection through recreation and education in a natural, resources-based park system. Poe-Tree: Learn about the importance and long lives of trees by counting tree rings, making your own take home poetry tree, and adding a leaf onto large tree sculptures. Experience nature through art!

VSA Minnesota
Creating community where people with disabilities can learn through, participate in, and access the arts. No Boundaries: Accessible Printmaking. Join us for an inclusive and interactive printmaking experience using adaptive art tools created by acclaimed artist and inventor Dwayne Szoł. Children of all ages and abilities can stamp and print to make their mark. Make a one-of-a-kind work of art to take home!

Outdoor Artists

Afoutayi Haitian Dance, Music and Arts Company
Founded and directed by native Haitian artists with extensive experience in dance instruction, choreography, acting and storytelling, Afoutayi Haitian Dance, Music and Arts Company battles the misconceptions of Haitian culture through educational and expressive arts. Video: vimeo.com/183584024

Justin Alan
Amazing street magic. Come see Magic Justin wow your group with mind-blowing magic and clean comedy. magicjustin.com

Chicks on Sticks
Chicks on Sticks will still in colorful costumes and interact with the crowd.

Circus Manduhai
Acrobatics and juggling with audience participation. circusmanduhai.com

CoMUSIcation
CoMUSIcation builds relationships among St. Paul Promise Neighborhood residents by utilizing community partners through an intensive afterschool youth development choral program encouraging family involvement and community engagement. commusicationmn.org

Funtime Funktons
Teaching toys from around the world. Fun for all ages! Mr. Fun will have a face painter with him in the Kids Zone on Saturday and Sunday. funtimefunktions.com

House of Dance
House of Dance creates a space that provides opportunities to cultivate creative expression, self-empowerment, and community development. Each performance at the Festival will include a live Hip Hop dance performance and an interactive portion where we will call up volunteers to learn short dance routines. houseofdancetc.com

Ikidowin Youth Theatre Ensemble, Indigenous Peoples Task Force
PTF’s Youth Education Through Theatre program helps the next generation educate one another about the risks of tobacco and other drug use, HIV awareness, and helps build positive self-esteem and strong cultural foundations. The ensemble travels to different youth programs and reservations to perform their original plays indigenouspeoplesstf/youth-education

Kalpulli Yaconoxtli
Traditional Mexico Dance and Drum Circle. indigenous-roots.org

Leo Lara
Interactive demonstration of Latin American Folkloric instruments.

Giselle Mejía
Come learn the social dances of Latin America. From salsa to merengue, bachata to cumbia, your students will be immersed in the world of Latin American dancing and music! curiodance.com

Leah Nelson
Choreographer, dancer, and educator in the Twin Cities. Leah will lead hip hop dance parties with the help of DJ Digi.

Nritya Kalakshetra Academy of Performing Arts
For more than 18 years, Nritya Kalakshetra’s students have been involved in a variety of dance performances ranging from Kalakshetra Style Bharathanatyam as well as Contemporary and folk dances.

Karlá Nwejé
Karlá is a choreographer, dancer, literary artist, and arts educator in the Twin Cities. realartistry.com

Tiyumba Drum & Dance
West African drum & dance led by Fatawu Sayibu. tiyumba.com & facebook.com/tiyumba

Two Tap Trio
The Two Tap Trio performs high-energy traditional Irish music - jigs, reels, polkas and songs - with a trio of outstanding musicians including Live Ireland’s “Best Vocalist of the Year” Norah Rendell, internationally acclaimed guitarist Brian Miller and AJ Srubas on the fiddle. twotaptrio.com
Be sure you allow 15 minutes walking time to get to your performance on time!

- GuGu Drum Group
  Ordway Music Theater
- Native Pride Dancers
  Ordway Concert Hall
- The Mystery of Pig’s Eye Manor
  Weyerhaeuser
- The Way Back Home
  Lowry Lab Theater

Map Key:
- Art Activity Tent
- Information/First Aid tent
- Lunch Check-In Tent
- The Whale’s Tale
- Xcel Energy Dance Stage
- Flint Hills Music Stage
- Crossing Guard Station
- Indoor Performance Locations
- Bus Drop-off (before 10:30a)
- Bus Drop-off (after 10:30a)
- Bus Pick-up
Plan Your Day

Teachers, plan your day at the 2017 Flint Hills International Children’s Festival.
Use the map and schedule on pages 26–28 to plan your group’s day in the grid below!

Arrival Time: ___________ Bus Pick-up Time: ___________

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex. Performance</td>
<td>10:30-11:30</td>
<td>Ordway Concert Hall</td>
</tr>
<tr>
<td>Ex: Lunch in Park</td>
<td>11:30-12:30</td>
<td>Rice Park</td>
</tr>
</tbody>
</table>

Festival Bus Drop-Off and Pick-Up
All buses coming to the Festival will be expected to and drop-off either on Washington Street in front of the Ordway (before 10:30a) or on 4th Street in-between Rice Park and the Saint Paul Public Library (after 10:30a). There will be Ordway staff and security outside to direct and assist you and your bus driver. Busses will not be able to stay parked after drop-off and drivers will be asked to return to West 5th Street for pick-up.

Pick-up will be near the Ordway’s Stage Door, located along West 5th Street. There will be Ordway staff and security outside to direct and assist you and your bus driver. Busses will only be allowed in this area while actively loading students. Please clearly coordinate times for drop-off and pick-up with your bus driver.

Lunch Check-in
Lunches may be checked in at the Festival lunch zone located in Rice Park. Please group all lunches together in a container, clearly labeling it with your school’s name. Refrigeration will not be provided by the Ordway so please plan to bring coolers, if needed.
The ARTwalk is an exhibition of young artists’ work collected from schools and community organizations across the region and displayed in the skyway and store front windows of downtown Saint Paul. The public exhibit celebrates the achievements of young artists visual creativity as part of the Children's Festival.

Tours of the ARTwalk are self guided—please pick up a map located at the first aid/information tent!

For more information and to view samples of the artwork, visit ordway.org/festival/artwalk
Other Opportunities to Enjoy the Festival

Volunteer

Get Involved! Be a Part of the Action!

The 2017 Flint Hills International Children’s Festival, in its 17th year, will fill the Ordway, Rice Park, Landmark Center, Lowry Lab Theatre, and Gordon Parks Memorial Park in downtown Saint Paul with more than 50,000 children and families from Tuesday, May 30 to Sunday, June 4, 2017.

The Festival began with the vision of presenting the best performing arts the world has to offer to the children of Minnesota and the region, and make it accessible to children of all socio-economic backgrounds. The Festival’s goal is to introduce children to the world of performing arts, and to explore the cultures from which they, and others, derive.

Each volunteer will receive a free Festival t-shirt, free parking, and hospitality during their scheduled shift.

Volunteer opportunities start long before the Festival gets underway. Get involved now by visiting ordway.org/festival/volunteer.

Family Weekend

June 3 & 4, 2017

During the Family Weekend, Rice Park and Gordon Parks Memorial Park come alive as tents fill with families creating art, modeling costumes, sampling international cuisine, singing, dancing, and much more. Inside the indoor performance spaces families experience the same performances that students enjoyed during the School Week.

This year, tickets to all indoor performances at the 2017 Flint Hills International Children’s Festival are “Pay What You Can.” “Pay What You Can” tickets for indoor shows will be available the day of the performance on a first-come, first-served basis and are subject to availability. Those who purchase $8 tickets in advance are guaranteed admission.

To order tickets for Family Weekend performances or for more info, call 651-224-4222. Make sure you check out the schedule of events online at ordway.org/festival!
Ordway School Performances Frequently Asked Questions

BEFORE ARRIVAL:
- Please include all students, teachers, and chaperones in your ticket order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
  ***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.
- Lunches should be checked in at the Festival lunch zone located in Rice Park. Please group all lunches together and clearly label with your school’s name. Schools are asked to bring coolers if food needs to be refrigerated.
- Inform students that there is no food, drink, or gum allowed in the performance spaces.
- Remember to turn off all cell phones or other electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at 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 performance space:
- 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.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students’ theater experience or that of other students, please notify an usher.
- 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

ORDWAY | Education
2017 Festival Evaluation

Thank you for choosing the Ordway and attending the Festival 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!

School Information

School: ________________________________
Your name: ____________________________
E-mail Address: __________________________
☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals.

Grades of Students attended: _____________
Number of Students attended: _____________

Performances Attended:
☐ GuGu Drum Group
☐ Native Pride Dancers presents Ketti Nimiko!
☐ FFF’s The Mystery of Pig’s Eye Manor
☐ The Way Back Home

Study Guide Review

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

☐ About the Ordway
☐ Coming to the Ordway
☐ Buildings you may see at the Festival
☐ About the Company or Performers
☐ About the Performance
☐ Vocabulary
☐ Activities/Discussion Questions
☐ Local/Book/Internet Resources
☐ FREE Park Activities Schedule and Map
☐ Plan your day and Busing Info
☐ “My Review!” page
☐ Ordway FAQs

Please write any comments or suggestions regarding the Study Guide:
____________________________________________
____________________________________________
____________________________________________

Which types of resource lists are most useful for you:

☐ Websites
☐ Local Arts & Cultural Organizations
☐ Multimedia Resources
☐ Other Suggestions: ____________________________

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...
____________________________________________
____________________________________________
____________________________________________

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

NO LATER THAN 6 WEEKS FOLLOWING THE PERFORMANCE
2017 Festival Evaluation (cont.)

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...

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: ____________________

Rate the experience you and your students had in Rice Park and Landmark Plaza:

☐ Excellent
☐ Good
☐ Average
☐ Poor
I rated it this way because...

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:

Thank you for your time and feedback!
2016–2017 Bus Reimbursement Form

To receive a bus reimbursement for attendance at the Festival*, 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 (link is emailed after the Festival)
☐ E-mail, mail, or fax all documents no later than 6 weeks after your performance to:

Bus Reimbursements
Ordway Education
345 Washington Street
Saint Paul, MN 55102
Fax: 651.215.2135
educationsales@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 Saint Paul Public School District</td>
<td>100%</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott &amp; Washington Counties</td>
<td>Up to $180.00 per Bus</td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
</tr>
</tbody>
</table>

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