Indigenous Study Guide

Thursday, April 20th, 2017
Ordway Center for the Performing Arts
Indigenous at the Ordway

Experience Joy.Centerstage with your students!
Join the thousands of students and teachers whom we welcome into our
theaters each year to experience the transformative power of the arts!

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 Indigenous!

Shelley Quiala
Vice President of Arts Education and Community Engagement

MEET THE EDUCATION TEAM

Shelley Quiala
Vice President of Arts Education and Community Engagement

Dayna Martinez
Artistic Director of World Music & Dance and the International Children's Festival

Erin Matteson
Education Manager

Lex Knowles
School Programs Coordinator

Jenea Rewertz-Targul
Arts Learning Manager

Tommy Saj
Community Engagement Coordinator

Sarah Wiechmann
Education Sales Associate

Luyao Che
Education Intern

Study Guide Sections

Coming to the Theater 2
About the Ordway 3
About the Company 4 - 7
Understanding Music 8 - 10
My Review 11

Study Guide Sections
Activities and Discussion Questions 12
Resources 17
Frequently Asked Field Trip Questions 18
Performance Evaluation 19 - 20
Bus Reimbursement Form 21
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 An American in Paris 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 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.

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.

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

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!
About the Band: Indigenous

Born and raised on the Yankton Sioux Reservation in South Dakota, Indigenous front man Mato Nanji (Ma-TOE NON-gee) has been entrenched in the Blues music scene since childhood. Mato’s father, the late Greg Zephier, Sr., was a well-known and highly respected spiritual advisor and spokesperson for the International Indian Treaty Council. In addition to this leadership role, he was an accomplished musician and a member of the musical group, The Vanishing Americans. Formed by Greg and his brothers in the 1960’s, The Vanishing Americans toured nationally and shared bills with such legends as Bonnie Raitt.

Besides being heavily influenced by the music his father and uncles were making, Mato was exposed to Greg’s vast collection of blues records by legendary artists such as Jimi Hendrix, Stevie Ray Vaughan and B.B. King. Consequently, Mato embraced and began utilizing his own musical talent at a young age. With the experience, love and wisdom of their father to guide them, Mato, his brother, sister and cousin formed Indigenous while in their late teens.

After much time invested in practicing and building a following, they began touring extensively across the country. In 1998, they released their award winning debut album Things We Do. The title track’s video, directed by Chris Eyre (Smoke Signals), won the American Indian Film Festival Award and was shown at the prestigious Sundance Film Festival. Indigenous’s music caught the attention of blues icon B.B. King and the young band was invited to play on his annual B.B. King’s Blues Tour in 1999. Sadly, Mr.

Meet Indigenous

Founded: 1998

Hometown: Yankton Sioux Reservation, South Dakota

Members:
Mato Nanji
Vocals, Lead Guitar

Bronson Begay
Background Vocals, Bass Guitar

Douglas Platero
Background Vocals, Drums

Horse
Percussion

Artist information and images courtesy of Indigenous: http://indigenousrocks.com/index/
Zephyr would pass away before seeing his children receive this great honor.

With momentum gaining, Indigenous’s 2000 sophomore release, *Circle*, was produced and arranged by Stevie Ray Vaughan’s longtime friend and collaborator, the late Doyle Bramhall Sr. Three more albums; *Fistful of Dirt* (2002), *Indigenous* (2003) and *Long Way Home* (2005) would follow before the 2006 decision by the siblings to disband and pursue their own musical paths. “Playing with my family for 10 years was a lot of fun, but it was time to grow and keep moving forward.”

Continuing to perform under the Indigenous band name, Mato released his first solo album in 2006, titled *Chasing The Sun*. Two of the cd’s songs, “Come On Home” and “Leaving”, were featured on the hit Discovery Channel show The Deadliest Catch. “Come on Home” was also featured on FX’s Sons of Anarchy.

On 2008’s *Broken Lands*, an intensely personal record, Mato and Leah, his lyricist and wife, pay tribute to his Native heritage. The album decries the poverty, isolation and reality of life on the reservation with “Place I Know.” The album gains its title from the line, “all is lost in these broken lands.”

*Indigenous featuring Mato Nanji* (2012) would mark Nanji’s debut on the Blues Bureau International label and the beginning of his collaboration with noted producer, Mike Varney. Joining Mato on the disc’s opening track “Free Yourself, Free Your Mind” is the soulful Jonny Lang. On it, the two guitar-masters trade vocals and guitar solos. It’s truly a blues lover’s ‘match made in heaven’.

In addition to his *Indigenous ‘day job’, Mato Nanji has been a member of the critically acclaimed Experience Hendrix Tour since 2002. Playing alongside original *Jimi Hendrix* band members Billy Cox and the late Mitch Mitchell, the tour roster includes some of today’s blues greats including Buddy Guy, Chris Layton and Tommy Shannon (Double Trouble), Jonny Lang, Kenny Wayne Shepherd, Eric Johnson, and Robert Randolph.

Once the 2012 Experience Hendrix Tour concluded, Mato and fellow EHT tour mates David Hidalgo (Los Lobos) and Luther Dickinson (North Mississippi Allstars) would collaborate and release the hard-driving, psychedelic blues-infused 3 *Skulls and the Truth* (Blues Bureau International) disc. The album’s no-holds barred setting is the ideal foundation for the three veteran axemen to simply ‘let it fly’.

February 2013 would bring the Mato Indigenous inspired release from trance-blues artist Otis Taylor, *My World Is Gone* (Telarc). On this album, Mato and Otis explore the plight of the American Indian people in a lightning bolt of musical creativity and social commentary. “Mato inspired the entire direction of this album,”

Artist information and images courtesy of Indigenous: [http://indigenousrocks.com/index/](http://indigenousrocks.com/index/)
About the Band: Indigenous

says Taylor. "We were talking about history backstage at a Jimi Hendrix tribute concert he had just played, and, in reference to his people, the Native American Nakota Nation, he said 'My world is gone.' The simplicity and honesty of those four words was so heavy, I know what I had to write about."

"My dad was my favorite musician so he really influenced me a lot with everything. I just felt it was time to pay tribute to him and his band," says Nanji. That tribute, Vanishing Americans, was released on May 21, 2013 and promptly found its place on iTunes Top 10 Blues Chart. Blues Rock Review (6/5/13) said: "each song is brought together with heavy and powerful guitar riffs akin to those of Carlos Santana and Jimi Hendrix, while bellowing, raspy vocals turn a talented guitarist’s vision into a relatable song for many, just as any praiseworthy blues album should."

"Mato continues to refine his guitar and vocal vocabularies with each new release and is also expanding his songwriting skills with his wife Leah," said producer Mike Varney of Time Is Coming (May 2014). From the infectious opening track of "Grey Skies"; the Soundgarden/Rage Against the Machine influenced "Won’t Be Around No More"; and the gut-wrenching blues of "Don’t Know What To Do", and at all points in between, Mato Nanji “tears at his guitar strings, bending and shaking them to within an inch of their life, it is clear that he is no mere copyist. He is a genuine virtuoso...” (Rhys Williams, bluesblastmagazine.com 5/14).

Ultimately, Mato dedicates his latest release Time Is Coming, to the Indigenous youth and all young people on the Indigenous reservations. Of the song says Nanji; “still to this day, the struggle continues to just live in peace. Growing up here on the reservation I’ve seen a lot of broken families...broken homes. I feel our families’ “Tiospaye” are the core of what makes us who we are. Now family and its meaning is not as strong as it used to be for our people...almost non-existent. So I send my heart and soul out to the indigenous children having a tough time in their lives and in their homes. This record is inspired by them and made in their honor. I hope for the best for all. Tomorrow is another day.”

The Plateros, a three piece award winning family band from the Navajo Nation in Tohajiilee, New Mexico consider Mato Nanji and Indigenous one of their greatest musical influences.

Levi and The Plateros played their first show, a festival in Bird Springs, AZ in December 2004, and by April 2005, they would find themselves onstage performing at the largest PowWow in the world, The Gathering of Nations. Lead guitarist Levi, with his natural born talent, slid across the stage with power chords

Artist information and images courtesy of Indigenous: http://indigenousrocks.com/index/
About the Band: Indigenous

and screaming blues that amazed the packed crowd. He was just 13 years old.

In the years to follow, Levi, along with his cousins Douglas Platero on drums and Bronson Begay on bass would receive numerous nominations for native music and video awards, and their cd Hang On would take home a win for Best Blues Album at the 2009 New Mexico Music Awards.

In 2012, they joined Indigenous for The Kinship Tour, with The Plateros opening the double bill. They would join Mato for blistering encores that would bring the proverbial house down.

Touring in support of Time Is Coming in the summer of 2014, Mato Nanji would once again call on Levi, Douglas and Bronson to hit the road with him. This time, though, would be different. They would be onstage as Indigenous’s rhythm section; Mato and Levi trading leads and solos while Bronson and Douglas provided the strong, stable rhythmic foundation that allowed the two guitarists to ‘tear it up’.

As the band made its way across the east coast, the after show buzz was audible. The incendiary chemistry of Mato Nanji, Levi Platero, Bronson Begay and Douglas Platero innate.

They are Indigenous.

Artist information and images courtesy of Indigenous: http://indigenousrocks.com/index/
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.

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

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.

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.

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.

*In accordance with the Minnesota State Arts Standards

Understanding Music and Music in the Classroom sections of this guide were written by Joanne O’Hart, 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 Indigenous.
- Students will analyze and interpret the music as they make connections to prior knowledge, other music, and to the world.

Materials:
- Any Indigenous 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 to 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 _______________________

___________________________________________

___________________________________________

___________________________________________

My favorite part of the music was _______________

___________________________________________

___________________________________________

___________________________________________

I wish I had seen more ________________________

___________________________________________

___________________________________________

___________________________________________

The performance reminded me of __________________

___________________________________________

___________________________________________

___________________________________________

___________________________________________

Name:
Activities and Discussion Questions  Grades 6-12

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:
• Copies of the student worksheet, found at http://www.tolerance.org/sites/default/files/documents/tt_multicultural_self.pdf

Directions:
1. The teacher should prepare a copy of the handout in advance to serve as a model. Share with the students how each identify 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
## Local Resources

**Minnesota American Indian Center**
[www.maicnet.org](http://www.maicnet.org)

The Minneapolis American Indian Center was one of the first urban American Indian Centers in the country providing services otherwise often unavailable for urban American Indians. MAIC is focused on serving a large and tribally diverse urban American Indian population, numbering well over 35,000 in the metro area.

**New Native Theatre**
[www.newnativetheatre.org](http://www.newnativetheatre.org)

New Native Theatre’s mission is to create excellent Native American stories for the stage. They are committed to producing plays penned by native playwrights with an emphasis on cultural and social justice. New Native Theatre also provides an array of theatre training to First Nation community members.

**Native Pride Arts**
[www.nativepridearts.org](http://www.nativepridearts.org)

Native Pride Arts offers cultural performances and workshops that reflect the rich heritages of Indigenous people. Through their mission, they strive to motivate and empower diverse communities through education and performance.

**The Circle**
[www.thecirclenews.org](http://www.thecirclenews.org)

The Circle is a Native owned monthly news publication and has been publishing since 1980. The Circle is dedicated to presenting news from a Native American perspective, while granting an equal opportunity for all community voices.

**Indian Affairs Council of Minnesota**
[mn.gov/indianaffairs](http://mn.gov/indianaffairs)

The Indian Affairs Council is the oldest council of its kind in the nation and serves as a liaison of the Indian tribes and the state of Minnesota. Their mission is “…to protect the sovereignty of the eleven Minnesota tribes and ensure the well being of all American Indian citizens..”

---

Information adapted from each organization’s respective websites.
Resources Section compiled by Lex Knowles
Online Resources

Interactive Webpages
National Indian Education Association - For Educator’s Section
Intended as a resource for educators to learn about effective strategies and professional learning opportunities with an emphasis on creating a safe, successful and supportive learning environment about topics regarding Native Peoples.

NMAI - American Indian Responses to Environmental Changes
Watch videos, explore activities - learn more about the unique challenges facing the Leech Lake Ojibwe.

Native Artists: Livelihoods, Resources, Space, Gifts
A webpage dedicated to documenting the contributions of Native artists using Minnesota’s Ojibwe artists as a case study.

We Shall Remain
A five-part television series (PBS) that shows how Native peoples resisted expulsion from their lands and fought the extinction of their culture -- from the Wampanoags of New England in the 1600s who used their alliance with the English to weaken rival tribes, to the bold new leaders of the 1970s who harnessed the momentum of the civil rights movement to forge a pan-Indian identity.

THE WAYS: Great Lakes Native Culture and Language
This online educational resource for 6-12 grade students features videos, interactive maps, and digital media exploring contemporary Native culture and language topics.

Literary Resources
Native American Indian Children’s Literature: Novels
Books listed here are either by North Native American Indian authors or illustrators or both, including books that also feature non-Indian authors and Native illustrators.

Native Reader Blog
This blog features a variety of useful resources to help develop lesson plans in regard to Native American literature, including evaluations and current information on Minnesota Language Arts Standards and how they relate to Native American literature.

American Indian Curriculum Resources
Minnesota Department of Indian Education
The Minnesota Office of Indian Education provides K-12 curriculum resources, information, support and oversight to public school staff, parents and students in the area of Indian Education.

Ojibwe: Waasa-Inaabidaa “We Look In All Directions”
“We Look In All Directions” is a six-part historical documentary series for public television featuring the history and culture of the Anishinabe-Ojibwe people of the Great Lakes.

Indian Land Tenure Curriculum - Lessons of Our Land
Lessons designed for Pre-K through Grade 12 teachers to easily incorporate Native American stories, lessons and games into regular classroom instruction. This interdisciplinary Indian land curriculum was designed to align with existing state standards and is adaptable to suit many classroom needs.

Intersecting Ojibwe Art Curriculum
Lessons for grades K-8 which have been written, taught, and critiqued Teachers of Indigenous heritage. Focuses on teaching traditional Indigenous art forms to students including Dance.
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

ORDWAY | Education
Indigenous 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!

Your Information

School: ________________________________

Your name: ________________________________

E-mail Address: ________________________________

Grades of Students attended: ______

Number of Students attended: ______

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:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

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...

________________________________________________________________________

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...

________________________________________________________________________

________________________________________________________________________

~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
  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</td>
<td>100%</td>
</tr>
<tr>
<td>Saint Paul Public School Districts</td>
<td></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 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.