Experience Joy Centerstage with your students!

Join the thousands of students and teachers whom we welcome into our performance spaces each year to experience the transformative power of the arts!

We collaborate with artists, community leaders, and activists in communities throughout the Twin Cities through our *Taking Our Place Centerstage* initiative, produced with *Soultouch Productions* and Robin Hickman, which centers the work of communities of color. More at ordway.org/topc.

We look forward to seeing you at the Ordway for Tanya Tagaq!

_Shelley Quijala_
_Vice President of School, Community, & Family Programming_
Coming to the Performance

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 or concert hall is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the auditorium. When you come to the Ordway, you are part of a community of audience members and you all work together to create your performance 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 electronic devices 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 performance.
- 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 with you.
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 Kinky Boots are a part of the Musical Theater Series. The Target® Music and Movement Series includes local and touring artists/companies such as Diavolo, Black Violin, Ladysmith Black Mambazo, Lila Downs, Camille A. Brown & Dancers, and Tanya Tagaq. The Concert Series presents a wide range of musicians from The Sphinx Virtuosi to Yanni. The Family Series presents shows for our youngest audiences members and their families.

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 year’s holiday show, Annie, as well as Lin-Manuel Miranda’s In the Heights.

The Ordway also presents the annual Flint Hills Family Festival, a week-long festival of international artists performing work to our youngest audience members. For 2018 the School Days will be May 29–June 1 and the Family Weekend will be June 1-2.

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 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!

For more information about the Ordway and Arts Partners, visit www.ordway.org.
About Tayna Tagaq

Tanya Tagaq is a celebrated Inuk performer who creates improvisational sounds with her voice. Her unique style combines her Inuit roots with contemporary music of today. She draws upon traditional Inuit throat singing as a source of inspiration for her sound, but makes it very clear that what she does is not traditional Inuit throat singing. Rather, it is a melding of those sounds with modern-day music influences such as punk and electronica.

Tagaq grew up in the small town of Cambridge Bay (Iqaluituttiq), in the Nunavut territory of Canada's central Arctic. She voluntarily attended a residential high school in Yellowknife (Northwest Territories) and then attended college far from home in Halifax (Nova Scotia) to study art. According to Tagaq, while she was growing up in Cambridge Bay her community unfortunately did not have traditional Inuit throat singing. It was actually while she was far away in college that she heard it for the first time when her mom sent her a care package that contained cassette tapes of throat singing. Tagaq then started experimenting with throat singing as a way to connect with her home and Inuit culture.

Soon after college, Tagaq started to perform at many Canadian folk music festivals. She then became widely known both in Canada and internationally for her collaborations with Icelandic singer-songwriter Björk, including concert tours and the 2004 album Medúlla. The same track that Tagaq appeared on in Medúlla is included in Tagaq’s first full-length album, Sinaa (2005). She then collaborated with the world-renowned Kronos Quartet when they invited her to participate as co-writer and perform on a project titled “Nunavut.”

This was soon followed by Tagaq’s second full-length album Auk/Blood (2008). In 2014, Tanya was the recipient of Canada’s prestigious Polaris Music Prize for her album Animism, and was recently named to the Order of Canada, one of the country’s highest honors. In 2016, Tagaq released her most recent album, Retribution.

Tanya is a strong advocate for many social causes including the environment/climate change, women’s rights, and Indigenous rights. All of these causes have a direct impact on the lives of Inuit peoples, and are discussed further on page 11.

Information from many sources including the biography provided by the artist and the resources listed on pg. 16.
About Tayna Tagaq: Throat Singing

**Traditional Inuit Throat Singing**

Traditional Inuit throat singing historically takes the form of a fun game between two women or girls. In traditional Inuit culture, while men were away hunting and fishing, women would tend to the home and children. One playful pastime that developed to pass the time was throat singing.

In traditional “competition” throat singing (*Katajag*), two women or girls face each other and often lock arms. One is the leader and the other is the follower. The leader sets the pace, *rhythm*, and the sound. Then the follower has to mimic the sounds the leader creates immediately after they’re created. Whoever laughs or messes up first “loses” the game. Sounds are created both while the breath is exhaled as well as during the inhale. Many traditional throat singing songs are imitations of things in nature like birds, dogs, wind, etc. Inuit communities have undergone many societal changes in the last 50-100 years, and unfortunately Inuit throat singing almost died out. This is because during the heyday of the *residential school program*, throat singing and other forms of traditional culture were not allowed. This is discussed further on page 11.

![two throat singers singing while facing each other](image)

**Tanya Tagaq’s Vocal Style**

Tanya’s unique musical style draws upon traditional Inuit throat singing as a source of inspiration for her sound, but makes it very clear that what she does is not traditional Inuit throat singing. Rather, it is a melding of those traditional sounds with modern-day music influences such as punk and electronica. According to Tayna, there was no traditional throat singing that took place in her community. This meant that while she was growing up, she listened to and became affected by many modern day music genres. It was not until college that she heard throat singing for the first time.

Tayna takes the sounds made by traditional Inuit throat singers and uses them in ways not done in the traditional setting. One very notable difference between Tanya and traditional throat singers is that Tanya does not sing with a partner. Traditional throat singing is always done in pairs because of its origin as a game between two women. Other differences include the use of instruments and beats in her music.

Tanya now frequently performs with a small band that includes violinist Jesse Zubot and percussionist Jean Martin. They often incorporate computer generated and *sampled* sounds and perform in a variety of concert settings. All of these things make Tanya Tagaq’s music unique.

Here are some videos of Tanya Tagaq demonstrating and utilizing throat singing:

- [youtu.be/PhrlHVwrjIQ](youtu.be/PhrlHVwrjIQ) (3 min)
- [youtu.be/KNbe2ZDjieiU4](youtu.be/KNbe2ZDjieiU4) (3 min)
- [youtu.be/ueRhkTITvFE](youtu.be/ueRhkTITvFE) (3.5 min)
- [youtu.be/wEk5odW6KGY](youtu.be/wEk5odW6KGY) (5.5 min)
- [youtu.be/pKJbziZlqkg](youtu.be/pKJbziZlqkg) (8 min)
- [youtu.be/yjoLZYYASpg](youtu.be/yjoLZYYASpg) (15 min)
- [youtu.be/0FZZ3vAyrb0](youtu.be/0FZZ3vAyrb0) (11 min)
- [youtu.be/tPMfhfniAMk](youtu.be/tPMfhfniAMk) (25 min)
- [youtu.be/W4EFnt6pBJs](youtu.be/W4EFnt6pBJs) (15.5 min)
About Tanya Tagaq: Discography

**Sinaa** (2005) – Tagaq's debut full-length album includes 12 tracks that feature her vocals with background instruments on some tracks. This album serves as a perfect introduction to her vocal style and the expressivity she is able to achieve through a variety of sounds. Track 5 (Surge) is highly representative of Tagaq's range of expressivity and creativity with throat singing. One suggestion would be to compare and contrast tracks 3 (Qimirulupik) and 4 (Qijuavit) in the classroom. Qimirulupik incorporates a variety of vocal sounds, while Qijuavit includes a song sung in a more melodic fashion. Track 6 (Ancestors) is the collaboration with Björk that can also be found on Björk's 2004 album, Medúlla.

*adult content warning: track 2 (Still), & some discretion advised on track 11 (Suluk)*

**Auk/Blood** (2008) – Tagaq's second album builds upon her first by incorporating more sounds of instruments and other vocalists. Most of the tracks have an expressive, one-word title, with different moods assigned to each track. The opening of track 6 (Force) showcase Tagaq's voice and the cello mimicking each other in a sort of tug-of-war. Track 10 (Burst) is a lesson in layering/mixing with intricate patterns and sounds being faded in and out on top of one another. Track 12 (Construction) provides an excellent classroom entry point as it juxtaposes Tagaq's throat singing with beatboxing by the Vancouver-based artist Shamik.

*adult content warning: track 8 (Want), track 9 (Hunger), with some discretion advised on track 6 (Force) and Track 11 (Blood-Auk)*

**Animism** (2014) – Winner of the prestigious 2014 Polaris Music Prize, this album is about returning to nature and is directly informed by Tagaq's childhood growing up in Cambridge Bay. Punk, metal, and electronica influences are present throughout, and she is joined by her fellow band members: violinist/multi-instrumentalist Jesse Zubot and percussionist Jean Martin. A recommended song to start with on this album is track 3 (Umingmak). Track 8 (Flight) has great contrasts between Tagaq's underlying throat singing and high melodies by opera singer Anna Pardo Canedo.

*adult content warning: end of track 10 (Damp Animal Spirits), with some discretion advised on track 11 (Fracking)*

**Retribution** (2016) – Tagaq's most recent album is also her most aggressive both musically and politically. This album protests the lack of respect for women's rights, Indigenous rights, and the planet. A suggested starting place for the album is track 3 (Nacerous) as it incorporates a different form of throat singing alongside Tagaq with Tuvan throat singer Raddick Tulush. Track 5 features another vocal collaboration featuring rapper Shad, which could provide an entry point for students to Tagaq's work. Track 7 (Cold) directly addresses one of climate change's direct targets: Arctic ice.

*adult content warning: track 10 (Rape Me - Nirvana cover), with some discretion advised on track 2 (Retribution) and track 6 (Summoning)*

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Check out a sampling of her music:

Spotify: [open.spotify.com/artist/2W1b75pwv78VCAhAtP0bY](open.spotify.com/artist/2W1b75pwv78VCAhAtP0bY)

YouTube: [goo.gl/hEpSjG](goo.gl/hEpSjG)

Information from first-hand listening and [ipeac.com/artists/tanya_tagaq](ipeac.com/artists/tanya_tagaq) | [exclaim.ca/music/article/tanya_tagaq-anger_management](exclaim.ca/music/article/tanya_tagaq-anger_management) | [sixshooterrecords.com/artists/tanya-tagaq](sixshooterrecords.com/artists/tanya-tagaq) | [poppickers.com/tagaq-auk-blood-2496125344.html](poppickers.com/tagaq-auk-blood-2496125344.html)
About the Performance: The History

Canada

The Canadian Flag

Geography
Canada forms a large part of the North American continent. The continental United States is on its south, Alaska and Pacific Ocean on its west, Atlantic Ocean on its east, and Arctic Ocean on its north. It is the world’s second-largest country by area.

Climate
With such a large country, Canada’s climate varies dramatically from one part to the other. Southern Canada is relatively temperate, especially compared to the north’s subarctic and arctic zones.

Languages
English and French are the two official federal languages of Canada and are used on the national level. Each province or territory also has its own official language(s). For example, the territory of Nunavut’s official languages are English, French, Inuktitut, and Inuinnaqtun.

Provinces and Territories
Canada is divided into ten provinces (Ontario, Quebec, Nova Scotia, New Brunswick, Manitoba, British Columbia, Prince Edward Island, Saskatchewan, Alberta, Newfoundland and Labrador) and three territories (Northwest Territories, Yukon, and Nunavut).

Learn more about Tanya Tagaq’s home territory of Nunavut on the next page!

A Canadian Landscape

Information & top two images from the CIA World Factbook: cia.gov/library/publications/the-world-factbook/geos/ca.html
**Nunavut**

Nunavut translates to “our land” from the **Inuktitut** language. Nunavut is Canada’s newest, largest, and northernmost territory. It was founded when it separated from its neighbor, the Northwest Territories, in 1999 through the Nunavut **Land Claims Agreement**. Nunavut is primarily populated by **Inuit** people and was created with the express purpose of having a separate territory for Inuit communities who historically have lived there.

Nunavut has supported a continuous indigenous population for over 4,000 years. Even before Inuit moved into the Canadian Arctic from the **Bering Strait** (around 1000 years ago), other distinct Indigenous populations inhabited the vast territory. Due to its size, there is a wide variety of topography and landscapes within Nunavut. For instance, Tanya Tagaq grew up in the town of **Cambridge Bay** (*Iqaluituuttiaq*), which is largely flat and has no trees. Her family however is originally from **Pond Inlet** (*Mittmatalik*) which happens to overlook many mountains and looks completely different.

One common element found throughout Nunavut in the winter is thick **sea ice**, sometimes reaching up to 10 feet thick. Winters can be very harsh and unforgiving with sub-zero (Fahrenheit) temperatures throughout almost all of the territory from late November through March, and many more months in some places. Much (but not all) of Nunavut experiences **polar night** during the winter, where the sun does not rise for days, weeks, or even months in a row depending on how far north you are. This also means polar day (aka “midnight sun”) occurs during the summer where the sun is above the horizon for all 24 hours in one day for an extended period. Even for the areas that do not experience total polar night/day, daylight in Nunavut during the winter is scarce while it is plentiful during the summer.

Wildlife is abundant in Nunavut and includes animals such as **seals**, **caribou**, **muskox**, arctic foxes and wolves, polar bears, wolverines, ducks, geese, swans, seabirds, gyrfalcons, narwhals, beluga and orca whales, and many kinds of fish including **Arctic char**.

Many people choose to visit Nunavut for a variety of fun outdoor activities including hiking, hunting, fishing, dog sledding, cross-country skiing, snowmobile riding, kayaking, and general wildlife viewing. Inuit art and art galleries also bring many people to the territory.

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**What would you want to do if you visited Nunavut?**

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Sources:
- [gov.nu.ca](http://gov.nu.ca)
- [nunavuttourism.com](http://nunavuttourism.com)
- [tunngavik.com](http://tunngavik.com)
About the Performance: The History

**Introduction**

Canada recognizes three groups of Indigenous peoples: First Nations, Métis, and Inuit. These are three distinct groups with unique histories, languages, cultural practices, and spiritual beliefs. All three groups do share many of the same hardships and issues that have developed from colonialism. More than 1.67 million people in Canada identify themselves as an Indigenous person (also referred to as an ‘Aboriginal person’ in Canada), according to the 2016 Census.

**First Nations** peoples are the most populous of the three Indigenous groups in Canada. There are more than 630 First Nation communities that span the entire country. They represent more than 50 distinct Nations and 50 different Indigenous languages. First Nations communities and historic lands are all located below the Arctic Circle with a few exceptions in the northern portions of the Yukon province and a few communities in the upper Northwest Territories. Several common characteristics are shared between many First Nations peoples and Native American tribes in the United States.

**Métis** peoples trace their ancestry to the mixing of First Nations and European peoples. The fur trade during the 18th century was accompanied by a growing number of mixed unions between First Nations women and European fur traders. As this population established distinct communities separate from those of both First Nations and Europeans peoples, a new Aboriginal people emerged and grew in number. Distinct Métis communities developed along the routes of the fur trade and across Manitoba, Saskatchewan, and Alberta, as well as parts of Ontario, British Columbia, and the Northwest Territories.

*Information from many sources including goo.gl/3vAeKf and others listed on page 16*
were nomadic peoples that migrated based on the availability of natural resources. They would use sleds (qamutik) and dog teams to move from place to place following historic animal migration patterns and availability.

Whales, seals, fish, caribou, polar bears, and other animals provided both food and warmth. Clothes were made by women from a variety of skins and furs, and seal or whale blubber was used in lamps/stoves (Quilliq) to heat homes (iglu). The Quilliq was also used to cook over and to dry wet clothes. Hunting and fishing are still incredibly important parts of Inuit life and culture today!

The Inuktitut word for ‘home’ is igloo (plural– igluit). Most of the Arctic has very few forests or large trees, but does have a lot of snow. Therefore snow was used for temporary and semi-temporary dwellings to accommodate the Inuit’s nomadic lifestyle. While it might seem impossible to stay warm inside of cold snow, iglu are very warm as the dense snow traps warm air inside from body heat and the Quilliq and keeps colder air outside.

In the late fifteenth century, Europeans began to arrive on the northeast coast of North America searching for gold and a Northwest Passage to Asia. Commercial whaling by Americans and Europeans began in the Arctic during the late eighteenth century and quickly peaked in the 1860s. After this point, whaling crews supplemented their dwindling incomes with caribou, seal, and walrus hunting, in addition to fishing and fox trapping. This over-exploited many traditional Inuit resources. In time, populations of whales, muskox, and caribou became severely depleted, significantly hindering Inuit people’s ability to live off the land as they had done for centuries.

With the depletion of their traditional hunting resources, Inuit life became increasingly dependent on foreign goods. Inuit peoples often bartered many items such as caribou skins and meat, fish, and later fox furs in exchange for European foods and supplies.

Due to the disruption in traditional hunting practices, many Inuit were forced to revert more and more to trapping and trading fox pelts for food and supplies. Once fur prices dropped in the 1930s, many Inuit could no longer come up with enough furs to trade for adequate food amounts which led to mass starvation. This is just one example of how traditional Inuit life was disrupted by the imposed Western society.

**Historical Issues**

Within the last century, many practices by the Canadian government have had a harmful effect on Inuit communities. Fortunately many of these practices are no longer in place; however, many Inuit and their families still have to deal with the trauma and challenges the practices caused.

One of these practices was the forced migration of Inuit families. Starting in the 1950’s, several Inuit communities were forced to relocate from where they were living to places further north. In several instances, promises were made to those who were relocated that they could return to their old homes after two years if they did not like the new place. These promises unfortunately were not kept.

Inuit who were relocated had to adapt to colder climates and longer periods of total darkness during the winter than where they lived originally. The families were separated from their home communities and were not provided with adequate shelter or supplies. Despite all of these challenges, those who were relocated and their descendants were successful in building vibrant communities that still exist today.

Read the 2010 apology from the Canadian Government to all affected: goo.gl/tBZdA8

Watch the documentary, “Broken Promises - The High Arctic Relocation” (52 min): goo.gl/rYFdLg
About the Performance: The History

Another issue that has had a profoundly negative effect on Inuit communities and culture is Canada’s now dismantled Residential Schools program.

For more than a century (c. 1880-1980), Residential Schools separated over 150,000 Indigenous children from their First Nations, Inuit, and Métis families and communities. Two primary objectives of the Residential Schools system were to remove and isolate children from the influence of their families, traditions, and cultures, and then to assimilate them into the dominant Western culture. These objectives were based on the incorrect assumption that Indigenous cultures and traditions were inferior and irrelevant.

Over 100 federally-supported schools were located in every province and territory. The Canadian government built a system in which very young children were often forcibly removed from their homes and taken far from their communities. Many were inadequately fed, clothed, and housed. Indigenous languages and cultural practices were prohibited in these schools. Tragically, some of these children died while attending residential schools and others never returned home.

The consequences of the Residential Schools program were profoundly negative and have had a lasting and damaging impact on Indigenous culture, heritage, and language. While some former students have spoken positively about their experiences at Residential Schools, these stories are far overshadowed by tragic accounts of the emotional, physical, and sexual abuse many experienced. The legacy of Residential Schools has contributed to social problems that continue to exist in many communities.

Modern-day Issues

There are several modern issues that affect Inuit life and culture, a few of which Tanya Tagaq has spoken out about and brings to light through her music.

The first of these is climate change. Change in historic sea ice patterns and levels has begun due to climate change. This not only affects traditional Inuit hunting and fishing opportunities, but also opens up previously closed off areas for mineral extraction and international shipping lanes. While both of these industries could bring jobs to Inuit communities, many Inuit rightfully worry about the industries negative environmental impact that will further add to changing climate and melting of sea ice.

Another modern day issue Tanya Tagaq speaks about frequently is that Indigenous women and girls are disproportionately affected by many forms of violence. To illustrate this, although Indigenous women make up only 4 percent of Canada’s female population, 16 percent of all women murdered in Canada between 1980 and 2012 were Indigenous. Numerous studies on violence towards Indigenous women in Canada have identified several underlying causes. These include poverty and homelessness as well as historic factors like racism, sexism, and the legacy of colonialism.

To hopefully start to address this devastating issue, the Government of Canada launched the National Inquiry into Missing and Murdered Indigenous Women and Girls in 2015. This inquiry will seek recommendations on concrete actions to address and prevent violence against Indigenous women and girls.

Read the 2008 apology to former students of Residential Schools by then Canadian Prime Minister Stephen Harper: goo.gl/HXzEXn

Read the additional 2017 apology by Prime Minister Justin Trudeau: goo.gl/gpkexB

Learn more about the National Inquiry into Missing and Murdered Indigenous Women and Girls: goo.gl/xYGm3p
Understanding Music

Music has existed as long as humans have populated the earth. It is likely that pre-historic 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 and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant.

Tanya Tagaq

Photo used by permission from Six Shooter Records
**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.

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

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

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

**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 Joanna Cortright, Music Education Consultant
**Vocabulary**

**album**: a collection of recorded music consisting of several songs

**Arctic Circle**: a Latitudinal line that marks the start of the area where, for at least one day each year, the sun does not completely set or rise

**Arctic char**: a common cold-water fish found throughout the Arctic that have a delicate texture and clean, mild flavor

**Bering Strait**: an ocean waterway that connects the Pacific Ocean (Bering Sea) on its south with the Arctic Ocean on its north; a land bridge once existed here that connected Asia to North America

**Björk**: an Icelandic singer and songwriter with a musical style that draws on a wide range of influences and genres

**Cambridge Bay - Iqaluituutiaq**: (pop. 1750) the hometown of Tanya Tagaq in Nunavut, now also home to the new Canadian High Arctic Research Station

**caribou**: also known as reindeer, these large mammals are members of the deer family and migrate north and south based upon weather conditions

**cassette tapes**: a recording format that came after records and before compact disks (CDs) where audio was recorded onto magnetic tape that was wound inside of a plastic case

**census**: an official count of a given population

**climate change**: a change in global climate patterns recently due largely to the increased levels of specific chemicals (carbon dioxide and methane) in the atmosphere

**colonialism**: control by one country or power over a separate area or people that often leads to economic exploitation

**concert touring**: when an artist or band travels and given multiple concerts in several different places

**electronica**: dance music featuring the use of synthesizers, beats, and samples of recorded music or sound

**exploitation**: when someone is unfairly taken advantage of typically for financial gain

**First Nations**: a large group of Indigenous North American peoples officially recognized by the Canadian government that primarily live south of the Arctic circle

**genre**: categories based upon a particular style or form

**improvisation**: things that are created in the moment and not necessarily planned

**Inuit**: (“the people” in Inuktitut) a large group of Indigenous people that primarily live within the Arctic Circle

**Inuit Nunangat**: the overall area (including land, water, and ice) of the four Inuit regions of Nunavut, Inuvialuit, Nunavik, and Nunatsiavut

**Inuk**: the singular form of Inuit

**inuksuk**: (plural: inuksuit) stone structures built by Inuit used to communicate directions and aide in hunting

**Inuktitut**: the Inuit language with many dialects spoken in different regions

*Definitions derived from Dictionary.com & Britannica.com*
Vocabulary (cont’d.)

**Inuvialuit**: an Inuit region located in the northern portion of the Northwest Territories

**Kronos Quartet**: an American classical string quartet based in San Francisco that has been in existence for over forty years

**Land Claims Agreement**: an agreement between a government and an Indigenous population that addresses many items including land, water, hunting, and environmental rights, among other issues

**Métis**: a distinct Indigenous group in Canada who trace their origin to the mixing of First Nations peoples and European settlers

**music festivals**: large events that feature many live performances and are often outdoors

**muskox**: a large Arctic mammal with a thick, shaggy coat

**nomadic**: moving from place to place

**Nunatsiavut**: an Inuit region in the northern part of the Labrador province

**Nunavik**: an Inuit region in the northern part of the Quebec province

**Nunavut**: a Canadian territory that was created with the express purpose of having a separate territory for Inuit communities who historically have lived there

**polar night**: when the sun does not come above the horizon for 24 hours or more

**Polaris Music Prize**: a prominent music award annually given to the best full-length Canadian album

**Pond Inlet - Mittimatalik** (pop. 1600) an Inuit community in Nunavut where Tanya Tagaq’s family is from

**punk**: a loud, fast, and aggressive form of rock music

**Tanya Tagaq**

**Residential Schools program**: a large network of boarding schools created for the purpose of removing children from the influence of their own culture and assimilating them into the dominant Western culture

**rhythm**: what makes the beats in music

**sampling**: the act of taking a portion of a sound recording (called a “sample”) and reusing it in a different song

**sea ice**: frozen ocean water that forms, grows, and melts in the ocean

**seal**: a marine mammal that lives in cold water and has limbs modified into webbed flippers for swimming

**throat singing**: a guttural style of singing or chanting that is one of the world’s oldest forms of music

**Thule**: the peoples that lived in the Arctic from about 500 to 1400 CE and are ancestors to modern Inuit peoples

**time immemorial**: refers to a point of time in the past that was a very long time ago

**track**: one song on an album

**whaling**: the job or industry of hunting and harvesting whales for their oil, meat, and bones
### Local Resources

| **Walker Art Center** - [walkerart.org](http://walkerart.org) | **Cedar Cultural Center** - [thecedar.org](http://thecedar.org) |
| Internationally recognized as a leading arts venue, the Walker Art Center presents contemporary visual arts and design exhibitions; dance, theater, and music performances; and film screenings. | Located near downtown Minneapolis, the Cedar’s mission is to promote inter-cultural appreciation and understanding through music and dance with a variety of events presented throughout the year. |

| **Two Rivers Gallery** - [tworiversarts.com](http://tworiversarts.com) | **All My Relations Arts**- [allmyrelationsarts.com](http://allmyrelationsarts.com) |
| A community space to build relationships and strengthen Native art and artistic voices within the Twin Cities. Their current exhibit features the REDress Project, which serves as a reminder of the missing and murdered Indigenous Women. | A space that produces contemporary American Indian fine arts exhibits. Their current exhibit is entitled “Bring Her Home: Stolen Daughters of Turtle Island,” that highlights the ongoing epidemic of missing and murdered Indigenous Women. |

| **Native American Community Development Institute** - [nacdi.org](http://nacdi.org) | **Indigenous Peoples Task Force** - [indigenouspeoplesft.org](http://indigenouspeoplesft.org) |
| NACDI is an American Indian community development intermediary organization, which serves as an alliance of the major Indian nonprofits and several Indian businesses in the Twin Cities area. | For over 26 years, the IPTF have developed and implemented culturally appropriate programs to prevent further transmission of HIV. Tobacco programs and youth education are also priorities. |

| **Minnesota Indian Women’s Resource Center** - [www.miwcrc.org](http://www.miwcrc.org) | **Ogitchidakwe Council** |
| Founded in 1984, MIWRC is a social & educational services organization that provides a broad range of programs designed to educate and empower American Indian women and their families. | A drum group started six years ago by the grandmothers at the Elders Lodge in St. Paul who wanted to speak out and educate people about sexual violence against American Indian women and children. They meet every Wednesday evening for hand drum practice. |

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**co-presenter of Tanya Tagaq at the Ordway**

### Online Resources

- Links to Tanya Tagaq’s audio and videos can be found on pages 5-6
- Some notable interviews with Tanya Tagaq:
  - NPR’s “World Café” (audio, 34 min): [goo.gl/N5CJXy](http://goo.gl/N5CJXy)
  - Red Bull Music Academy lecture (video, 75 min): [youtu.be/YkD00mGgBxE](http://youtu.be/YkD00mGgBxE)
- “A String Quartet in Her Throat” (documentary, 7 min): [youtu.be/nCSxNOdZEww](http://youtu.be/nCSxNOdZEww)
- Inuit Tapiriit Kanatami: [itk.ca](http://itk.ca) (National representative organization if Inuit in Canada)
- Pauktuutit: [pauktuutit.ca](http://pauktuutit.ca) (National representative organization of Inuit women in Canada)
- Indigenous and Northern Affairs Canada: [goo.gl/3S1hKo](http://goo.gl/3S1hKo)
- Inuit Cultural Online Resource: [icor.ottawainuitchildrens.com](http://icor.ottawainuitchildrens.com)
- Map of the Inuit Nunangat: [goo.gl/rAhWd6](http://goo.gl/rAhWd6)
- Inuit history and culture, an introductory reading list: [goo.gl/vTYb8a](http://goo.gl/vTYb8a)
- **Extended classroom activity** with detailed lesson plans using “Through Mala’s Eyes”: [goo.gl/6w6Ama](http://goo.gl/6w6Ama)
- **Extended classroom activity** on Inuit peoples with detailed lesson plans: [goo.gl/EkF8Th](http://goo.gl/EkF8Th)
- Nunavut Tourism: [nunavuttourism.com](http://nunavuttourism.com)
- Up Here magazine: [uphere.ca](http://uphere.ca)
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.

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.

Objectives/Learning Goals:
• Students will listen, reflect, and develop a collaborative description of a song by Tanya Tagaq.

• Students will analyze and interpret the music as they make connections to prior knowledge, other music, and to the world.

Materials:
• Any Tanya Tagaq song recommended on page 6 available through the internet (see page 6 for links) or physical CD

• Chart paper or chalk board space for mapping; chalk or markers.

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!)

Congratulations 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.
Activities and Discussion Questions
Grades 2-5

**Description:**
Traditional Inuit throat singing developed as a game between two people where one quickly follows the other person’s vocal sounds (pg 5). Students will practice repeating vocal sounds and will then play a similar game where one person quickly follows the other’s sounds. Pairs can then also be combined to form smaller groups for greater experimentation.

**Duration:** approximately 45 min to 1 hour

**Objectives:**
- Students will experientially engage in the foundation of Inuit throat singing.
- Students will develop stronger classroom cohesion by working in pairs and small groups.

**Directions:**

**Part 1: Mimicking Sounds**
1. Invite students to form pairs and choose who will be person A and person B.
2. With the students facing each other, ask person A to begin making sounds or saying words for 1-2 seconds that can be easily followed by person B. Invite them to be as creative and inclusive of all sounds as possible. Person B should then quickly repeat what person A vocalized. (Teachers: It might be helpful if you model this with a partner before students begin).
3. Person A should continue to lead for 1-2 minutes by vocalizing more sounds or words in 1-2 second increments. Person B should repeat each series of sounds or words back to person A.
4. After a few minutes, invite person B to lead and person A to follow. Give person B approximately the same amount of time to lead as person A had.
5. As students become more familiar with the activity, invite them to try to speed up the rate of call and response time so that it is as close to instantaneous as possible. Encourage the followers to focus intently on the leader’s sounds.

**Part 2: Game**
1. Invite students to change partners from who they were with initially.
2. Explain that now similar to Inuit throat singing, pairs will be playing a game. The first person in the pair to make a mistake (not repeating exactly what was vocalized) or starts to laugh will lose that round. The leaders from each pair can be determined by a coin toss or any other method.
3. Develop a competition bracket system so that winners from each pair continue on until a “championship” round is held between two classmates. Invite the class to cheer on the tournament as it progresses!

**Discussion Before the Performance**
1. What did you notice about the sounds you created for your partner to follow? What did you notice about what your partner created for you to follow?
2. Did playing the competitive game change what sounds you decided to make? What was the hardest part about trying to quickly mimic your partner?
3. In what ways was your game similar to and different from traditional Inuit throat singing?
4. What were some of your initial reactions when you first heard traditional Inuit throat singing? What things have you learned by playing a similar game to Inuit throat singing?

**Discussion After the Performance**
1. What was your favorite part about this concert?
2. Were there specific sounds during the performance that stood out to you? Why?
3. Were any of these sounds similar to ones that you created in your game?
4. What did you see and/or hear in the performance that surprised you?
5. If you could ask Tanya Tagaq any questions about the performance, what would you ask?
Activities and Discussion Questions

Description: Students will learn about traditional Inuit games and the role these games play in Arctic life. Life in the Arctic is very challenging and these games play an important role in adapting to the severe environment. Many games concern physical strength, agility and endurance. Most traditional games were created due to their relation to survival tactics. Pairs or small groups will learn one game and demonstrate to the class.

Duration: 1 class session

Objectives:
- Students will learn about traditional Inuit games and the role these games play in Arctic life.
- Students will develop stronger classroom cohesion by working in pairs and small groups.

Materials:
- internet access to the following websites:
  - Virtual Museum of Canada (descriptions of traditional Inuit games): goo.gl/pfTrJD
  - Traditional Inuit Games: goo.gl/vGzXan
  - CBC Archive, “Arctic Winter Games”: cbc.ca/archives/topic/arctic-winter-games
  - Arctic Winter Games Website: arcticwintergames.org
- adequate space for physical game play
- chalk/white board space

Directions:
1. Ask students to name some of their favorite sports and playground games. List on the board.
2. Ask students to think about what they’ve learned so far about life in the Arctic and Inuit culture. What sports/games would they expect are popular in Nunavut? Why? Remind students that life in the Arctic is very challenging, and that traditional games play an important role in adapting to the severe environment.
3. Introduce the Arctic Winter Games, established in 1970. Originally, only three northern territories competed, however in 2016 the games included Alaska, Yukon, Northwest Territories, Northern Alberta, Greenland, Magadan (Russia), Nunavik (Quebec), Nunavut, and Chukotka. Invite students to locate these places on a map.
4. Explain that the Arctic Winter Games feature many of the same games as in the Winter Olympics such as cross-country skiing, hockey, speed skating, and curling, as well as northern sports like dog mushing and snowshoeing. Also included are unique games exhibiting traditional Inuit competitions such as One Foot High Kick, Two Foot High Kick, Kneel Jump, Sledge Jump, Airplane, Knuckle Hop, and Snow Snake.
5. Break students into pairs/small groups (for The Airplane) and have them choose one of the following Inuit games: the Kneel Jump, the Back Push, the Airplane (need 5 students to play), the Sitting Knuckle Pull, the Legwrestle, the Knucklehop, and the Musk Ox Push. Explain that pairs are going to learn how to play the game they chose and will demonstrate it for the class (or in small groups).
6. Students can research games independently (Traditional Inuit Games website) or provide directions to students on how to play. Allow students time to learn and practice playing chosen game.
7. Once students feel confident, pull desks out of the way and arrange chairs in a circle, or move to a large enough area adequate for play. Have students write the game name on the board and demonstrate how to play in the middle of the circle. If there is time, allow students to try each game.
8. After all games have been demonstrated, ask students for feedback. Which game is most fun? Most challenging?

Source: isuma.tv/sites/default/files/attachments/SILA_InuitGamesLesson.pdf (PDF)
Activities and Discussion Questions  Grades 4-8

**Description:** Students will watch a series of short videos about Inuit Nunangat, write a reflective essay about the videos, and then brainstorm what would be included in a similar video if they were to make one.

**Duration:** 1 to 3 class sessions

**Objectives:**
- Students will learn about Inuit connections to the land and sea, and their relationship with the environment.
- Students will reflect upon the videos and outline a similar video they would create.

**Materials:**
- computer lab or classroom projection capabilities
- internet access
- itk.ca/taimannganit
- note taking capabilities

**Directions:**
1. Invite students to navigate to the webpage above (if videos are being watched individually), or navigate the webpage to be projected for the class.
2. Start with the first video, titled “Message from our President.” Invite students to take notes about what they notice or important pieces of information that they hear.
3. All videos (as of February 2018) add up to around 40 minutes. Videos will be added on a monthly basis, so the amount of videos available will increase as time goes on. If necessary to reduce the amount of class time used, limit the number of videos watched to those from Nunavut (currently 6). Videos can be narrowed down by clicking on a specific region on the map, or by filtering by region under the “Search” dropdown menu.
4. Invite students to watch the selected videos by first clicking on the yellow dots on the map. This will help connect the place on the map with the video content.
5. While watching, invite students to take notes similar to what they did for the first video. What do they notice? What are the important elements of each video? Etc.
6. Invite students to write a short reflective essay based upon their observations and notes taken. These can either be turned in or shared with the class.
7. Lastly, invite students to brainstorm and/or make an outline for what their own similar video would be about. Topics include their home life, family, culture, etc. An extension activity would be to actually have students create said brainstormed video.

**Discussion Before the Performance/After the Activity**

1. What things did you learn about the Inuit Nunangat that you did not know before watching the videos?
2. What were some common themes in the videos? Why do you think these are common themes?
3. What were some ideas or themes you came up with for your potential video similar to the ones you watched?
4. How does Tanya Tagaq’s story fit into the stories that you witnessed in the videos?

**Discussion After the Performance**

1. Were there specific moments in the performance that stood out to you? What were they and why do you think these moments stood out to you?
2. Did you recognize any specific songs at the performance from the ones you listened to beforehand?
3. What did you see and/or hear in the performance that surprised you?
4. If you could ask Tanya Tagaq any questions about the performance, what would you ask?
Activities and Discussion Questions  Grades 6-8

**Description:** Students will read and respond to newspaper articles on current events related to the Inuit community. They will then pick a specific issue to further explore and create a presentation about it for the class.

**Duration:** 2 to 3 class sessions

**Objectives:**
- Learn about current issues facing Inuit communities
- Identify and use credible sources to find and compile information
- Create group presentations for deeper classroom learning

**Materials:**
- computer lab or library
- internet access
- [itk.ca/news-on-inuit-in-canada/#media](http://itk.ca/news-on-inuit-in-canada/#media)
- note taking and writing capabilities

**Directions:**
1. Invite students to brainstorm and develop a list of familiar associations about Canada and/or Inuit peoples. Use this list as a launching point into further exploration of current issues facing Inuit communities.
2. Pass out or project and review pages 7-11 of this study guide. This will provide some context for the rest of the activity.
3. Invite students to navigate to the list of articles available through the Inuit Tapiriit Kanatami (ITK) website above. Ask each student to pick an article to read, ideally with each student from the class picking a different article. There are many articles from the last few years, so it should be easy for each student to have their own.
4. Invite students to read their chosen article and take notes about its contents. Ask students to also investigate the source of the article, including the publication and the author. What more can be found out about both? How do we know these are credible sources that we can trust?

5. Once all are done with their reading and note taking, invite students to form small groups (3-5 people), each one centered around a common or similar issue if possible. Each group member should share a brief summery of their article with the entire group.

6. Groups should then work together to further research their specific topic. An emphasis should be placed on finding and using quality resources and research methods.

7. Groups should then work collaboratively to create an engaging presentation. This can be achieved by using whichever presentation method works best for your classroom and school. When completed, invite groups to share their presentations with the class. Groups should leave time for and encourage questions by classmates at the end of their presentations.

**Discussion Before the Performance**
1. What are some important issues facing Inuit communities that Tanya Tagaq speaks out about? Did you learn about any of them through your research?
2. What steps are being taken presently to preserve Inuit traditions and culture?
3. What are you most excited for during the performance? Are there any particular songs you’ve listened to by Tanya Tagaq that you would like to hear?

**Discussion After the Performance**
1. How did the performance live up to or differ from your expectations?
2. Was there anything you saw or heard during the performance that surprised you?
3. In what ways was this performance different and/or similar to other live concerts you’ve attended?
4. What was your favorite moment?
5. Besides the performance, what other elements of your time at the Ordway did you enjoy most? Why?
**Activities and Discussion Questions**  
**Grades 6-8**

**Description:** Students will discuss the meaning of *Inuit Qaujimajatuqangit* (IQ) and how it relates to Inuit life. In small groups, students will be assigned one of the six guiding principles of IQ and will create and perform a short skit showing how the principle selected could be applied to their lives.

**Duration:** 2 class sessions

**Materials:**
- Six founding principles of IQ and their definitions (each on a separate strip of paper) and written on the board, chart paper, or projected.

**Directions:**
1. Break students into small groups. Ask them to reflect on their lives and those of their family. What are some of the core values by which they try to live? As students share values, list them on the board.
2. Ask students to think of ways the values listed translate into their everyday life. Have them share examples.
3. Write ‘Inuit Qaujimajatuqangit’ on the board. (pronounced: Khao-yee-muh-yah-tut-khang-geet) Explain that IQ refers to the Inuit way of doing things, or the Inuit way of life. “IQ embraces all aspects of traditional Inuit culture including values, worldview, language, social organization, knowledge, life skills, perceptions, and expectations” (Nunavut Social Development Council, 1999). IQ is the wisdom passed on from generation to generation, gained from experience and values of Inuit society. These may also be referred to as Inuit Societal Values.
4. Explain there are six guiding principles that support IQ. Have the six principles already written on chart paper or project and share with students.
5. Ask students why they think it is important to stress the value of IQ and its guiding principles in Inuit life. What is the benefit of living by a set of core values?
6. Break students into six groups. Explain that each group is going to choose one of the principles of *Inuit Qaujimajatuqangit* (IQ). Students are to discuss the principle they choose and brainstorm situations in their everyday lives to which the principle could be applied.
7. Students will choose one situation from their brainstormed list and create a short skit showing how their principle could be applied to their lives.
8. Allow students time to develop and practice their skits.
9. When students are ready, have them share their skits with each other after writing their chosen principle of IQ on the board.

**Discussion Before the Performance**
1. What principles of IQ do you recognize as being important in your life? Why are these principles such an integral and important part of Inuit life?
2. Besides what was acted out in the skits, what other ways could the IQ principles be applied to your everyday lives?
3. What steps are being taken presently to preserve Inuit traditions and culture?
4. What principles of IQ does Tanya Tagaq focus on in her music?
5. What are you most excited for during the performance? Are there any particular songs you’ve listened to by Tanya Tagaq that you would like to hear?

**Discussion After the Performance**
1. Did Tanya Tagaq directly or indirectly speak about any of the principles of IQ?
2. How did the performance live up to or differ from your expectations?
3. Was there anything you saw or heard during the performance that surprised you?
4. What was your favorite moment?
5. Do you have any lingering questions about the performance or Inuit culture?

Source: isuma.tv/sites/default/files/attachments/SILA_UnderstandingIQ.pdf (PDF)  
More information: gov.nu.ca/information/inuit-societal-values  
*the 6 founding principles have since expanded to 8 principles*
You are a reporter for your school's newspaper!
Write and illustrate a review article to inform others about the performance you just saw.
Name your article, illustrate a moment in the music, and write about the performance!

Title:

I saw ____________________________________________

My favorite part of the music was ____________________________

I heard ____________________________________________

I wish I had seen more ____________________________

The music made me feel ____________________________

The performance reminded me of ____________________________

I wish I had seen more ____________________________
Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:
- Please include all students, teachers, and chaperones in your ticket order.
- Order buses to arrive at the Ordway at least 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 at the Ordway.
- Remember to turn off all cell phones and other electronic devices before the performance begins.
- Study guides should be received around 3 weeks prior to the performance and will also be posted online at [www.ordway.org/education/studyguides/](http://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 or hall:
- 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 performance study guide or online to receive your school’s 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](mailto:swiechmann@ordway.org).
Safety is our highest priority! Please follow the directions of police, security personnel, and Ordway staff AT ALL TIMES.

**Initial drop-off:** Order buses to arrive at the Ordway at least 15-20 minutes prior to your performance start time. Buses should arrive traveling eastbound on West 5th Street (one-way) and turn right onto Washington Street. Buses will be parked in front of the Ordway to unload. Please WAIT until an Ordway staff member greets you at your bus and asks you to begin unloading. This is to ensure the safety and efficiency of unloading for all, so we thank you for your patience.

**Bus plans to stay:** If your bus plans to stay for the duration of the performance, it will be moved to West 4th Street (or down Washington St. if W 4th St. becomes full). Ordway staff will be stationed outside following the performance with bus order lists to help you find your busses—please remember your bus number for this. Buses parked along W 4th St. should exit once given the all clear by turning right onto Market St. and proceeding to Kellogg Blvd.

**Bus plans to leave and then return:** If your bus needs to leave and then return (or a different bus is returning), the bus will pull forward on Washington St. when given the all clear after drop-off and will proceed to Kellogg Blvd. Returning buses should again utilize West 5th St. and then turn right onto Washington St. Returning buses will line up on Washington St. according to security personnel directions. Ordway staff will be stationed outside following the performance with bus order lists to help you find your busses—please remember your bus number for this. Buses parked along Washington St. should exit once given the all clear by continuing down Washington St. and proceeding to Kellogg Blvd.
Tanya Tagaq 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. You may also fill out the online evaluation sent to you via email.

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: ____________

Ordway Education is receiving funding from the VSA Arts Access for Kids program. As part of the funding we are required to report the total number of students served both with and without disabilities. Please take a moment to fill in the number of students you brought to the Ordway who identify with one of the below categories.

☐ Severe/profound or multiple Disabilities
☐ Mobility/Physical Disabilities
☐ Deaf/Hard of Hearing
☐ Blind/Low Vision
☐ Cognitive (intellectual disability, autism, learning disability)
☐ Mental illness or Emotional Disabilities
☐ Other: ____________________________

Study Guide Review

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

☐ About the Ordway
☐ Coming to the Performance
☐ About the Artist
☐ About the Performance
☐ Vocabulary
☐ Understanding Music
☐ Activities/Discussion Questions
☐ Local/Internet/Book 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: ____________________________

________________________________________________________________________

~continued on next page~
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...

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?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Experience Review
Rate your overall experience at the Ordway,
☐ Excellent
☐ Good
☐ Average
☐ Poor
I rated it this way because...

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: ____________________________

Additional Comments:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

□ Yes  ☐ Indifferent  ☐ No
I selected this because...

________________________________________________________________________
17-18 Bus Reimbursement Form

To receive bus reimbursement for attending an Ordway Education School Performance*, 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
   ordwayeducation@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 Districts</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 School Performances during 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.