FLINT HILLS 2016
International Children’s Festival
Presented by ORDWAY
MAY 31 - JUNE 5

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STUDY GUIDE
2016 Flint Hills International Children’s Festival

May 31 - June 3: School Days
June 4 - 5: Family Weekend

Photo by Jonette Novak and Ordway
Coming to the Ordway

Your Role as an Audience Member

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

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

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

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

Audience Member Checklist for Review at School

- Leave your food, drinks, and chewing gum at school.
- Remember to turn off all cell phones 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.

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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 *A Night with Janis Joplin* and *Bullets over Broadway* are a part of the *Theater Season*. The Ordway also produces musical theater such as *A Chorus Line*. The *Target® World Music and Dance Series* include companies and artists on national and international tours, such as *Hanggai* and *TAIKOPROJECT*.

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

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work for our youngest audience members. The dates for the 2016 Festival are May 31-June 5.

For more information about the Ordway and Arts Partners visit [www.ordway.org](http://www.ordway.org)

Fun Facts!

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

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

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

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

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

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

The Flint Hills International Children's Festival is in its 16th year of bringing world
class performing artists to the children of the Midwest!

This year, the Ordway expects more than 50,000 people at the Festival during the
School Days and Family Weekend.

This year’s indoor artists include:
- Air Play - New York City, USA
- Viento de Agua Unplugged - Puerto Rico
- Marionetas de la Esquina’s Sleeping Beauty
  Dreams - Mexico City, Mexico
- Presentation House Theatre’s Where the
  Wild Things Are - Vancouver, Canada
- Squonk Opera’s Pneumática - Pittsburgh,
  USA

Previous Festival international artists come
- Australia
- Brazil
- Belgium
- Canada
- China
- Cuba
- Denmark
- Ecuador
- France
- Germany
- Guinea
- Iraq
- Ireland
- Italy
- Ivory Coast
- Japan
- Kenya
- Mexico
- Morocco
- New Zealand
- Peru
- Puerto Rico
- Scotland
- South Africa
- Netherlands
- Uganda
- United Kingdom
- United States
- Vietnam

Share the Festival!
Bring your friends and family during the
Family Weekend, June 4 & 5, 2016.

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

ACTIVITY

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

An online atlas can be found here: http://
www.worldatlas.com/aatlas/world.htm
About The Festival

The Landmark Center
The construction of the Landmark Center began in 1892 and wasn’t finished until 1902. Originally designed to be a Federal Court House and Post Office by Willoughby J. Edbrooke, today it houses many of Saint Paul’s premier arts organizations, including the Schubert Club and the Museum of Musical Instruments. Sleeping Beauty Dreams performances are in the Landmark Center’s Weyerhaeuser Auditorium. The Global Art Workshops are held on the Landmark Center’s third floor.

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

Buildings you may see at the Festival

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

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

To learn more about these buildings visit:
Air Play

New York City, NY

About the performance
Part comedy, part sculpture, Air Play captures the sense of wonder and amazement found in childhood. Air Play was created by comic duo Acrobuffos and features the air sculptures of Daniel Wurtzel.

What is Acrobuffos?
Acrobuffos is a clowning performance team composed of husband and wife duo, Seth Bloom and Christina Gelsone. They met in 2003 while performing in a clown show in Afghanistan.

After meeting, the pair formed a new show, titled *Madame and Monsieur*. This show features the performers in a non-verbal comedy, using the same characters and style of *commedia dell’arte*, a form of comedy popular in 16th century Italy.

The duo then turned their attention to acrobatics, Due to an unforeseen injury, however, the performance had to be changed. The result is *Waterbombs!* a comedic performance which combines elements of gymnastics, juggling and street performance.

Seth and Christina continue to teach clowning and circus across the world. Co-founded by Bloom and based in Kabul, Afghanistan the Mobile Mini Circus for Children (MMCC), brings educational performances, workshops and lessons to youth living in post conflict zones. In 2010, Bloom and Gelsone formed a similar initiative, teaching and performing circus for children in Cairo, Egypt.

![Photo Credit: Florence Montmare](Photo_Credit_Florence_Montmare)

The color palette and themes of the show are inspired in part by the paintings of Catalanian artist Joan Miro. Miro was a Surrealist painter and sculptor, known for his experimental techniques. For example, Miro was an early advocate of automatism, his works are characterized by a bright palate, abstract shapes and illogical scenes or characters meant to evoke the unconscious mind.

Learn more about Acrobuffos at:

Learn more about MMCC at:
acrobatics: a form of movement, which combines tumbling, gymnastics and other forms of movement. Acrobatics requires great skill, precision and balance.

automatism: an artistic technique in which one marks a canvas with swift, uncalculated strokes. It was popular in the Surrealist art movement, because it was thought to evoke the unconscious mind.

clowning: a type of comic performance, characterized by physical comedy, extreme facial expressions and an exaggerated appearance.

commedia dell’arte: a form of theater, comprised of short comedic sketches presented by stock characters. Commedia dell’arte gained widespread popularity in 16th century Italy.

Joan Miro (1893-1983): a Spanish surrealist artist, known for unconventional techniques and bright color palate.

non-verbal: without speaking or words.

post conflict zones: a region or country recently relieved of conflict or warfare.

street performance: an artistic performance which occurs in the street. This style frequently involves music and dancing, and is typically presented free of charge.

surrealism: An artistic style, popular in the 1920’s and 1930’s. Surrealism seeks to create artworks that liberate the subconscious mind. As a result, Surrealist works feature vivid scenes where realistic people or objects are juxtaposed with imaginary ones.

Air Lift

Photo Credit: Florence Montmare

Local Resources

**Circus Juventas** ([http://circusjuvenetas.org/](http://circusjuvenetas.org/)): Founded in 1994, this St. Paul based organization has grown to become the largest Circus training program in North America. Circus Juventas offers classes in trapeze, acrobatics, clowning and more.

**Theatre of Fools** ([http://foolsproductions.org/](http://foolsproductions.org/)): Theatre of Fools was formed by husband and wife duo Lloyd Brant and Rosie Cole. They have committed themselves to exploring the human condition and providing laughs for over 25 years.

**Physics Force** ([https://www.physics.umn.edu/about/overview/](https://www.physics.umn.edu/about/overview/)): Organized through the University of Minnesota, Physics Force is a team of Physics academics and teachers who put on live demonstrations and presentations on a variety of physics topics, including air pressure.
Air Play

Description: Students will explore air compression, and how this lesson can be applied to their daily lives

Duration: 15-30 minutes

Materials:
- gallon sized, zipper plastic bag (such as Ziploc)
- heavy book
- sharpened pencil
- plastic drinking straw
- masking tape

Directions:
1. Place a heavy book on top of the plastic bag, letting about two inches of the bag stick out from under the book.
2. Poke a hole in the bag with the pencil
3. Stick the straw in the hole. Use tape to seal the hole, so no air can escape.
4. Blow into the straw. Hold your tongue over the straw to keep air from leaking when you take a breath.
5. What happens? Does the book lift up from the table? Allow students to share their reactions.
6. Explain to students “when you blow air into the bag, the air is pushed together, or compressed. The compressed air pushes on the bag, which makes the bag fill and expand. The bag filled with compressed air can support the weight of the book.”
7. Encourage students to brainstorm examples of air compression in their daily lives. Examples include a bicycle tire, a soccer ball or the cooling tubes found in your refrigerator.

Passing the Face

Description: Students will explore miming and nonverbal communication techniques with their peers

Duration: 15-30 minutes

Materials:
- an open space

Directions:
- pieces of paper, with emotions and emotional situations written on them
- a jar or basket, to hold the paper

1. Arrange students in a large circle. The front of each student should face the back of the next.
2. Ask students if they have ever attended a theater performance where the actors did not speak. Explain to students that “today we will explore what it is like to communicate without making a noise.”
3. Pick one student (student A) to draw slip of paper out of the basket, and silently read the emotion on the slip. The next student (student B). With only their face, Student A expresses the emotion, and turns back.
4. Student A then turns around, to face the student (student B). With only their face, Student A expresses the emotion, and turns back.
5. Student B then turns to face student C. Student B expresses the emotion given by student A, with only their face, and then turns around. Continue the process until the circle comes back to Student A.
6. Repeat the activity 2-3 times, so a variety of emotions and situations are used. Wrap up the activity with a class discussion, using the questions provided.

About the Performance

Viento de Agua Unplugged is the

Discussion Questions

1. Was it difficult to communicate the emotion without using any words?
2. Were you able to copy the face given to you exactly? Did you try?
3. Can you name any examples from your own life of when you have communicated without words or language?
Viento de Agua Unplugged

The members of Viento de Agua

percussive version of Viento de Agua. The band members play both traditional music and new compositions on Puerto Rican instruments including **bomba** barrels, **panderetas**, and **tumbanando**.

Viento de Agua and Viento de Agua Unplugged present two types of Puerto Rican music: the Bomba and the Plena. The Bomba is one of the oldest forms of music on the island, dating back to the 17th Century. It grew out of the musical traditions of enslaved Africans, who created music to escape the unbearable conditions of their daily lives. The Bomba itself is characterized by exchanges between a solo dancer and the primo bomba barrel player.

In the 19th century, the Plena evolved from the Bomba. Plena lyrics are highly descriptive—in fact, the Plena is sometimes referred to as “the newspaper of the people”. The lyrics address current events and often provide satirical commentaries. Musically, the Plena has one basic rhythm, in contrast to bomba’s sixteen. The defining instrument are the panderetas, which provide the major themes of the music.

Throughout the performance, the audience will be encouraged to participate in the music. Clapping along, dancing in the aisles and call and response singing are just some of the ways you will interact with the band during their performance.

**About the Ensemble**

Viento de Agua was created in 1997, by musical director, percussionist and lead singer Héctor “Tito” Matos. Influenced by Afro-Caribbean rhythms and jazz, the band seeks to inform the public about Puerto Rico’s rich history, through the performance of Bomba and Plena.

Viento de Agua Unplugged was formed in 2004, adding Puerto Rican talent to the band. Their music is meant to emulate the sound of Puerto Rico’s **barrios**. “This percussive concept is nothing new, plena and bomba were created out of people’s interaction with music in the Barrio’s street corners”, explains Tito.“Viento de Agua has always tried to create and innovate using these Afro-Rican genres, so it made sense to us and it was also a challenge to see ourselves musically back in the street corners of the Barrio”.

**Explore the Instruments**

Look for these instruments in the

**Materia Prima**

Found at [http://www.folkways.si.edu/](http://www.folkways.si.edu/)

Learn more about Viento de Agua Unplugged, including their new album for children at:

Viento de Agua Unplugged

performance today!

- **bomba barrel**: a *membranophone*, found in Puerto Rican Bomba music. The base of the drum is made with an old storage barrel. Goatskin is stretched over the top of the barrel and fastened on the side with screws.

  Bomba barrels are played by striking your hands on the top of the instrument. At least two drums are used to play Bomba music. The **primo** or **subidor** acts as the “lead” instrument, and plays a rhythmic phrase central to the music. The **buleador** supports the primo by keeping a steady beat.

- **Cuá**: A percussive instrument played in Bomba. It is comprised of a round wooden surface, hollowed at both ends and two wooden sticks.

  The instrument is played by striking the sticks on the surface to draw a basic rhythmic pattern.

- **pandereta**: a *frame drum*, found in Plena music. Panderetas are held in one hand and struck gently by the other.

  The pandereta is made in three sizes. Each drum sounds at a different pitch, and serves a different role in the Plena. The **seguidor** is the largest and lowest sounding drum. It is primarily used to keep a steady beat. The mid-sized **punteador** is also used to keep the beat. Simple embellishments are sometimes added to the musical phrase. The smallest, highest pitched **requinto** drum is the lead instrument. Rather than keeping a steady beat, the requinto usually improvises their rhythmic patterns, and is a feature of Plena music.

- **tumbandero**: also known as a “washtub bass”, this instrument is comprised of an upside down bucket with a tall stick and rod attached to the bottom.

  The tumbandero is played by plucking the string attached to the stick. One hand presses down on the string to produce different pitches, while the other plucks the string.

  **In the Rainstorm**
  **Description:** Students will “make” a rainstorm,
Viento de Agua Unplugged

using their hands and feet

**Objective:**
- students will explore body percussion by creating music with their hands and feet

**Materials:**
- an open space
- *Optional:* a rain stick

**Directions:**
1. Arrange students in a half-circle on the floor, seated and facing the teacher
2. Explain to students that “Viento de Agua “is a phrase used in Puerto Rico to describe the damp and humid air that precedes a heavy rainstorm. Today, we are going to make our own rainstorm using our hands and feet.”
3. Instruct students to follow the teacher’s motions as you walk by. Slowly walk in front of each student, rubbing two fingers on the palm of your hand. After all students are rubbing their fingers, continue the same procedure with the following movements:
   - Rub hands together
   - Snap fingers
   - Clap two fingers on palm
   - Clap hands
   - Slap hands on thighs
   - Stomp feet
- *Optional:* While students are stomping their feet, a rain stick can be played by the teacher
4. Reverse the actions, until all students are rubbing the palm of their hands
5. To stop the sound, walk by the students a final time, with your hands by your sides.

**Learn the Bomba!**
In this activity, students will learn the basics of call and response singing, used in the Bomba. An extended lesson is found at: [http://media.smithsonianfolkways.org/docs/lesson_plans/FLP10112_Bomba.pdf](http://media.smithsonianfolkways.org/docs/lesson_plans/FLP10112_Bomba.pdf)

**Directions:**
1. Go to [www.musicadelpueblo.org](http://www.musicadelpueblo.org) and navigate to “Rhythm” and then to “Bomba”
2. Read the history and information of the Bomba. Expand on the first sentence in the third section, “Bomba is sung in call-and-response fashions” by asking students “does anyone have an idea of what call-and-response might mean?”
3. Listen to *Siré y Siré*. Point out the call (one man singing, lyrics change) and response (multiple singers singing the same lines each time).
4. Pause the music & teach students the response in *Siré y Siré*. After students feel comfortable with the music, resume the track and invite students to sing along.

**Photo Credit:** Amy Miller

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*El Arco Iris is a St. Paul based organization, committed to teaching and fostering Afro-Puerto Rican music, dance and art. See their performance at the Festival this year (Schedule page 23).*

Learn more about El Arco Iris at: [www.elarcoirismn.org](http://www.elarcoirismn.org)
Sleeping Beauty Dreams

About the Story
Sleeping Beauty Dreams is a retelling of the famous fairy tale. This version of the story starts with Sleeping Beauty’s parents, the King and Queen. Long ago, the Queen’s maid, Octavia, had a baby boy named Mateo. The Queen becomes very jealous of Octavia, because the Queen wants a baby of her own. One day, the Queen is granted her wish. A magical frog brings a baby girl to the Queen on one condition- if she pricks her finger, the baby will fall asleep for many years. The Queen names her new daughter Sleeping Beauty.

Sleeping Beauty grows up inside the castle, and is never allowed to go outdoors. The King and Queen know that they are protecting their daughter from the dangers of the outside world. But Sleeping Beauty wants to leave her castle, and explore the world. Meanwhile, Mateo is curious about the inner workings of the castle. He misses Octavia, and wants to spend more time with her at the castle. When Sleeping Beauty and Mateo bump into each other, they hatch a plan to go on an adventure and follow their dreams.

About the Company
Marionetas de la Esquina is an internationally renowned puppet theater company based in Mexico City, Mexico. Founded in 1975 by puppeteers Lucio Espindola and Lourdes Pérez Gay, the company has given more than 11,000 productions and led over 50 workshops, educating audiences on the power of puppet theater.

The artists of Marionetas de la Esquina write, design and perform in their own plays. Currently, the company balances a repertoire of ten separate productions, including Sleeping Beauty Dreams. These productions are presented in both English and Spanish.

In 2004, Marionetas de la Esquina was recognized by the Mexican government agency CONACULTA for their longstanding contributions to art in Mexico. They participated in Mexico en Escena, or Mexico on Stage, an annual celebration of new and experienced performing arts ensembles in Mexico.

Learn more about Marionetas de la Esquina:

In English:
http://www.robanklingerentertainment.com/study-guide.html

In Spanish
http://www.marionetmas.com.mx/
Sleeping Beauty Dreams

Puppets Around the World

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

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

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

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

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

In Italy, Pulcinella is a stock character, incorporated into Venetian puppet shows. He is very mischievous, manipulating those around him to get what he wants. There are variations of Pulcinella all over the world, including Punch (England), Petrouchka (Russia), and Karagoz (Turkey).

Types of Puppets

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

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

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

In today’s production, rod puppets will mostly be used to tell the story of Sleeping Beauty.

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

Content adapted from: http://www.robinklingerentertainment.com/uploads/2/7/7/0/27701349/bam-sleeping_beauty_dreams_study_guide.pdf
Sleeping Beauty Dreams

Activities and Discussion Questions

Fractured Fairy Tale
Description: students will retell the story of Sleeping Beauty

Objectives:
- students will identify major plot elements and characters in the tale Sleeping Beauty
- Students will present their original work to their peers

Materials:
- versions of Sleeping Beauty. Examples can be found at the following link:
  http://www.pitt.edu/~dash/type0410.html
- large sheets of paper, to divide into a Venn Diagram
- pencils

Directions:
1. Break students into small groups. Provide each group with multiple versions of Sleeping Beauty, and have students read these versions aloud to their peers.
2. Ask students to discuss elements of the stories that were similar or different.
3. After they have finished their informal discussion, ask students to create a Venn diagram, outlining the similarities and differences of the selected tales.
4. Lead a class discussion about the plot of Sleeping Beauty. Explain to students that “long ago, fairy tales were not written down. Instead the stories were passed through spoken word. Consequently, storytellers told different versions of the same story”
5. Ask students to turn their Venn Diagrams face down. Have students re tell the story of Sleeping Beauty to their small group.
6. Optional: In a later class session, ask one or two students to retell the story in front of the whole class

Creating Characters
Description: Students will create their own sock puppet character.

Objectives:
- students will create a sock puppet
- students will describe their puppet through its actions and costume

Materials:
- 1 sock per student
- cardboard
- markers
- glue, googly eyes, other art supplies
- Sock puppet making directions, found at http://www.daniellesplace.com/HTML/puppets.html

Directions:
1. As a class, watch a clip of Amaranta Leyva and Sleeping Beauty at https://www.youtube.com/watch?v=8ytWtxEZkVM
2. As a class, discuss Sleeping Beauty’s character. How can you describe her appearance? What gestures does she make? What words does she use? Can you speculate about what she’s trying to do and what her personality might be by observing these things?
3. Explain that each student will create their own puppet character with a sock (socks brought from home in advance, and/or have some on hand in the classroom).
4. Ask each student to draw or paste on the features of their puppet.
5. Ask the students to create a name for their puppet.
6. Ask the students to introduce their puppet characters with the class, describing their personality traits, likes, dislikes, etc. Encourage creativity!

Creating Characters adapted from the 2010 Festival Study Guide, by Susanna Hostetter
Where the Wild Things Are

North Vancouver, Canada

About the Performance
Nine-year-old Max is living on the wild side. Clad in his wolf suit, Max runs around the house, chases his dog, knocks over laundry and generally causes a ruckus. One night, Max is so naughty that his Mom sends him to bed early, without any supper. But soon a boat appears in his bedroom, and Max is transported to the Wild Things, who live in a land far away.

About the Author
Maurice Sendak (1928-2012) was a prolific children's author and illustrator. Born and raised in New York City, NY, Sendak created over 100 books for children, including Where the Wild Things Are. Sendak often noted that he drew inspiration for his Wild Things from the “bloodshot eyes and big huge noses and bad teeth” of his extended family members. Today, his works are noted for their depth of emotion and frank discussion of dark themes such as abandonment and mortality.

About the Company
Presentation House Theatre is found in North Vancouver, BC, Canada. They seek to create meaningful theatre experiences for all ages. The company offers a varied lineup of plays and performances, providing a unique offering for everyone visiting Canada’s North Shore.

The company is housed in the Presentation House Arts Centre. The building itself has a rich history— it was created in 1902 to be a schoolhouse, and later served as In 1913, it North Vancouver’s city hall. In 1975, the building was acquired by the North Vancouver Community Arts Council. It was converted into an arts center, and today houses spaces for both performance and visual art.

This highly interactive production is a guided play experience, adapted from the timeless classic by Maurice Sendak. Keep on your toes, as the audience helps transform Max's bedroom into the various landscapes of his adventures as they sail along to the land of the Wild Things.

For more information about today's performance, visit:

Learn more about Presentation House Theater at:
http://www.phtheatre.org/
Creating Characters

**Description:** Students will conceptualize and create three different Wild Things, then embody one of the creatures to create a character.

**Duration:** 1 - 2 hours

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

**Materials:**
- art supplies: crayons, colored pencils, markers
- paper

**Directions:**

**Part 1**
1. Ask the students to draw pictures of three different real-life creatures. Encourage them to use different shapes, colors, and sizes.
2. While the students are creating their creatures, ask them to think about the following questions:
   - What do your creatures eat?
   - What sounds do they make?
   - How do they move?
   - What would your creatures' favorite activities be?
3. Ask the students to present their creatures to the class and ask them to explain their creatures' traits and behaviors.

**Part 2**
4. Instruct the students to pick one of their creatures to then act out and develop into a character.
5. Ask the students to get up and move around the classroom as their characters. Then ask them to consider:
   - How the creature would move?
   - How the creature would sound?
   - How the creature would look?
6. Ask the students to pay attention to the creatures around them. Without physically touching anyone else, ask the students to have their creatures interact with one another.
7. Ask the students about their creatures' interactions:
   - How does your creature respond to other creatures?
   - How do you show what your creature is feeling in your body movements?

**Discussion:**

1. The designers for the show take a lot of consideration when picking the colors, shapes, and sizes of each of the creatures in the story. How do these things affect how you feel about the character?
2. Think about your own creatures. Why did you pick the colors, sizes, and shapes that you did? What did each element say about your creature as a character?
3. Actors and directors have to make a lot of choices when it comes to making a character come to life. What do you think an actor needs to know to make a character seem more life-like? For example, is it important to know how old the character is, or what makes them happy or sad?
4. What caused you to have your creature move the way they did, or why did your creature interact the way they did with other creatures?

Activity adapted from the 2011 Flint Hills International Children's Festival Study Guide.
Where the Wild Things Are

Sensory-Friendly Performance
On June 1, one performance of Where the Wild Things Are will be dedicated to Sensory-Friendly (SF) audiences. Sensory Friendly performances are designed to create a safe, nonjudgmental, and nurturing environment for individuals with autism spectrum disorder and other individuals with sensory, social and learning disabilities. While these performances have a fluid atmosphere, they are open to the general public and can be a learning opportunity regarding the typical theater experience.

Accommodations include:
- theater lights dimmed
- lower and consistent sound level, especially for startling or loud sounds
- patrons are free to talk and leave their seats during the performance
- space throughout the performance space for standing and movement
- limited capacity
- designated quiet area
- trained volunteers on hand to assist with patron needs and requests

Pre-visit materials: Social Story and Visual Schedule can be found at: http://learn.ordway.org/wildthings/
Audience members are welcome to bring their own manipulatives, seat cushions, comfort objects, and extra support items to the performance. For questions, please call the Community Engagement hotline: 651.282.3017.

Please note: Entering the theater itself is the beginning of the experience and should be approached as if part of the performance. All audience members will be asked to wait in the US Bank Room adjoined to the Drake Room until approximately ten minutes before the show begins. Due to the sensitivity of the set, audience members may remove their shoes and leave them in the US Bank Room before entering Drake Room. Shoes will stay in this room under the watchful eyes of our ushers during the show. We will have booties and socks available for those who want to keep their shoes on.
Squonk Opera: Pneumatica

About the Performance

Pneumatics refers to anything that pertains to or interacts with air. During Pneumatica, watch as the Squonkers produce a musical performance like none other. Cheer on Lady Pneumatica as giant, whimsical inflatables whirl and billow all around her, powered by the musicians onstage and the air surrounding us.

This is a spectacle not to be missed! Check the Free Park Activities Schedule on page 23 for specific show times.

What is Squonk Opera?
Squonk Opera’s first show premiered over 20 years ago in a Pittsburgh junkyard. Led by visual artist Steve O’Hearn and composer Jackie Dempsey, a varied ensemble of musicians, artists, and technicians formed to create post-industrial spectacles on a larger than life scale.

The Squonkers design and develop the entirety of their productions, which feature original music and staging. Productions tackle big ideas and large scope concepts, and are presented in a way that is accessible to audiences of all backgrounds.

What is Street Performance
Street performance is an artistic presentation which occurs in a public venue. These stagings frequently occur outdoors, and are often free of charge. Street performers can be actors, clowns, dancers, musicians, - the list goes on and on!

Because street performances usually take place outside, the artist can craft their own material unconstrained by an indoor space. Some artists choose to present a small scale performance, interacting directly with the audience. Others use the outdoor space as an opportunity to stage a larger than life spectacle.

Due to the public nature of street performance, it is viewable by attendees as well as passersby. These artists have the unique opportunity to present art free of charge, so it may touch and impact all who catch a glimpse.

To learn more about Squonk Opera, Pneumatica and how air is used in the performance, visit: http://www.squonkopera.org/shows/current-shows/pneumatica/

Photo Credit: Emily O’Donnell
See the Art!  
Tour the 2016 Clear Channel Outdoor ARTwalk while you’re at the Festival

The ARTwalk is an exhibition of young artists’ work collected from schools and community organizations from across the region and displayed in the windows of downtown Saint Paul businesses, stores, and government buildings. The public exhibit celebrates the visual achievements of young artists’ creativity as part of the Flint Hills International Children’s Festival, produced annually by the Ordway.

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

In the Footsteps of Gordon Parks

During the Festival, the Landmark Plaza will be renamed the Gordon Parks Place, in honor of the man and his body of work. This will be the long term rename. The excerpt below provides a brief description of his work; learn more at: http://www.gordonparksfoundation.org/

“Gordon Parks was one of the seminal figures of twentieth century photography. A humanitarian with a deep commitment to social justice, he left behind a body of work that documents many of the most important aspects of American culture from the early 1940s up until his death in 2006, with a focus on race relations, poverty, civil rights, and urban life. In addition, Parks was also a celebrated composer, author, and filmmaker who interacted with many of the most prominent people of his era - from politicians and artists to celebrities and athletes.

Born into poverty and segregation in Kansas in 1912, Parks was drawn to photography as a young man when he saw images of migrant workers published in a magazine. After buying a camera at a pawnshop, he taught himself how to use it and despite his lack of professional training, he found employment with the Farm Security Administration (FSA), which was then chronicling the nation’s social conditions. Parks quickly developed a style that would make him one of the most celebrated photographers of his age, allowing him to break the color line in professional photography while creating remarkably expressive images that consistently explored the social and economic impact of racism.”

Text gathered from: http://www.gordonparksfoundation.org/artist
You are a reporter for your school’s newspaper!
Write and illustrate a review to inform others about a performance you saw at the Flint Hills International Children’s Festival. Name your article, illustrate a moment in the show, and write about the performance!

Title:

I saw ________________________________

My favorite part of the show was

I heard ________________________________

I wish I had seen more _______

The music and dancing made me feel _________________________

The performance reminded me of _________________________

The music and dancing made me feel _________________________

The performance reminded me of _________________________

The music and dancing made me feel _________________________

The performance reminded me of _________________________
<table>
<thead>
<tr>
<th>Time</th>
<th>Monday, June 6</th>
<th>Tuesday, May 31</th>
<th>Wednesday, June 1</th>
<th>Thursday, June 2</th>
<th>Friday, June 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00am</td>
<td>Wellstone Drumline&lt;br&gt;Rice Park&lt;br&gt;10:30-10:50am</td>
<td>Leah Nelson &amp; DJ Dige&lt;br&gt;Wells Fargo World Dance Stage&lt;br&gt;11:00-11:20am</td>
<td>Pneumatica&lt;br&gt;Wells Fargo&lt;br&gt;Family Plaza&lt;br&gt;10:30-11:00am</td>
<td>Pneumatica&lt;br&gt;Wells Fargo&lt;br&gt;Family Plaza&lt;br&gt;10:30-11:00am</td>
<td>Pneumatica&lt;br&gt;Wells Fargo&lt;br&gt;Family Plaza&lt;br&gt;10:30-11:00am</td>
</tr>
<tr>
<td>11:00am</td>
<td>Pneumatica&lt;br&gt;Wells Fargo&lt;br&gt;Family Plaza&lt;br&gt;10:30-11:00am</td>
<td>Bollywood Dance Scene&lt;br&gt;Wells Fargo World Dance Stage&lt;br&gt;11:30-11:50am</td>
<td>Shapeshift&lt;br&gt;Wells Fargo Dance Stage&lt;br&gt;11:00-11:20am</td>
<td>CoMUSICation&lt;br&gt;Flint Hills World Music Stage&lt;br&gt;11:00-11:20am</td>
<td>Leah Nelson&lt;br&gt;Flint Hills World Music Stage&lt;br&gt;11:20-11:40am</td>
</tr>
<tr>
<td>11:30am</td>
<td></td>
<td>Pneumatica&lt;br&gt;Wells Fargo&lt;br&gt;Family Plaza&lt;br&gt;12:00-12:30pm</td>
<td>Circus Manduhai&lt;br&gt;Wells Fargo World Dance Stage&lt;br&gt;11:40am-12:00pm</td>
<td>Pneumatica&lt;br&gt;Wells Fargo&lt;br&gt;Family Plaza&lt;br&gt;12:00-12:30pm</td>
<td></td>
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</tbody>
</table>
Festival School Week Map

Map Key:
- Art Activity Tent
- Information/First Aid tent
- Lunch Check-In Tent
- Squonk Opera *Pneumatica*
- Wells Fargo Stage
- Flint Hills World Stage
- Crossing Guard Station
- Indoor Performance Locations

Be sure you allow 15 minutes walking time to get to your groups performance on time!
- **AIR PLAY** - Ordway’s Music Theater
- **Viento De Auga** - Ordway’s Concert Hall
- **Where the Wild Things Are** - Ordway’s Drake Room
- **Sleeping Beauty Dreams** the Weyerhaeuser
Plan Your Day

Teachers, plan your day at the 2016 Flint Hill International Children’s Festival.

Use the schedule and map on pgs. 23 & 24 to plan your group’s day in the grid below!

<table>
<thead>
<tr>
<th>Arrival Time:</th>
<th>Bus Pick-up Time:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity</strong></td>
<td><strong>Time</strong></td>
</tr>
<tr>
<td>Ex. Performance</td>
<td>10:30-11:30</td>
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</tbody>
</table>

**Festival Bus Drop-Off and Pick-Up**

All buses coming to the Festival will be expected to pick-up and drop-off near the Ordway’s Stage Door, located along West 5th Street. There will be Ordway staff and security outside to direct and assist you and your bus driver. Busses will not be able to stay parked on West 5th Street after drop-off and drivers will be asked to return to West 7th Street for pick-up. Please clearly coordinate times for drop-off and pick-up with your bus driver.

**Lunch Check-in**

Lunches may be checked in at the Festival lunch zone located in Rice Park. Please group all lunches together in a container, clearly labeling it with your school’s name. Refrigeration will not be provided by the Ordway so please plan to bring coolers, if needed.
Bollywood Dance Scene: dedicated to dance and diversity, this Bollywood dance group uses classic, folk and street dance to share their love of Indian culture.

Center School: providing transformative education, grounded in indigenous life-ways and a love of learning.

Chicks On Sticks: an all-female group focused on exploring the universal art of stilting walking.

Circus Manduhi: a traditional Mongolian circus act

DJ Digie: providing music for a dance party as well as emceeing the Flint Hills World Music Stage

Funtime Funktions: skill toys from around the world, such as mystix juggling sticks, diablos, zuni poi swings, yo yo’s and more

Giselle Mejia: Cowles Center Dancer, Giselle Mejia, demonstrates a variety of Latin dances including salsa, the Mexican Hat Dance, and merengue just to name a few

House of Dance: a Twin Cities based dance collective organization which explores all elements of Hip Hop Culture.

Justin Alan Magic: named “Most Entertaining Magician” at the Midwest Magic Mingle, Justin is sure to provide an entertaining magic experience like no other

Kalpulli Yacenoxtli: a collective of families committed to teaching the traditions, history, and art of dance in the Mexihca (Aztec) culture.

Karla Nweje: a choreographer, dancer, literary artist, and arts educator. She will lead an interactive step dance performance

Leo Lara: a master musician from Ecuador who will conduct an interactive demonstration of Latin American folkloric instruments.

Maia Maiden: MC for Wells Fargo World Dance Stage in Wells Fargo Family Plaza during School Week Minnesota

Children’s Museum: sparking children’s imagination through play.

Minnesota Somali Museum: dedicated to preserving traditional Somali culture

Native Pride Dancers: a high-energy and innovative blend of modern and traditional Native American dance

Shapeshift: a dance company that fuses Hip Hop styles with storytelling to focus on social issues.

St. Paul Fire: protects the life and property of people in St. Paul

Three Rivers Park District: promote environmental protection through recreation and education in a natural resources-based park system

Two Tap Trio: this band mixes driving fiddle and flute duets with voice, underpinned by guitar and bouzouki backing

Wellstone Drumline: a group of Wellstone Elementary students showcasing their percussion skills using buckets

Walking Path to Bus Pick-Up:

Bus Pick-Up Location:

Bus Drop-Off along 5th Street:

Gordon Parks Memorial Park:
(Formerly Landmark Plaza)
Other Festival Opportunities

Volunteer

Get Involved! Be a Part of the Action!

The 2015 Flint Hills International Children’s Festival, in its 15th year, will fill the Ordway, Rice Park, Landmark Center, and Landmark Plaza in downtown Saint Paul with more than 50,000 children and families from Tuesday, May 26 to Sunday, May 31, 2015.

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

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

Volunteer opportunities start long before the Festival gets underway. Get involved now by visiting http://www.fhfestival.org/volunteer/

Family Weekend

June 4 & 5, 2016

All shows / all tickets $5

During the Family Weekend, Rice Park and Landmark Plaza come alive as tents fill with families creating art, modeling costumes, sampling international cuisine, singing, dancing, and much more.

Inside the Ordway and the Landmark Center, families experience the same performances that the students enjoyed during the week.

To order tickets for Family Weekend performances or for more info, call 651-224-4222. Make sure you check out the schedule of events online at: http://www.fhfestival.org/
ORDWAY | Education

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.
- Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Lunches should be checked in at the Festival lunch zone located in Rice Park. Please group all lunches together and clearly label with your school’s name. Schools are asked to bring coolers if food needs to be refrigerated.
- Inform students that there is no food, drink, or gum allowed in the performance spaces.
- Remember to turn off all cell phones, 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.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students’ theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside.
- The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

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

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Alan Post at apost@ordway.org
2016 Festival Evaluation

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

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

School Information

School: ________________________________

Your name: ________________________________

E-mail Address: ________________________________

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

Grades of Students attended: ___________

Number of Students attended: ___________

Performances Attended:
☐ Air Play
☐ Viento de Agua Unplugged
☐ Sleeping Beauty Dreams
☐ Where the Wild Things Are
☐ Global Arts Workshop _________________

Study Guide Review

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

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

Please write any comments or suggestions regarding the Study Guide:

________________________________________________________________________

________________________________________________________________________

Which types of resource lists are most useful for you:

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

________________________________________________________________________

Performance Review

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

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

________________________________________________________________________

________________________________________________________________________

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

NO LATER THAN 6 WEEKS FOLLOWING THE PERFORMANCE
How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

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

What overall improvements could be made?

___________________________________________________

___________________________________________________

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

☐ Yes  ☐ Indifferent  ☐ No

If yes, what cultural benefits do you see?

___________________________________________________

___________________________________________________

Experience Review

Rate your overall experience at the Festival:

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

___________________________________________________

___________________________________________________

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

☐ 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: ____________________________

Any Additional Comments:

___________________________________________________

___________________________________________________

___________________________________________________
15-16 Bus Reimbursement Form

To receive a bus reimbursement for attendance to the Festival*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. *
☐ Attach a completed evaluation or fill one out online (www.ordway.org/education/performances)

☐ 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>
<th>For Ordway office use only</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools</td>
<td>100%</td>
<td>Paid Invoice</td>
</tr>
<tr>
<td>and Saint Paul Public School Districts</td>
<td></td>
<td>Evaluation</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>
<td>Check Req</td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
<td></td>
</tr>
</tbody>
</table>

* 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.