TERRANCE SIMIEN AND THE ZYDECO EXPERIENCE

STUDY GUIDE

ORDWAY | Education

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Terrance Simien & The Zydeco Experience at the Ordway

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/tpoc.

We look forward to seeing you at the Ordway for Terrance Simien & The Zydeco Experience!

Shelley Quiala
Vice President of School, Community, & Family Programming

<table>
<thead>
<tr>
<th>Study Guide Sections</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coming to the Performance</td>
<td>2</td>
</tr>
<tr>
<td>About the Ordway</td>
<td>3</td>
</tr>
<tr>
<td>About the Artist</td>
<td>4</td>
</tr>
<tr>
<td>About the Performance and Music</td>
<td>5–10</td>
</tr>
<tr>
<td>Vocabulary</td>
<td>11</td>
</tr>
<tr>
<td>Understanding Music</td>
<td>12–13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Study Guide Sections</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities and Discussion Questions</td>
<td>14–19</td>
</tr>
<tr>
<td>Resources</td>
<td>20</td>
</tr>
<tr>
<td>“My Review!”</td>
<td>21</td>
</tr>
<tr>
<td>FAQs and Busing Map</td>
<td>22–23</td>
</tr>
<tr>
<td>Performance Evaluation</td>
<td>24–25</td>
</tr>
<tr>
<td>Bus Reimbursement Form</td>
<td>26</td>
</tr>
</tbody>
</table>
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, and Terrance Simien & The Zydeco Experience. The *Concert Series* presents a wide range of musicians from The Sphinx Virtuosi to Yanni. The *Family Series* presents shows and artists like the Okee Dokee Brothers 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 International Children’s Festival*, a week-long festival of international artists performing work to our youngest audience members. The school week dates for the 2018 Festival are May 29–June 1 and Family Weekend will be June 2–3.

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**Fun Facts!**

**Did you know...**

- The Ordway has two performance spaces?
  - Ordway Music Theater: 1900 seats
  - Ordway Concert Hall: 1100 seats

The Ordway first opened 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.

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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 the Artist

Who is Terrace Simien?

Terrance Simien is an 8th generation Louisiana Creole that has become one of the most respected and accomplished artists in American roots music today. He is a vocalist and also plays the piano, accordion, and trumpet.

Terrance was born in 1965 and grew up in St. Landry Parish near Opelousas, LA. This area is considered the “World Capitol of Zydeco Music” and is the heart Creole culture and heritage in Louisiana. Simien started playing the piano at the age of 10 as well as singing at home with his family. At 14, his parents bought him his first accordion which he started playing in local dance and church halls. He then began touring professionally by the age of 18. Since then, he and his band mates have performed over 7000 concerts and have toured millions of miles to over 45 countries. Some highlights include when in 2005 he and his band became the first zydeco artists to perform in Cuba for the US State Department. Then, in 2006, Carnegie Hall presented them in Mali, West Africa as part of an program called “Global Encounters.”

In 2008, Terrance and his band won a GRAMMY award for Live! Worldwide (Best Zydeco Or Cajun Music Album), the first in zydeco music since Rockin' Sidney Simien in 1985. They won a second GRAMMY in 2013 for Dockside Sessions (Best Regional Roots Music Album).

Simien’s music can also be heard in soundtracks from movies such as The Lucky One (2012, starring Zac Efron and Blythe Danner) and Disney’s The Princess & The Frog (2009).

Quick Facts aboutTerrance Simien

- Born in 1965 in St. Landry Parish, Louisiana
- Won 2 GRAMMY Awards (2008 and 2013)
- Recorded over 10 albums
- Performed for an audience of 100,000 at the Sydney Festival in Australia
- The hat he wears is a traditional Fulani hat from Mali, and he wears it to celebrate his African heritage
About the Performance: Discography

Dockside Sessions (2013)
Their 2nd GRAMMY Award-winning album features four traditional zydeco songs (sung in French), three Bob Dylan covers, and more!

Recorded especially for kids, this collection of stories and original music is centered on the history and evolution of Zydeco.

Across the Parish Line (2006)
Their seventh album includes several tracks that look back across Terrance Simien’s over two decades of playing, and includes some guest vocalists.

Live! Worldwide (2007)
Their 1st GRAMMY Award-winning album features tracks that were recorded live at various places around the world during their tours.

The Tribute Sessions (2001)
This album is an homage to those musicians who highly influenced Terrance Simien, including Canray Fontenot, Clifton Chenier, A.P. Carter, & Sam Cooke.

There’s Room For Us All (1993)
This album’s title track starts off with the lyrics of “My Country, ‘Tis of Thee” and establishes that “There’s Room For Us All” in this large melting pot!

Positively Beadhead (1999)
Terrance refers to his fans as “Beadheads,” referring to the beads thrown into crowds at Mardi Gras.

Zydeco on the Bayou (1990)
Features Terrance and his band at the time, the Mallet Playboys. This album is the earliest available CD in their discography.

Check out samples of Terrance Simien’s music and more:
On Spotify: goo.gl/r2rN8v & goo.gl/SGkkco
On Myspace: myspace.com/areyouzydecoexperienced
On Soundcloud: soundcloud.com/terrance-simien
About the Performance: The Music

**Zydeco Origins**

Zydeco is the music of the French-speaking Creoles. There are variations on the origin of the term, “zydeco.”

In folklore the term is considered to come from the phrase, “les haricot sont pas salé” that translates to “snapbeans are not salty.” This phrase was used during a difficult time in Creole history when seasonings for food were not affordable. The first part of the phrase, “les haricot” sounds like zydeco when spoken quickly.

The origin accepted by most Creoles, however, finds the term “zydeco” was derived from the words, “zai’co laga laga, zariko, zari,” meaning dance or to dance, that come from various West African languages.

**The Roots of Zydeco**

The genre of zydeco is a blend of **rural** blues and **jazz** music with religious and **secular** lyrics that are sung only in French. It also combines Native American rhythms and the Afro-Creole rhythms of the **frottoir** with the melody of the accordion.

**Zydeco Today**

The zydeco music played today is a fusion of the present with the past. Rock ‘n’ roll, **R&B**, **reggae**, **funk**, soul, and **blues** have all been blended with the traditional zydeco sounds by many of today’s artists. Zydeco has also become a popular musical **genre** as it is being used more and more in major motion pictures and commercials.

**Famous Zydeco Musicians**

The first person to record Creole music was Amédé Ardoin (March 11, 1898—November 3, 1942). Ardoin sang only in French while playing the accordion. He wrote many songs for the genre. During that time, the music was called Creole, French Music, or La-La.

![Amédé Ardoin](image)

Clifton Chenier (June 25, 1925 - 1987) has been considered the creator of modern zydeco music. Born **Opelousas, LA** (World Capitol of Zydeco Music) he sang in both French and English, and was the first to play with an entire band. He received a **GRAMMY** Award in 1983 for his song, “I’m Here.”

![Clifton Chenier](image)

Information adapted from “Creole for Kidz” at [www.terrancesimien.com](http://www.terrancesimien.com)
About the Performance: The Music

**Accordion**
The accordion is a German instrument invented in 1829. Its name means an “agreement or harmony.” There are two types: the button (diatonic and chromatic) and the piano key. The accordion is used as the melody in zydeco music.

**Bass**
The bass is the largest bowed string instrument. It can be played with a bow or by plucking the strings. The bass produces a low deep sound.

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**Keyboard**
A keyboard, like a piano, contains white and black keys to play scales. Pushing on a key will cause the instrument to produce sound by having a tiny hammer strike a string, or in an electronic keyboard it will connect a circuit.

**Guitar**
The guitar is a string instrument that is played by plucking the strings with fingers or a guitar pick. The vibration of the guitar’s metal strings is turned into electric audio signals that is then amplified with the use of an amplifier.
About the Performance: The Music

Juré
Juré is the earliest form of Creole music. It involves clapping hands, stomping feet, and singing French lyrics *a cappella*.

Trumpet
The trumpet is a valved brass instrument. Pressing the *valves* in different combinations lengthens and shortens the distance the sound travels, creating a wide range of notes.

Watch and listen for these instruments!

Frottoir
Frottoir is the French word for “friction strip.” The frottoir is also known as a zydeco rubberboard. It was one of the first percussion instruments created in the U.S. Made to look like an old washtub, a musician plays it with spoon handles.

Drum Set
A drum set is a collection of drums, *cymbals*, and other percussion instruments. The individual instruments on the drum set are hit by either sticks, brushes, or mallets that are held in the player’s hands.
People of Creole heritage are understood to be born in Louisiana and live in the area between Baton Rouge and Lake Charles. They are multicultural and multiracial with heritage in African, French, Spanish, Native American, and German ancestry.

In 1724, the Code Noir (Black Code) was created to classify the diverse population found in Louisiana. This created many restrictions for the Creoles, but it also gave them an important privilege at that time: the right to own land. This continued for 150 years until the American Civil War, when the U.S. government designated all persons with any African ancestry as black. Today, Creole is defined as an ethnicity and culture.

Creole culture has given birth to original cuisine, its own language, and a rich musical tradition. All of this has led to the state of Louisiana becoming an international icon.

Creole people were some of the first families to live in Louisiana, and were able to maintain their cultural diversity by the tolerance and racial co-habitation they experienced under French and Spanish rule.

The French and Spanish made room for the unique culture of enslaved Africans in their colonies in early America, allowing West African dances, music, and cuisine to be practiced publicly. This was different than what was being experienced in the rest of the country that was under British control.

FACTS ABOUT CREOLE CULTURE

- Creole’s primary language is French.
- January 22nd is designated as Creole Heritage Day in Louisiana.
- The month of May is considered Z.A.M (Zydeco Appreciation Month) in Louisiana.
- Creole people take part in the celebration known as Mardi Gras, which is French for “Fat Tuesday.” Mardi Gras is celebrated during the Lenten period that lasts 40 days from Ash Wednesday until Easter Sunday. Some Creole children give up candy for this period of time.
- Authentic Creole dishes include jambalaya and gumbo.

This page was originally written by Casey Trujillo and Kristie Gaalswyk for the Ordway’s study guide for Buckwheat Zydeco (Feb. 2013).
About the Performance: Creole Culture

The Creole Flag

The Creole Flag was designed in 1981. It represents the diverse heritage of Creole people. The upper left section has the fleur de lis to represent French heritage. West African heritage is represented by the lower left and upper right sections of the flag. The star in the upper right is the star of Senegal and the lower left section is the flag of Mali. The lower right section has the Tower of Castille, representing the Creole Spanish heritage.

The Creole Language

The Creole language spoken in Louisiana is known as “French Creole.” It contains elements of language from the French, Spanish, Native American tribes or nations, and West African people. The French language, however, is still primarily used in many parts of Louisiana. Here are some common phrases in French:

<table>
<thead>
<tr>
<th>English</th>
<th>French</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good morning</td>
<td>bonjour</td>
<td>bon+zhoor</td>
</tr>
<tr>
<td>Good evening</td>
<td>bonsoir</td>
<td>bon+swa</td>
</tr>
<tr>
<td>How are you?</td>
<td>Comment ça va?</td>
<td>commo sa vah</td>
</tr>
<tr>
<td>Please</td>
<td>s’il vous plaît</td>
<td>see voo play</td>
</tr>
<tr>
<td>Thanks</td>
<td>merci</td>
<td>mair+see</td>
</tr>
</tbody>
</table>

Facts About Louisiana

- Louisiana was the 18th state to enter the union in 1812.
- The capital of Louisiana is Baton Rouge.
- Louisiana is known as the Pelican State, since its official state bird is the Eastern Brown Pelican.
- Louisiana is the only state that has **parishes** instead of counties.
- The official Louisiana state flower is the magnolia.

Bald Cypress Tree

Louisiana’s official state tree is the bald cypress tree. The bald cypress tree can reach a height of 150 feet and can live for a thousand years. It grows well in wet/swampy areas. This tree is named the “bald” cypress tree because it loses its leaves in the winter, making it bald. The bald cypress tree also has cypress knees that are projections of root that rise vertically above the ground/water level.

photos by Tim Bekaert

This page was originally written by Casey Trujillo and Kristie Gaalswyk for the Ordway’s study guide for Buckwheat Zydeco (Feb. 2013).
a cappella: to sing or perform without instrumental accompaniment
accordionist: a musician who plays the accordion
American Civil War: the war between Southern states and Northern states of the United States over their opposing views on slavery (1861-1865)
amplifier: a device that takes an input signal and delivers a larger output signal to change or intensify music
ancestry: one's line of family history and descent
bayou: a minor river that feeds into another body of water
blues: a musical genre that was created in the southern United States by African Americans towards the end of the 1800s—it draws on influences from various other musical traditions including spirituals, work songs, and folk music
bow: a device that consists of a specially shaped stick with other material (often horseshair) stretched between its ends which is used to vibrate the string and create sound
Carnegie Hall: a prominent music performance space in New York City
Clifton Chenier (1925-1987): an eminent Creole performer and recorder of zydeco music
colony: a territory or group of people that is separated from, but subject to a ruling power
Creole: an ethnic group of people in Louisiana who celebrate their multicultural heritage
culture: the customary beliefs, social forms, and material traits of a specific racial, religious, or social group
cymbal: a concave brass plate that produces a brilliant clashing tone and that is struck with a drumstick or is used in pairs struck together
ethnicity: relating to large groups of people classed according to common racial, national, tribal, religious, linguistic, or cultural origin or background
Fulani: a large ethnic group spread throughout West Africa
funk: a music genre that combines elements of jazz, blues, rock, and soul
genre: a category of artistic, musical, or literary composition characterized by a particular style, form, or content
guitar pick: a piece of material used to pluck the strings rather than using fingers
GRAMMY Awards: awards that are presented annually for notable achievements in the music industry
gumbo: a Creole soup thickened with okra pods that contains meat or seafood and vegetables; the word gumbo comes from the African word for okra
heritage: the passing down of customs and traditions from one generation to the next
homage: something done in honor of someone who has come before
jambalaya: a type of rice cooked usually with ham, sausage, chicken, shrimp, or oysters and seasoned with herbs
jazz: a musical genre started in the early 1900s in America that blends together many different musical traditions and styles with emphasis placed on improvisation by musicians
keyboardist: a musician who plays a keyboard instrument
Opelousas, LA: the largest city in St. Landry Parish and the third oldest city in Louisiana that is home to a diverse culture of Creole ancestry; it is considered to be the "World Capital of Zydeco"
parish: regional divisions in Louisiana similar to counties
R&B: a music genre that stands for "rhythm and blues"
reggae: a genre of popular music of Jamaican origin that combines native styles with elements of rock and soul music
rock & roll: a genre of popular music that originated and evolved in the United States during the late 1940s and early 1950s, primarily from a combination of blues, country, jazz, and gospel music
Rockin' Sidney Simien: a R&B, zydeco, and soul musician who began performing and recording in the late 1950s
Roots: a music genre created by a mixture of folk, country, blues, rock, and other influences
rural: a term used to describes things relating to the country or non-urban areas
secular: something that does not involve religion
soul: music that originated in African American gospel singing, which is closely related to R&B
touring: when bands/artists go on the road and perform at a lot of different places
valve: a part of brass instruments that changes the note being played
vocalist: someone who sings
zydeco: popular music of southern Louisiana that combines tunes of French origin with elements of Caribbean music and the blues that features guitar, frottoir, and accordion

Definitions derived from merriam-webster.com
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.
Understanding Music

Music Elements Web Diagram

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

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

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

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

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

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

**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.

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

*In accordance with the Minnesota State Arts Standards

*Understanding Music and Music in the Classroom* sections of this guide were written by Joanna Cortsright, Music Education Consultant
Music in the Classroom

Earobics
Responding to Music: Describe, Analyze, and Interpret

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

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

Objectives/Learning Goals:
• Students will listen, reflect, and develop a collaborative description of a song by Terrance Simien & The Zydeco Experience.

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

Materials:
• Any Terrance Simien song available through the internet (see page 7 for links) or physical CD.

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

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

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

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

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

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

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

Understanding Music and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant.
Activities and Discussion Questions  Grades K-3

**Description:** Make a “File Folder Frottoir” (Zydeco Rubboard)

**Duration:** 1 class session

**Objectives:**
- Students will learn about an unfamiliar instrument and how it’s played
- Students will engage with music in a creative way

**Materials:**
- legal size file folders cut in half lengthwise to be split between two students
- markers, crayons, glitter, etc.
- ribbon, yarn, or heavy string
- hole punch
- plastic spoons

**Directions:**
1. Invite students to take the legal file folder (that’s already been cut in half lengthwise to create two long pieces), and decorate it with as much or as little as they want.
2. Ask them to write their name (or some other identifying feature) at the top.
3. Next, starting at the bottom, invite students to pleat the piece of file folder making 5-6 one inch pleats (or more).
4. Have students punch holes at the top and thread with ribbon/yarn/string to hang around their neck.
5. Invite students to play their “File Folder Frottoir” with the handles of plastic spoons.

**Discussion: Before the Show**

1. What have you learned about the creole culture that you like the most?
2. Which instruments are you looking forward to seeing and hearing?
3. In Juré, which uses clapping, stomping, and singing, what would you name as the instrument?
4. Compare and contrast Juré to playing an instrument.

**Discussion: After the Show**

1. What did you see and/or hear in the performance that surprised you?
2. Were their specific moments in the performance that you remember? Why do you think these moments stood out to you?
3. Did any of the instruments look or sound different than you thought they would? If so, which ones and why?
Activities and Discussion Questions  Grades 4-6

**Description:** Explore the PBS web resource, “Creole Poems” ([to.pbs.org/REH4WX](http://to.pbs.org/REH4WX)) to gain a further understanding of Creole culture and history.

**Duration:** 1 class session

**Objectives:**
- students will learn about a particular culture and its history
- students will use web research skills to further knowledge on a particular subject matter
- students will learn Creole vocabulary by responding to questions on a worksheet

**Materials:**
- computer lab
- headphones for each computer
- worksheet found on p. 17
- websites: [to.pbs.org/REH4WX](http://to.pbs.org/REH4WX) and [www.pbs.org/video/history-detecves-season-7-episode-2/](http://www.pbs.org/video/history-detecves-season-7-episode-2/)

**Directions:**
1. Invite the students to the computer lab. *Optional: If your classroom has projection capabilities, you could view the video and/or transcript in the classroom instead. Closed captioning is also available on the video if needed or desired.*
2. Ask the students to navigate to both websites listed above. Invite them to watch the video and look over the other website.
3. Hand out the worksheet found on p. 17.
4. Explain to the students that the worksheet will guide them through the website and help them explore Creole culture and history.
5. When the students are finished with the worksheet, allow them time to explore the Related Content section.
6. Be accessible to students in case they have any questions or need further guidance.
7. Use the answer key on pg. 18 to check students’ work.

**Discussion: Before the Show**
1. What did you know about Creole culture before completing this activity?
2. What surprised you the most about the information presented in this activity?
3. What aspects of Creole culture or zydeco music would you like to discover more of?
4. How will your recently learned knowledge of Creole and zydeco help prepare you for Terrance Simien & The Zydeco Experience?

**Discussion: After the Show**
1. Were there specific moments in the performance that you remember? Why do you think these moments stood out to you?
2. What did you see and/or hear in the performance that stood out to you or surprised you?
3. What was your favorite instrument to observe? Why was it your favorite?
4. Did you notice any Creole culture influences in the performance? If so, what were they?
Explore the Culture Worksheet

Instructions:

- Go to the websites: to.pbs.org/REH4WX and www.pbs.org/video/history-detectives-season-7-episode-2/
- Play the video starting at the 36:00 minute mark, with the section titled “Creole Poems”
- For extra help with the video, go to the website: bit.ly/UNCyAO to find the transcript of the video. Closed captioning is also available while playing the video.
- Utilize both the video and transcript to answer the following questions:

1) During the 19th Century, Creoles of color were able to travel and own businesses, but they still faced many limitations such as not being allowed to:

________________________________________________________

________________________________________________________

2) What is the significance of the anthology, Les Cenelles?

________________________________________________________

3) How many poems were found in the manuscript that were also found in Les Cenelles?

___________

4) Which school did the manuscript originate from?

________________________________________________________

5) Why was this school the “first of its kind”?

________________________________________________________

6) The editor, Armad Lanusse, had what affiliation to the said school?

________________________________________________________

7) Who do they suspect wrote this manuscript?

________________________________________________________

8) What have you found to be the most interesting facts you’ve learned from this video?

________________________________________________________

________________________________________________________
Explore the Culture Worksheet Answer Key

1) During the 19th Century, Creoles of color were able to travel and own businesses, but they still faced many limitations such as not being allowed to:

**Vote, attend public school, hold public office, or marry white people**

2) What is the significance of the anthology, *Les Cenelles*?

**It was the first anthology of poetry by writers of color in the United States.**

3) How many poems were found in the manuscript that were also found in Les Cenelles?

**Five Poems**

4) Which school did the manuscript originate from?

**The Couvent School in New Orleans, Louisiana**

5) Why was this school the “first of its kind”?  

**It was a school for Creoles of color**

6) The editor, Armad Lanusse, had what affiliation to the said school?

**He was the Principal.**

7) Who do they suspect wrote this manuscript?

**Sylvain and Sylvanie Duplessis**

8) What have you found to be the most interesting out of this video?

**Answers will vary**
Activities and Discussion Questions  Grades 7-8

**Description:** Mardi Gras, or “Fat Tuesday”, is a world-wide event that often features parades and celebratory activities. Students will be given a brief primer on the seven deadly sins and art history, then use online art museum galleries to find works that feature the seven sins. Presentations of the found works should be creative and artistic.

**Duration:** 2 to 3 class sessions

**Objectives:**
- students will learn about art and art history
- students will use web research skills to further knowledge on a particular subject matter
- students will use creativity to present their findings to the class

**Materials:**
- computer with internet access for each student
- online PDFs found at pbs.org/newshour/extra/lessons-plans/seven-deadly-sins-art-scavenger-hunt, including the following:
  - Scavenger Hunt Project page
  - Vocabulary page
  - Art museums’ online guide
  - Works of art and info page

**Directions:**
1. Invite students to watch the following video as an introduction to Mardi Gras: history.com/topics/holidays/mardi-gras/videos/history-of-mardi-gras
2. Ask for students input on how the holiday has changed in the last 200 years.
3. Remind students that in its present form, Mardi Gras has become a celebration of vice (immoral or wicked behavior) and there are no behaviors considered worse than the seven deadly sins (this is the tie-in to the activity).
4. Hand out the Scavenger Hunt Project page and explain the tasks for completion.
5. Pass out the Vocabulary page. Review the provided definitions and allow time to complete step 2 of the page.
6. Review examples on both the Project page and Vocabulary page of what students will need to write on their Works of art page.
7. Hand out or provide the links to the Art museums’ online guide. Invite students to search for examples of the seven deadly sins from the these art collections. They should record the important information about the works on their “Works of Art” page and save the images to a file where they can easily find them.
8. Finally, students should come up with a creative and artistic way to present their seven deadly sins works of art. Some examples are: a seven deadly sins collage, a seven deadly sins power point or slide show, a set of seven puppets that represent the art and the sin, etc.

**Discussion: Before the Show**
1. What did you know about Mardi Gras or the seven deadly sins before completing this activity?
2. What surprised you the most about what you learned?
3. What is the importance of Mardi Gras to Creole culture and Zydeco music?

**Discussion: After the Show**
1. Were there specific moments in the performance that you remember? Why do you think these moments stood out to you?
2. What did you see and/or hear in the performance that stood out to you or surprised you?
3. What was your favorite instrument to observe? Why was it your favorite?
4. Did you notice any Creole culture influences in the performance? If so, what were they?

This activity is based off the PBS Newshour Extra lesson plan found at [www.pbs.org/newshour/extra/lessons-plans/seven-deadly-sins-art-scavenger-hunt/](http://www.pbs.org/newshour/extra/lessons-plans/seven-deadly-sins-art-scavenger-hunt/).
# Resources

## Local Resources

<table>
<thead>
<tr>
<th><strong>Cedar Cultural Center</strong></th>
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<tbody>
<tr>
<td><strong><a href="http://www.thecedar.org">www.thecedar.org</a></strong></td>
</tr>
<tr>
<td>Located near downtown Minneapolis, the Cedar hosts a variety of musical events with genres such as jazz, folk, blues, and zydeco/Cajun. Their mission is to promote inter-cultural appreciation and understanding through music and dance.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Dakota Foundation for Jazz Education</strong></th>
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<tbody>
<tr>
<td><strong>dakotafoundationforjazzeducation.org</strong></td>
</tr>
<tr>
<td>The Dakota Foundation for Jazz Education provides opportunities in jazz that include student performances at the Dakota Jazz Club, visiting jazz artists in schools, and scholarships for promising jazz students.</td>
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<tr>
<th><strong>Minnesota Youth Jazz Bands</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong><a href="http://www.mnyouthjazz.com">www.mnyouthjazz.com</a></strong></td>
</tr>
<tr>
<td>The Minnesota Youth Jazz Bands is comprised of musicians high school age or younger. The program sets out to give young musicians opportunities to learn and perform together.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>MacPhail Center for Music</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong><a href="http://www.macphail.org">www.macphail.org</a></strong></td>
</tr>
<tr>
<td>A non-profit music education center based out of Minneapolis. It offers music learning in a variety of settings and styles for all ages in 5 locations and 105 community partnerships statewide.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Music Makes Us Whole</strong></th>
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</thead>
<tbody>
<tr>
<td><strong><a href="http://www.musicmakesuswhole.org">www.musicmakesuswhole.org</a></strong></td>
</tr>
<tr>
<td>An initiative of several Minnesota organizations that believe every child deserves a rich music education. They offer information about what quality music education looks like and how to advocate for it.</td>
</tr>
</tbody>
</table>

## Book Resources

- *Louisiana music : a journey from R & B to zydeco, jazz to country, blues to gospel, Cajun music to swamp pop to carnival music and beyond*. Rick Koster. (Da Capa Press, 2002).

## Online Resources

- Terrance Simien and the Zydeco Experience: [www.terrancesimien.com](http://www.terrancesimien.com)
- On Spotify: [goo.gl/r2rN8v](http://goo.gl/r2rN8v) & [goo.gl/SGkkco](http://goo.gl/SGkkco)
- Louisiana Creole Heritage Center: [creole.nsula.edu](http://creole.nsula.edu)
- Encyclopedia of Louisiana: [www.knowlouisiana.org](http://www.knowlouisiana.org)
- Center for Louisiana Studies: [louisianastudies.louisiana.edu](http://louisianastudies.louisiana.edu)
- New Orleans Jazz and Heritage Festival: [nojazzfest.com](http://nojazzfest.com)
- Offbeat Magazine: [www.offbeat.com](http://www.offbeat.com)
My Review! **Terrance Simien & The Zydeco Experience**  

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 ____________________________

________________________________

________________________________

I heard __________________________

________________________________

________________________________

The music made me feel________________________

________________________________

I wish I had seen more __________

________________________________

The performance reminded me of________________________

________________________________

My favorite part of the music was

________________________________

________________________________

________________________________

________________________________

________________________________

________________________________
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/.

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.
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 buses—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 buses—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.
Terrance Simien 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 Evaluation (cont.)

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?

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

What overall improvements could be made?

☐ Yes  ☐ Indifferent  ☐ No
If yes, what cultural benefits do you see?

☐ 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: _________________________

Did you and your students feel comfortable and welcome at the Ordway?
☐ Yes  ☐ Indifferent  ☐ No
I selected this because...

Additional Comments:

__________________________________________________________________________

__________________________________________________________________________
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 District</td>
<td>100%</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin,</td>
<td>Up to $180.00 per Bus</td>
</tr>
<tr>
<td>Ramsey, Scott &amp; Washington Counties</td>
<td></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 outsides 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.

For Ordway office use only

Paid Invoice
Evaluation
Check Req