CAMILLE A. BROWN & DANCERS
AT THE O’SHAUGHNESSY
STUDY GUIDE
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Join the thousands of students and teachers whom we welcome into our theaters each year to experience the transformative power of the arts!

We collaborate with 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/topic

We look forward to seeing you at the Ordway for Camille A. Brown Dancers!

Shelley Quiala
Vice President of Arts Education and Community Engagement

MEET THE EDUCATION TEAM

Shelley Quiala
Vice President of Arts Education and Community Engagement

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

Erin Matteson
Education Manager

Lex Knowles
School Programs Coordinator

Jenea Rewertz-Targui
Arts Learning Manager

Tommy Sar
Community Engagement Coordinator

Sarah Wiechmann
Education Sales Associate

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## Coming to the Performance

### Your Role as an Audience Member

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

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

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

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

### Audience Member Checklist for Review at School

- Leave your food, drinks, and chewing gum at school.
- Remember to turn off all cell phones and other electronic devices before the performance begins.
- When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.
- Cameras and other recording devices are not allowed in the performance.
- Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience!
- After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought with you.
About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

**Hosting**
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:

- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

**Presenting**
The Ordway programs its own performance season. Musical theater tours such as *Kinky Boots* are a part of the **Musical Theater Series**. The **Target® Music and Movement Series** includes local and touring artists/companies such as Diavolo, Black Violin, & Ladysmith Black Mambazo. 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.

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

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

The name *Ordway* comes from Lucius Pond Ordway (1862–1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally Ordway Irvine (1910–1987) built the theatre and decided to use the Ordway family name.

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

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

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

For more information about the Ordway and Arts Partners, visit [www.ordway.org](http://www.ordway.org).
About The O’Shaughnessy

Minnesota Jazz Dance, New Dance Ensemble, Zenon and many others. This led to The O’Shaughnessy’s commitment to developing new work. Over the years, The O’Shaughnessy has hosted over 400 regional and world premieres. It has collaborated with partners including Northrop, Red House Records, The Ordway and The Walker, hosted public events and student performances, community arts organizations and supported multicultural dance, music, and theater programming.

The O’Shaughnessy hosts concerts and lectures featuring prominent artists and dignitaries, including Brandi Carlile, Dessa, kd lang, Peter Yarrow, Jewel, Joan Baez, Dolly Parton, Crystal Gayle, Emmy Lou Harris, Dr. Maya Angelou, Toni Morrison, and Madeleine Albright. Comedians Jay Leno and a young Steve Martin have performed, as well as Broadway stars Lily Tomlin, Joel Grey, and Ben Vereen.

The venue holds a unique place in the cultural landscape of the Twin Cities as both an arts presenter and rental hall. It also has a strong focus on education, and hosts thousands of students and teachers each year from schools and institutions throughout Minnesota.

Women of Substance: The Women of Substance series was founded in 1996 to encourage all women to find their voice and place on life’s stage. The series, which hosts local, national and international artists, continually reminds audience members of both genders the importance of living lives of substance.

For more information about The O’Shaughnessy, visit http://oshag.stkate.edu

The O’Shaughnessy is one of the Twin Cities’ premiere venues for showcasing the arts. Located on the main campus of St. Catherine University in St. Paul, The O’Shaughnessy opened in 1970 with such tenants as the MN Orchestra, the SPCO, and the Schubert Club. For its first 15 years the hall was filled with classical, orchestral, and modern music. Some of the first world-class artists to perform in the hall were Metropolitan Opera stars Robert Tucker and Leontyne Price, as well as film stars Vincent Price and Agnes Moorehead.

After construction of the Ordway and Orchestra Hall, The O’Shaughnessy established itself as a venue for regional and local dance, including Ananya Dance Theatre, TU Dance,
About Camille A. Brown

Who is Camille A. Brown?

Camille A. Brown is dancer and choreographer of contemporary dance. She is a graduate of LaGuardia High School of the Performing Arts in New York and she earned her BFA from the University of North Carolina School of the Arts. From 2001-2007, she was a member of Ronald K. Brown’s Evidence, A Dance Company, and was a guest artist with Rennie Harris Puremovement (2008) and Alvin Ailey American Dance Theater (2011).

With a music background as a clarinetist, she is able to create choreography that utilizes musical composition as storytelling—investigating the silent space within the music, and filling it with captivating movement.

Ms. Brown’s work has been commissioned by Alvin Ailey American Dance Theater, Philadanco!, Complexions, Urban Bush Women, Ballet Memphis, and TU Dance, among others. Her theater credits as Choreographer include: Once On This Island (Broadway Revival), A Streetcar Named Desire (Broadway), Fortress of Solitude (The Public Theater), Stagger Lee (DTC), Shakespeare’s The Winter’s Tale (Regional), and more. Ms. Brown has been featured on the cover of Dance Teacher Magazine (August 2015) and Co-Directed the Social Dances: Jazz to Hip-Hop program with Moncell Durden at The Jacob’s Pillow School. She has performed at the 2015 TED Conference in Vancouver, Canada and given talks at both TEDxBeaconStreet and TEDx Estée Lauder Companies. Ms. Brown’s TED-Ed talk A Visual History of Social Dance in 25 Moves was chosen as one of the most notable talks of 2016 by TED Curator, Chris Anderson, and has over 15 million views on Facebook and counting. Her latest endeavor is choreographing NBC’s live television production of Jesus Christ Superstar on April 11, 2018.

Camille A. Brown’s choreography and dynamic performances have led her to recognition. Among her many awards, she is a four time Princess Grace Award winner, 2017 Ford Foundation Art of Change Fellow, 2017 Audelco Award recipient, 2017 Irma P. Hall Black Theater Award nominee, 2016 Jacob’s Pillow Dance Award recipient, a 2016 Guggenheim Fellowship recipient, and most recently received a 2016 Bessie nomination for “Outstanding Production” for, “BLACK GIRL: Linguistic Play”. She also received The International Association of Blacks in Dance Founders Award (2013), the Mariam McGlone Emerging Choreographer Award (Wesleyan University) and the City College of New York Women & Culture Award (2012).

Information and photos from camilleabrown.org
Known for her gutsy moves and musicality, Camille A. Brown & Dancers’ work explores typical, real life situations ranging from relationships to more complex themes with an eye on the past and present. Camille A. Brown leads her dancers and audiences through dazzling ancestral stories, both timeless and traditional, as well as contemporary issues. The work is strongly expressive and explores topics by building larger pieces from smaller moments. Theater, poetry, visual art, and music of all genres combine to inject each performance with energy.

Founded in 2010, Camille A. Brown & Dancers has sought to blend the arts of dance and theater. The company strives to instill cultural curiosity, introspection and reflection in its audiences by providing outreach activities to students, young adults, and incarcerated women and men from local communities across the country.

The company has performed in many venues nationally and internationally. These opportunities are possible due to the serious movers and incredible performers in the company who are able to act and dance, step into the world of history, and come soaring into the present. The dancers seek to connect with people and make them feel good, as well as to provoke, engage and inspire them.

Camille A. Brown & Dancers’ repertory illustrates stories which connect history with contemporary culture. Current repertory includes:

- *ink* (2017)
- *Mr. TOL E. RAnCE* (2012)
- *City of Rain* (2010)

The Company has performed in venues both nationally and internationally, including The Joyce Theater, Jacob’s Pillow Dance Festival, Lincoln Center Out of Doors, The Yard, American Dance Festival, Bates Dance Festival, New York City Center’s Fall for Dance Festival, The Egg, The Kravis Center, White Bird and Belfast Festival at Queen’s (Belfast, Ireland).

*Information and photo from camilleabrown.org*
About The Company: Bios

**Beatrice Capote** began her dance training at Amaryllis Dance Academy in West New York, NJ. She attended Professional Performing Arts High school and studied as a scholarship student at Alvin Ailey American Dance Center. At Alvin Ailey, she was featured in the book “Attitude, eight young dancers come of age at the Ailey school” by Katherine Davis Fishman. She then graduated from the University Of North Carolina School of the Arts and at Montclair State University with a Dance Education Degree. Ms. Capote has danced professionally with many companies and choreographers. She is currently faculty at Alvin Ailey American Dance Center, Adjunct Professor at Montclair State University, and Joffrey Ballet School. She joined the company in August 2014.

**Kendra “Vie Boheme” Dennard** was born in Motown, developed in Pittsburgh and refined in Minneapolis. She is a former dance artist with TU Dance in St. Paul, Minnesota, a founding member of The August Wilson Center Dance Ensemble and a soul, funk, jazz vocalist and choreographer of her own solo dance work. She is also a Vinyasa yoga instructor. Vie was trained at Point Park University’s Conservatory of Performing Arts (Pittsburgh, PA) and The Ailey School (NYC). Over the course of her career she performed the works of Kyle Abraham, Camille A. Brown, Dwight Rhoden, Gregory Dolbashian, Uri Sands, Darrell Grand Moultrie and Sidra Bell.

**Timothy Edwards**, a Hawaii native, began his journey into dance at the age of fourteen when he stepped in his first dance class, African dance. From that day on his teacher, Desiree Kramer, would give him the tools and inspiration to pursue his new found dance dream. After receiving his B.A. in Dance at Hunter College, Timothy now works with David Dorfman Dance Company, Camille A. Brown & Dancers, Eva Dean Dance as well as other NYC companies and choreographers. He has the honor of teaching nationally and internationally Hip Hop, Breaking and other street styles.

**Catherine Foster** received her training from the DC Youth Ensemble (DCYE), Baltimore School for the Arts (BSA) and at the Alvin Ailey American Dance Center. She was a finalist and 2nd place winner in the National Arts Recognition, in Miami, Fla. and a recipient of the Astaire Award for Best Broadway Female Ensemble. She has worked with and performed the works of noted choreographers including Kevin “Iega” Jeff, Donald Bryd, Hinton Battle, The Fred Benjamin Dance Company, Forces of Nature, Darrell grand Moultrie. Catherine made her Broadway debut in the original cast of the hit musical FELA! in 2009 and went on to tour internationally with the production until 2011. Catherine has performed throughout North America to as far as Central and South America, Europe, and Africa. She is a certified dance/fitness instructor and teaches regularly in after school programs. She gives thanks to all of her ancestors and loved ones for her success and guidance.

Bios from camilleabrown.org
About The Company: Bios

**Juel D. Lane**, an Atlanta native, received his early training from Tri-Cities High School and The Youth Ensemble of Atlanta. Lane was recently selected to participate in the 2015-2016 Alvin Ailey Dance Foundation New Directions Choreography Lab. He was featured on the Cover of the May/June 2015 issue of Dance Studio Magazine, and in 2013 was named one of Dance Magazine’s “25 to Watch.” In 2012, Lane made history as the first local independent Black choreographer to have his work commissioned by the Atlanta Ballet. A graduate of the University of North Carolina School of the Arts, he is heavily involved in dance on film. He has danced professionally with many companies around the nation.

**Maleek Washington** is a native New Yorker from the Bronx. He began his studies at Harlem School of The Arts, Broadway Dance Center and LaGuardia High School for Performing Arts. He received a full scholarship to continue his education at The Boston Conservatory, and soon after he began dancing professionally. He has performed in over 10 countries worldwide and performed at notorious national locations including The White House, the John F. Kennedy Center and Jacob’s Pillow. Presently, Maleek is the first African American male performing in the immersive show Sleep No More. Maleek has performed for Sia and Rihanna. Maleek is proud to be on faculty at the Joffrey Ballet School’s Jazz and Contemporary program, and is a guest teacher at Broadway Dance Center, Gibney Dance, Peridance, New York University’s Tisch School of the Arts, and CityDance Conservatory (Bethesda, MD).

**Daniel Banks** (Dramaturg) has worked extensively in the U.S. and abroad. He has served as choreographer/movement director for productions at NY Shakespeare Festival/Shakespeare in the Park, Singapore Repertory Theatre, La Monnaie/De Munt (Brussels), Landestheater (Saltzburg), and for Maurice Sendak/The Night Kitchen. Daniel is co-director with Adam McKinney of the arts and service organization DNAWORKS for which he directed McKinney’s multi-media, genealogical dance journey HaMapah/The Map that has toured around the world. He is founder and director of the Hip Hop Theatre Initiative. He is editor of the critical anthology of Hip Hop Theatre plays Say Word! Voices from Hip Hop Theater. Daniel has taught on the faculties of the Department of Undergraduate Drama, Tisch School of the Arts, New York University, the MFA in Contemporary Performance at Naropa University, and the M.A. in Applied Theatre at City University of New York. He is currently Chair of Performing Arts at the Institute of American Indian Arts in Santa Fe, NM.

**Talvin Wilks** (Dramaturg) is a playwright, director and dramaturg. His plays include Tod, the boy, Tod, The Trial of Uncle S&M, Bread of Heaven, An American Triptych and Jimmy and Lorraine. He has served as co-writer/co-director for ten productions in Ping Chong’s ongoing series of Undesirable Elements, as well as the recent premiere of Collidescpe: Adventures in Pre and Post Racial American. As a dance dramaturg, he has created five world premieres with the Bebe Miller Company, Going to the Wall, the Bessie Award winning, Verge, Landing/Place for which he received a 2006 Bessie Award, Necessary Beauty and A History. Recent dramaturgical collaborations include work with Camille A. Brown and Dancers (Mr. TOL E. RaNCE), Carmen de Lavallade (As I Remember It), Darrell Jones (Hoo-Ha), Urban Bush Women (Hep Hep Sweet Sweet, Walking

Bios from camilleabrown.org


About The Company: Guest Artists

Kamilah Forbes (Dramaturg) is an award winning director and producer, originally from Chicago. Most recently she directed the multi-disciplinary dance theater piece SCOURGE which toured to Rotterdam, Brussels, Boston, DC, 651 arts (NYC), and San Francisco. Other credits include include: assistant director for Tony Award winning DEF POETRY JAM on BROADWAY, Masquerade by solo spoken word artist Roger Bonair-Agard, Rhyme Deferred which she conceived and co-wrote presented at: (The Kennedy Center, Arena Stage, PS122, New York Theater Workshop, Undermain Theater) other directing credits include: No Man’s Land (ODC Theater, San Francisco), Nightmares of JuJubee (The Lincoln Theater DC, PS122, NYC). She recently received the 2011 JOSEPHINE ABADY award from the League of Professional Women in theater for excellence in the theater and is a member of the Leadership Board with the Women’s Project.

Juliette Jones (Musician) is multi-genre acoustic and electric violinist. She has taped or performed for the Golden Globes, The Tonight Show and Late Night with Jimmy Fallon, Late Night with Seth Meyers, NBA All-Stars, MTV Unplugged, Saturday Night Live, BET Honors, the Costume Institute Gala at the Metropolitan Museum of Art and Good Morning America. Juliette has performed with Stevie Wonder, Aretha Franklin, Justin Timberlake, Janelle Monâe, John Legend, Toshi Reagon, Pharrell, Common, Frank Ocean, Hit-Boy, Florence + The Machine, Nicki Minaj, J. Cole, Ryan Leslie, Kid Cudi, Tye Tribbett, Richard Smallwood, Kim Burrell and Sheila E.

Allison Miller (Musician/Musical Director) has been described by critics as a charismatic and rhythmically propulsive drummer with melodic sensibility. She has been named “Top 20 Jazz Drummers” in Downbeat Magazine. Her band, Boom Tic Boom, is a 2014 recipient of Chamber Music America’s “Presenter Consortium for Jazz Grant” and is proudly sponsored by Mid-Atlantic Arts Foundation. As a side-musician, Miller has been the rhythmic force behind such artists as Ani DiFranco, Natalie Merchant, Brandi Carlile, Toshi Reagon, Dr. Lonnie Smith, Patricia Barber, Marty Ehrlich, Ben Allison, the Meredith Vieira Show, and Late Night with Seth Meyers. She is the musical director of Speak, And Still You Must Swing, and Celebrate and co-leads Honey Ear Trio and Holler and Bam. Allison teaches at the New School for Jazz and Contemporary Music in NYC.

Wilson Torres (Musician) is a New York native born and raised in Washington Heights. His formal training began at the age of 12 when he received a scholarship from The New York Pops Orchestra to study with percussionist Susan Evans. Wilson is a graduate of The Juilliard School M.A.P, The Juilliard School Pre College program and F.H LaGuardia High School of Music and Art (Fame). He received his B.M, M.M in Orchestral Performance from The Manhattan School of Music under the tutelage of Duncan Patton and Christopher S. Lamb. Broadway Credits include Tony and Grammy Award winning musical “In the Heights”, “Les Misérables” (25th anniversary revival), “Lysistrata Jones”, “The Wiz” (Encores), “On Your Toes” (Encores) and “Cabin in the Sky” (Encores). Tours include “Lion King” (1st National), “Lion King” (Cheetah) and “Wicked” (1st National). Orchestral credits include San Francisco Symphony, New Jersey Symphony, Staten Island Symphony and Albany Symphony.
About the Performance: The Repertoire

*ink (2017)*

Reclaiming African-American narratives by showcasing their authenticity, *ink* celebrates the rituals, *gestural vocabulary*, and traditions that remain (from generation to generation) ingrained within the lineage of the African Diaspora. This work examines the culture of black life that is often *appropriated*, rewritten, or silenced.

*ink*, the final installation of Brown’s dance theater trilogy about identity (*Mr. TOL E. RAncE, BLACK GIRL: Linguistic Play*), is in collaboration with Music Director Allison Miller, percussionist Wilson Torres, and violinist Juliette Jones. Together, using the rhythms and sounds of traditional African instruments as its center, the work travels through time with elements of Blues, Hip-Hop, Jazz, and Swing—moving seamlessly through its musical landscape to provide its own storytelling. The movement is an *amalgamation* of African American social dance, African, Tap, Jazz, Modern, and Hip-Hop.

From the *Abolitionist* movement to the *Civil Rights* struggle, from the Black Power movement to the emergence of Hip Hop, *ink* seeks to highlight the space of *pedestrian interactions* as grounds for individuals and communities to find *liberation* and access their power.

Articles, Reviews, and Rehearsal Footage for *ink* can be found at camilleabrown.org/ink

Information and photos sourced from camilleabrown.org
About the Performance: The Work

What is Modern Dance?
Modern Dance is an **expressive** dance style that allows dancers to move outside of the set gestures and rules of traditional ballet and other forms of traditional dance to create their own unique movements and **interpretations**. While ballet dancers are supposed to keep their backs straight and rigid, modern dancers use their backs as a tool of expression in dance. Modern dancers usually prefer to dance barefoot and in clothing that allows freedom in movement.

History of Modern Dance
The earliest modern dancers were often seen as “ballet rebels.” One of the first “ballet rebels” was Vaslav Nijinsky. In 1912 Nijinsky, a Russian ballet dancer, began choreographing his own work. His most notable choreography was seen in the ballet to Igor Stravinsky’s musical piece, **Rite of Spring**. Nijinsky’s choreography for this piece had dancers stomping, bending, and **contorting** their bodies to suggest the emotion of grief. Though these movements caused an outrage among the patrons of traditional ballet, it was early modern dance.

Nijinsky **re-envisioned** ballet, but there were dancers who took things even further and created dance movements that were completely different than ballet.

Modern Dance Pioneers
Isadora Duncan, known as the founder of modern dance, danced barefoot in light airy dresses and with highly expressive movements during the early 1900s. Duncan’s style of dance was not appreciated in the United States, but was adored among European audiences.

Ruth St. Denis was an early modern dance pioneer. She quickly gained popularity for her style of dance in the United States and in Europe. She and her husband, male dancer Ted Shawn, set up the Denishawn School.

There have been several schools of dance that have contributed and help make modern dance what it is today. The variety of contributions that have been made to modern dance began with The American Modern Dance Movement.

Photo by Matt Karas

Information gathered from *Modern Dance* by Andrew Solway, *Modern Dance* by Cheryl Tobey, and *African-American Dance, A History*
About the Performance: The Work

The American Modern Dance Movement
During the 1920s, Denishawn School taught the early modern dancers through their variety of lessons on movement that included Eastern dance and dancing with free movement. The Denishawn School fostered such leading modern dancers as Martha Graham and Doris Humphrey.

Martha Graham, known as the Mother of Modern Dance, left Denishawn School and the Denishawn Dance Company to start her own dance school in 1927. Graham’s style included dramatic dances that centered around a strong female character. She used flexed feet and bent elbows in her movements to create dances that were highly expressive. She also created the movements known as contraction and release in her dances. This requires the dancer to contract the back, then straighten or arch it in what is called a “release.” A curve in back can be used to express grief, while an arch in the back can express joy.

In 1928, Doris Humphrey left Denishawn School as well to create her own dance school. Humphrey developed the process known as “fall and recovery” in which the body is tipped off balance and begins to fall. Her style of dance included movements that flowed smoothly, unlike Graham’s style, and she often choreographed dances that included a group of dancers.

Influential Modern Dancers and Choreographers
Over time, modern dance emerged and became a prominent dance form around the world. Many have contributed to what modern dance is today. Some influential contemporary modern dance contributors include:

**Lester Horton 1906—1953**
Lester Horton formed the Lester Horton Dance Theater in Los Angeles in 1928. He is known as one of the founding contributors to American modern dance. He developed a unique style of choreography that drew inspiration from many ethnic dance influences. Horton’s company was also one of the first racially integrated dance companies.

**Pearl Primus 1919—1994**
Pearl Primus was born in Trinidad and moved to New York as a child. After graduating from college, Primus joined the New Dance Group in New York and made her professional dance debut in 1943. As her career evolved, she was not only a dancer, but a choreographer, anthropologist, and teacher whose performance work focused on political issues, the African American experience and developing educational programs to teach both children and adults about Africa through dance.
About the Performance: The Work

Influential Modern Dancers and Choreographers Continued

Donald McKayle (born in 1930)
Inspired by Pearl Primus while still in high school, Donald McKayle knew early on that he wanted to be a dancer. After studying with Primus and Sophie Maslo, McKayle branched out to create his own work at the age of 18. At 20, McKayle created a piece called Games, instantly becoming a classic dance composition based on the feelings, imaginations, and fears of children. McKayle later became one of the first African Americans to choreograph for television.

Alvin Ailey (1931–1981)
Alvin Ailey began his work in dance at age 18 under the guidance of Lester Horton, who was one of the first choreographers to racially integrate his modern dance company. After Horton’s death in 1953, Ailey took over direction of Lester Horton Dance Company. In 1960, Ailey founded his own dance company called Alvin Ailey Dance Theater. Although Ailey was known for creating performances based on themes rooted in the African American experience, he also integrated his dance company to break down racial barriers.

Dwight K. Rhoden (born in 1962)
A native of Dayton, Ohio, Rhoden began dancing at age 17. He has performed with Dayton Contemporary Dance Company, Les Ballet Jazz De Montreal and as a principal dancer with Alvin Ailey American Dance Theater. As a performer, he has appeared in countless television specials, documentaries and commercials throughout North America and Europe. He is the Resident Choreographer of North Carolina Dance Theatre and is a beneficiary recipient of various honors and awards including the New York Foundation for the Arts Award, The Choo San Goh Award for Choreography, and The Ailey School’s Apex Award in recognition of his extensive contributions to the field of dance.

Ronald K. Brown (born in 1966)
As a child, Ronald K. Brown knew he wanted to be a dancer, and even dressed up as Arthur Mitchell for a school project. Brown studied dance through high school and went on to study at the Mary Anthony Dance studio. After two years of study, Brown decided it was time to create his own work. Evidence, a solo dance piece, was created by Brown in 1984 and would eventually become the name of his com-
Vocabulary

Abolitionist: Someone who wanted to end slavery, especially in the United States prior to the civil war.

accolade: an award or other mark of acknowledgement

amalgamation: the process of merging or uniting two or more things

African Diaspora: The movement and scattering of African people away from Africa and settling in other countries, both voluntary and forced

ancestor: a person who was in someone’s family in past times; one of the people from whom a person is descended

appropriated: to take something for one’s own use, usually with the owner’s permission

choreographer: a person that creates the dance steps, patterns, movements, and formations of a dance piece

choreography: the composition and arrangement of dances and dance steps

Civil Rights: the rights of citizens to political and social freedom and equality

contemporary dance: An evolving style of dance that is inspired by balletic movement but breaks from the tight structure of classical ballet in order to express more creativity and make dance more relevant to contemporary culture.

commission: in the arts, when a person or organization pays for the creation of a new work in dance, music, theater, or visual arts

composition: the way in which something is put together or arranged; the combination of parts or elements that make up something

engage: to hold attention of; to get and keep someone’s attention

genre: a category of artistic, musical, or literary composition characterized by a particular style, form, or content

gestural: a form of non-verbal communication where bodily actions communicate particular messages and can include movement of many parts of the body

Hip-Hop: a cultural and artistic movement that was pioneered by African American and Latino youth in New York City in the early 1970s; it is founded on the principles of expression, self-awareness, and community despite the frustrations of the time period

Juba: originally from West Africa, the dance form became an African American plantation dance that was performed by slaves during their gatherings—it involves stomping as well as slapping and patting the arms, legs, chest, and cheeks

Liberation: The act of setting one free from imprisonment, slavery or oppression

Manjani: a traditional dance originally from Guinea and Mali that was performed by young girls to celebrate the motherhood of all the women in the village; it is now so popular that both males and females perform

minstrelsy: a form of live entertainment originating in North American in the 1800s that consists of a variety of singing, dancing, and comedy; these shows portrayed people of color in a stereotyped and biased manner

Pedestrian: something everyday, normal and unremarkable

provoke: to cause the occurrence of a feeling or to make happen

rhythm: the time element of music and dance often referring to the flow of patterns in music or movement

TED: Stands for Technology, Education, and Design, TED is a nonprofit devoted to spreading ideas, usually in the form of short talks and presentations at their conferences around the world

Trilogy: A group of three related pieces of art, typically with a continued story

venue: the place where events are held

Definitions derived from merriam-webster.com
Understanding Dance

The Nature of Dance

People have been moving their bodies in patterns to music and rhythms even before there was the word, dance. Dance is often used as a way to express how one is feeling, to socially connect with others, and to have fun!

In what ways have you seen dance used? How do you use dance?

People around the world also use dance to:

- mourn
- celebrate
- worship
- honor
- heal
- demonstrate power
- exercise
- educate
- entertain

A choreographer is a person who uses their knowledge of dance and adds his or her own interpretation of ideas, themes and emotions to create a piece of dance art. Performed as a solo, duet, or ensemble dance can be improvised, choreographed or a combination of both.

Improvised—movement that is created spontaneously or within the moment that it is being performed is improvised.

Choreographed—a planned sequence of movements that utilize the form and structure of dance.

Costumes can also be used to help bring the choreographed dance to life and to help communicate the story. In modern and ballet, costumes are often form-fitting, allowing the audience to see the detailed shapes made by the dancer’s body and to highlight the dancer’s movements.

What does dance communicate to you?

Dance can be a window into the nuances of cultures and time periods. Dance and rhythmic movement can often be used as a nonverbal way of communicating with other human beings on a social level.

Dance can communicate a:

- story
- purpose
- message
- idea
- visual effect
- emotion
- associations

How do you interpret dance?

Dance does not have a right or wrong interpretation to its meaning or purpose. Dance is an art form that can mean something different to everyone who experiences it.

Much of the art that is created is done so to provide a place where discourse can occur. It may be around a meaning or purpose, or simply the dance movement itself. This discourse can either be internalized or to provide an open discussion with those around you. Some art is created just so it can be experienced. Rather than focusing on “getting” a piece of dance, experience the piece and see what impressions it leaves you with.
Understanding Dance

Elements of Dance

Dance is the movement of the human body through space in time using energy. These are often referred to as **BASTE**, the five recognized elements* of dance including: **Body**, **Action**, **Space**, **Time** and **Energy**. It is important to understand each element as they come together to create the whole.

**Body** refers to the awareness of specific body parts and how they can be moved in isolation and combination.

**Action** refers to locomotor movement and non-locomotor movement.
- Locomotor action includes movement that travels through space such as walking, running, jumping, and leaping.
- Non-locomotor or axial action refers to movement with body parts while the main part of the body stays planted in one space. Examples of non-locomotor action are swaying, shaking, stretching, and twisting.

**Space** refers to the space the dancer’s body moves through, the shape of the dancer’s body, the direction of the body movements, and the shapes, levels and movement patterns of a group of dancers.

**Time** is applied as both a musical and dance element which includes beat, tempo, accent, and duration.

**Energy** refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer’s movement.

Movement in the Classroom

By moving in the classroom, you are encouraging students to explore their personal relationship to movement, which in turns broadens and deepens their understanding of dance. Also, embodying each of the BASTE elements helps to make the elements of dance more concrete for your students.

If this is the first time that you have worked with students on movement in your classroom, here are some tips to help your activity be successful!

- Set some collective rules of behavior while the group is moving. These can include keeping hands and feet to yourself, etc.
- Start each part of the activity by demonstrating a movement before asking students to participate.
- Consult your dance or physical education specialist in your building or partner with another teacher who has experience leading students through group movement.

Teaching artist, choreographer and dancer, Brian Evans, leads students in a dance lesson.
Photo: First Grade, Matoska International Dance to Learn Residency, 2015-2016

© Ordway Center for the Performing Arts
*In accordance with the Minnesota State Arts Standards
Understanding Dance: Dance in the Classroom

The Dancing Mirror
Description: Introduction to ACTION, one of the basic elements of dance through exploration of locomotor and non-locomotor movements.
Duration: 45 minutes - 1 hour
Objectives:
- Identify locomotor and non-locomotor action
- Develop basic dance vocabulary
- Practice types of action
Materials:
- Open area
- White/chalk board and markers
Directions:
1. Write locomotor and non-locomotor action on the board and read the descriptions of each from the elements of dance action section (page 15)
2. Read through the examples of each type of action as a group and ask students to generate additional examples of each that can be listed on the board underneath the title of each type of action.
3. Ask the students to form a circle with you. Explain to students that they are to be your mirror image. If your hand moves, their hand moves; if your body sways, their body sways, etc. *This step could also be done in two lines facing each other.*
4. Demonstrate a number of examples of action from the board and ask students to name whether the action is locomotor or non-locomotor as they mirror the action.
5. Ask the students to form pairs and each take turns being the leader and the follower.
Discussion:
1. Describe how it felt to perform locomotor action.
2. Describe how it felt to perform non-locomotor action.
3. What was it like to lead your partner?
4. What was it like to follow your partner?
5. What did your movements remind you of, if anything?

Grooving to the Beat
Description: Introduction to Time and Space, two of the basic elements of dance, through beat creation and movement through space.
Duration: 30 - 45 minutes
Objectives:
- Identify and create a beat
- Change tempo of beat and movement
- Move through space to beat
Materials:
- Open area
Directions:
1. Ask the student to create a circle and clap 8 count beats while counting out loud: 1, 2, 3, 4, 5, 6, 7, 8.
2. Explore variations in tempo by asking students to insert a word after each number such as “Mississippi” for a slow tempo, “art” for a fast tempo, or “dancer” for a medium tempo. I.e. “one, Mississippi, two, etc.”
3. Ask student to divide into two groups: A and B.
4. Ask group A to clap a beat using one of the tempo prompts from the previous step, while group B moves through the space by stepping on each beat. To give the movement purpose and character, you may want to ask students to move like a certain kind of animal as they move, or as if they are on the moon, through water, etc.
5. Students in group A can experiment with different tempos, prompted by you, as students in group B change their movement to the beat.
6. Ask group A and group B to switch roles.
Discussion:
1. Describe the difference between moving to the beat and creating the beat by clapping. Was one more challenging for you? Why?
2. How did changing the tempo of the beat affect your group’s movement?
3. Describe some of the ways that everyone moved through the space (stepping, high or low levels, etc). What are some other ways that you might move through space to a beat?
Activities and Discussion Questions  Grades 6-12

Activity: Social Dance and Identity

Description: The purpose of this lesson is to explore dance as an expression of culture and identity.

Duration:
- Part 1: one 30 minute class session
- Part 2: homework assignment + one 30 minute session (optional add-on)

Objectives:
- Students will create a group definition for social dance
- Students will gain knowledge of the history of African-American social dance
- Students will understand the connections between dance, culture, and identity
- Students will conduct a survey and examine connections between dance, culture, and their own lives

Materials:
- Video, “The History of African-American Social Dance” : https://www.youtube.com/watch?v=dpCBMwAweDI
- Sheets of paper, pen/pencil, tape

Part One: African-American History and Social Dance

1) As a class, watch Camille A. Brown’s 5-minute TED Talk video, “The History of African-American Social Dance” : https://www.youtube.com/watch?v=dpCBMwAweDI
2) Discuss the following questions with students:
   - What new information did you learn from this video?
   - What is a social dance? (see 0:15-0:33)
   - How have African-American experiences and history shaped social dance?
   - What does this video reveal to you about the purpose of dance? In other words, why do people dance?
3) Ask the class to share their reactions, either written or aloud, to the following quote from the video: ”Why do we dance? To move, to let loose, to express. Why do we dance together? To heal, to remember, to say we speak a common language, we exist, and we are free.”

Part 2: Dance and Identity Survey (Optional add-on homework assignment)

1) Provide students with the following list of questions:
   - When do you dance?
   - What role does dance play in your life?
   - How does dancing make you feel?
   - What kinds of experiences do you remember from your childhood about dance?
   - How are dance and identity related?

2) Ask students to get out 5 sheets of paper and write each question on the top of a separate piece of paper (one piece of paper per question).
Activities and Discussion Questions  
Grades 6-12

Activity: Social Dance and Identity (continued)

3) Explain to students that their homework assignment is to interview 5 people, asking them the above questions.

4) When students return with their completed survey pages, ask them to post them around the room, organized by question.

5) Provide students with 5-10 minutes for a gallery walk: Students will walk around the room and read all the survey responses.

6) Discuss the varied results, and compare differences among the responses. Discuss the “Discussion Questions Before The Performance”

Discussion Before The Performance

1) What was the most surprising thing about the video and/or your survey results?
2) How did your definition or opinion about dance change from the activities of this lesson?
3) How is social dance influenced by culture? How is culture influenced by social dance?
4) How would you expect your survey results to change if you had conducted your survey in another state or country?

Discussion After The Performance

1) Were there specific moments in the performance that stood out to you or that surprised you? Why do you think these moments stood out?
2) Were any social dances included in this performance? If so, which social dance moves did you notice?
3) ink is a performance about identity. What did you learn about the identity of the choreographer and dancers in this performance?
4) How does your identity relate to or differ from that of the dancers? Musicians? Your classmates?
5) What moments in the performance seemed relatable, recognizable, or similar to something you’ve seen before?

Maleek Washington and Timothy Edwards in
Activities and Discussion Questions

Activity: Gesture in Choreography

Description:
Choreographers and dancers often utilize large, athletic, virtuosic movements in their choreography. However, gestures and pedestrian “body language” are often equally important to a choreographer. This activity unpacks the type of movement vocabulary in Camille A. Brown’s *ink*, emphasizing the gestures included in the choreography.

Duration: one 45-minute session

Objectives:
- Students will define gesture in the context of modern dance
- Students will gain a deeper understanding of the creative process of choreography
- Students will learn to relate personally to dance performances by analyzing the gestures of Camille A. Brown’s *ink*

Materials:

Directions:
1) Individually, in groups, or as a class, read the article listed above.
2) As a class, define the word “gesture”. In dance, a gesture is a movement of the hands, head, or other part of the body that often expresses a particular emotion or message.
3) In small groups, ask students to revisit the article for a few moments and identify 5 gestures mentioned in the article (circle the examples or make a list).
4) Note: Examples could include reaching out a hand, folding arms across the chest, tipping the head to the side, rubbing the palms of the hands together, etc.
5) As a class, discuss the gestures that students picked out from the article. In addition to listing the gestures, ask students what the emotion, story, or meaning of each gesture might be.
6) Next, explain to students that they will be creating choreography using these gestures! In their small groups (or individually), invite students to perform each gesture, stringing them together into a short movement phrase.
7) Optional: In addition to their 5 gestures from the article, challenge students to think of 2-3 more gestures to add to their movement phrase.
8) Invite each group to perform their gesture movement phrase for the class.
9) Discuss the following questions:

Discussion Before The Performance

1) Have you ever seen gestures in a performance before? If so, when?
2) Why do you think a choreographer would want to use gestures in their choreography?
3) What can gestures tell us about a dancer/actor in a performance?
4) Based on the article and this activity, what do you expect to see at the performance?

Discussion After The Performance

1) Were there specific moments in the performance that stood out to you or that surprised you? Why do you think these moments stood out?
2) Why did choreographer Camille A. Brown choose to include gestures in the choreography for this performance?
3) How did dancers and actors relate to one another in this performance?
4) What moments in the performance seemed relatable, recognizable, or similar to something you’ve seen before?
My Review!

You are a reporter for your school’s newspaper!
Write and illustrate a review article to inform others about the performance you just saw.

Title:

I saw______________________________

______________________________

______________________________

I heard______________________________

______________________________

______________________________

The dancing made me feel ________________________

______________________________

______________________________

The performance reminded me of ______________________

______________________________

______________________________

My favorite part was________

______________________________

______________________________

I wish I had seen more_______

______________________________

______________________________

21
Local Resources

**The O’Shaughnessy’s Women of Substance Series**
http://oshag.stkate.edu/women-of-substance

The Women of Substance series was founded to encourage all women to find their voice and place on life’s stage. The series hosts local, national and international artists.

**Zenon Dance Company and School**
https://zenondance.org/

Located in the Cowles Center for the Performing Arts, Zenon offers dance classes in many styles to students of all ages.

**Voice of Culture Drum and Dance**
www.voiceofculture.org

VOICE of Culture is a Drum and Dance company performing West African rhythms and movements with a Black American twist since 2008.

**Duniya Drum and Dance**
http://www.duniyadrumanddance.org/

West African Drum and Dance for everyone! Duniya offers weekly classes at the Fallout Center in Minneapolis.

**House of Dance Twin Cities**
https://houseofdancetwincities.com/

Hip-Hop dance classes for children and adults!

**TU Dance Center**
http://www.tudance.org

Located on University Avenue in Saint Paul, TU Dance offers a variety of dance workshops and programs open to the public. Their work and art is aimed at the connective power of dance.

**SoulTouch Production’s Lovin’ the Skin I’m In**
http://soultouchproductions.com

_Lovin’ the Skin I’m In_ is a movement for girls and young women that is dedicated to fostering positive self-esteem and cultural identity.

Internet Resources

- The History of African-American Social Dance (TED Talk by Camille A. Brown): [https://www.youtube.com/watch?v=dpCBMwAweDI](https://www.youtube.com/watch?v=dpCBMwAweDI)
- Left of Black’s Interview with Camille talking about racial stereotypes and dance: [www.youtube.com/watch?v=jUUcomt9Rwl](http://www.youtube.com/watch?v=jUUcomt9Rwl)
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.
Okee Dokee Brothers 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: ____________________

Grades of Students attended: _________

Number of Students attended: _________

**Study Guide Review**

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

☐ About the Ordway
☐ Coming to the 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: __________________________

**Performance Review**

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

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

________________________________________________________________________

How well did you feel your students identified with the performance/performers? *(i.e. culturally, through the art form, wanted to meet the artist, etc.)*

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

________________________________________________________________________

________________________________________________________________________

-continued on next page-
Experience Review
Rate your overall experience at the Ordway, please explain your answer:
☐ Excellent
☐ Good
☐ Average
☐ Poor
I rated it this way because...

Did you and your students feel comfortable and welcome at the Ordway?
☐ Yes ☐ Indifferent ☐ No

What do you feel the value of Ordway’s programming is to your students?

What overall improvements could be made?

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

☐ Yes ☐ Indifferent ☐ No

If yes, what cultural benefits do you see?

Do students attend the Ordway school performances:
☐ Multiple times a year
☐ Once a year
☐ Once every few years
☐ Other: 

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

___ Multicultural performances
___ Ticket Cost
___ Bus Reimbursement
___ Study Guides
___ Other: 

Additional Comments:


☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals
17-18 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of the Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. **
☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)
☐ E-mail, mail, or fax all documents no later than 6 weeks after your performance to:
   Bus Reimbursements
   Education at The Ordway
   345 Washington Street
   Saint Paul, MN 55102
   Fax: 651.215.2135
   educationsales@ordway.org

Questions? Please call the education hotline at 651.282.3115

School Name ______________________________________________________________

School Address ____________________________________________________________

City _____________________________ State ___________ Zip _____________________

County ________________________________________________________________

School Phone ___________________________ Fax ______________________________

Order Contact Name____________________ & E-mail __________________________

Office Contact Name___________________ & E-mail __________________________

Performance __________________________ Date and Time _______________________

# of students ______________ # of buses for which you are requesting payment __________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools and Saint Paul Public School District</td>
<td>100%</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin,</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 in the Performing Arts Classroom Series and the Children’s Festival School Week

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