

EDUCATORS GUIDE

Paige and Friends!



Use this guide to help your students anticipate, investigate, and reflect upon your live performance experience.
This guide is geared toward teachers of grades K - 6.

Supported by:



ABOUT THIS GUIDE

Use this guide to help your students anticipate, investigate, and reflect upon your virtual performance experience. This guide is geared toward teachers of grades K - 6.

Paige and Friends! includes 3 videos that are each around 23 minutes in length. We suggest you spread them out over different classes and follow each video with some of the questions and activities in here. This guide provides some resources to introduce the videos and some activity ideas to extend students' learning based on the content of the performances.

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Educators, we invite you to share with us what you did in your classroom around this guide or the production. You can email offstage@portlandovations.org or reach us via [Facebook](#) or [Twitter](#).

We want to hear and see what great learning is happening in your classrooms.

INTRODUCING THE PERFORMANCE

Before you watch the videos, it is helpful to introduce the artist and the performance.

Paige and Friends! includes 3 videos - each around 23 minutes long. Each episode stands alone with a distinct topic, however Paige, as the host and her hip hop theatre artistry, connect the three together. It is most helpful to introduce the topic the episode before you start. You can read more information on Paige Hernandez and hip hop theatre in the Essential Questions & Activity Ideas section starting on page 5.

Episode One: In this episode, Paige and her friends explore creativity and trying new things with a fun game, a ten-minute play and a Latin music dance party.

Episode Two: In this episode, Paige and her friends explore dreams for the future with a thoughtful discussion, original monologues and a jazz dance party.

Episode Three: In this episode, Paige and her friends explore collaboration and self-care with a sing along, original song and a hip-hop dance party.



AFTER THE PERFORMANCE

Reflection Questions

Episode One: Creativity

1. What is creativity? How are you creative?
2. What sort of things inspire you to be creative?
3. Being creative includes being curious and trying new things. What are you curious about? What new things have you tried lately? How do you feel after you try new things?
4. How did you and your classmates answer the questions about trying new things? How were your answers similar or different to others in the classroom?
5. What was the short play *Unlikely Tik Tok Star* about?
6. You may have noticed, the play was in rhyme and verse rather than like regular talking (dialogue). How did that make the play different that watching a regular conversation?
7. What did it feel like to try on a new dance move

Episode Two: Dreams for the Future

1. What is a monologue? How does it feel different to watch a monologue rather than a scene (when there is more than one person in a performed conversation)?
2. What do you think the 3 monologues - "Post Quarantine Wish," "Wash Machine Circus," "Pizza with Friends" are about? How were they similar and different from each other?
3. How did these stories relate to some of your experiences and feelings during the past year and the pandemic?
4. From the episode, you can see that people of all ages have dreams for the future. What are your dreams for the future? Ask some of your older family members and friends what their dreams for the future are.
5. How did it feel to just dance to the music - even if you didn't know it before?

Episode Three: Collaborations and Self-Care

1. What is collaboration? What are some examples of when you collaborate with others in your life?
2. What did the song STOP PLAY REWIND FAST FORWARD talk about? Discuss what each of the different words represented. (Don't forget PAUSE.)
3. What are some ways that you can do self-care?
4. Baye shares a song that he wrote as a part of his own self-care. How do/can you use art and creative expression as self-care?
5. Did you dance like no one was watching? How did it feel?

ESSENTIAL QUESTIONS & ACTIVITY IDEAS

Who is Paige Hernandez?

Paige Hernandez, a Baltimore native, is a multidisciplinary artist who is critically acclaimed as a performer, director, choreographer and playwright. Paige is most notably known for her effective fusion of theatre, hip-hop, dance and education. She has nearly twenty years of experience in arts administration, arts education, creating new works, producing and performing. As an arts educator, Paige has taught throughout the country, to all ages, in several art disciplines. The Huffington Post named Paige a “classroom hero” because of her outstanding arts integration work with STEM initiatives. During the 2020 pandemic, Paige created and produced PAIGE AND FRIENDS a three episode digital series that focuses on self-care for elementary age students. Paige also runs her own company, BFLY Entertainment, which tours internationally with her original works for multicultural and multigenerational hip hop audiences. These works include *Liner Notes*, *The Nayika Project*, *7th Street Echo*, *All the Way Live!* *Havana Hop*, *PAIGE IN FULL* and her hip hopera, *Stomping Grounds*. Paige performed *PAIGE IN FULL* in Portland in 2012. She loved her time in Maine, meeting students from different schools and eating lobster. She looks forward to visiting again when it is safe to do so.

What is Hip Hop Theatre?

First, we need to know about hip hop. Hip hop is cultural movement that was created by African Americans, Latino Americans and Caribbean Americans in the Bronx, New York City, in the late 1970’s and early 1980’s. The movement is rooted in the music, dance and visual art of those cultures and is defined by four main elements – rapping (Mcing), DJing, b-boying/b-girling (breakdancing), and graffiti. Through the music, dance and visual art created, young people were able to express their frustration with systems and institutions (public housing, police, education, etc.) and celebrate their own unique identity that was very different from white America. Hip Hop Theatre is a genre of theatre that uses all or most of the four elements of hip hop in a theatrical performance. Hip hop theatre began in the early 1990s and often times is thought of as solo performance. However, the genre continues to evolve as different artists make more art. Today the most famous artist creating Hip Hop Theatre is Lin-Manuel Miranda. He wrote the hit Broadway musicals, *In the Heights* and *Hamilton: An American Musical*. For more ideas on how to incorporate hip hop in the classroom check out: <https://www.naeyc.org/resources/pubs/tyc/dec2016/teaching-and-learning-hip-hop-culture>

What does it mean to be an artist?

Paige introduces us to so many artist friends. All of these people are creating, collaborating, and dreaming for the future as artists. Some of them knew they wanted to have a career as an artist from when they were young. Others shared how they want to use their art form to make the world a better place. Being an artist can look like a lot of different things. First, there are many different types of art – music, theater, dance, visual art, and film. And, within each art form there are so many more ways to be an artist. In theater you can be an actor, a set designer and a playwright. In visual art, you can make art with paint or clay or recycled objects. In music, you can sing, play an instrument, and work as a technician to help record the music into a mp3 file. In dance, you can choreograph the dance, you can be a dancer, and you can light the dancers. This is just a short list of the many carrers in the arts.

EPISODE 1: CREATIVITY

How do you learn to be creative?

Being creative is something we all are capable of, and it is something that we have to keep doing in order to keep that part of our brain fit. We have to practice making mistakes and then trying again. That is part of being creative. Here are a few activities to practice being creative. (For definitions of creativity, check out the [Paige and Friends! Glossary](#).)

ACTIVITY IDEA: THIS IS NOT A

This is an active way for students to a) use their imagination and b) practice showing/telling descriptive details. This improvisation strategy helps students be in the moment, inviting them to say the first thing that comes to mind without the pressure of a right or wrong answer. All you need to play is one non-breakable, hand-held object. It can be a wooden spoon, a roll of tape or whatever else is lying around. Taking turns, in a circle, each student holds the non-breakable, hand-held object, looks at it for a few seconds, and then fills in the following statement with their own ideas.

“This is not a _____, this is a _____”

After saying the statement, pantomime using the object how you described it in your statement. Remember, there are no right or wrong answers.

Example: I am holding a roll of tape. I would say, “this is not a roll of tape, this is a large, high-powered telescope that lets me see all the stars in the sky.” Then I would hold up the roll of tape to my eye, adjusting it like a lens and looking through it toward the sky.

Students can continue to use their imaginations or you can add a theme to guide the ideas the students come up with. The theme might be a book that the student is reading, an object from a certain time in history, or something you might use in a certain environment (e.g. the ocean). You can also challenge students to use a color or adjectives in their description.

Follow up questions

- What were some of the ideas you came up with?
- How did it feel to improvise, or come up with ideas quickly? Did it get easier to improvise or come up with ideas quickly? Why or why not?
- How did it feel to improvise, or come up with ideas quickly? Did it get easier to improvise or come up with ideas quickly? Why or why not?

ACTIVITY IDEA: SENTENCE AT A TIME STORY

This activity allows kids to a) practice their creativity and b) work on sequencing, word choice, and descriptive details.

Explain that you are going to create a story together, one sentence at a time. The first person starts the sentence with “Once...” After they share one sentence, the next person says a follow-up sentence that connects to and continues the story. This continues until the story finds its natural finish. See an example story on the next page.

Depending on the ages of the kids, it is helpful to set up a few perimeters.

- Invite them to use sequencing words to start each sentence (first, next, then, finally).
- Remind them to think about the parts of a story (beginning, middle, end, character, setting, etc)
- Decide on a setting ahead of time to help focus the story, or decide to focus on something they are learning about.

For middle students

- Challenge them to think about a story with narrative arc (exposition, rising action/conflict, climax, falling action, resolution)
- Focus on a theme, a book character, or on something they are learning about so they can share their knowledge
- Retell a story they know
- Challenge them to tell a story a word at a time (each person can only say ONE word).

Then what?

- Record the story – either on video or by writing it down.
- You can go back and revise it adding more details and clarifying the story structure.
- You could add pictures to make it a book or turn it into a play to perform.
- You can tell another story.

Follow up questions

- Recap the story. What happened? Who were the main characters? What was the setting? Was there a conflict and resolution?
- How did it feel to improvise, or come up with a story without planning? Did it get easier to improvise? Why or why not?

EPISODE 2: DREAMS FOR THE FUTURE

What is a monologue?

A monologue is a section of a play where one character/actor speaks to just the audience. Usually a monologue tells about an internal conflict that the character is having. In playwriting, a monologue is known as a device, meaning it is a technique that playwrights use to make to play interesting and unique. Some of the most famous monologues are from the stage such as the “To be, or not to be” monologue delivered by Hamlet in William Shakespeare’s *Hamlet*. Some plays are made up of a many monologues like in *for colored girls who have considered suicide / when the rainbow is enuf* by Ntozake Shange.

What is a vision board?

A vision board is a collage of words and pictures that represents your dreams and goals for the future, specifically how you want them to feel. This simple activity allows you to visualize what it might look like to reach those dreams and goals. Visualization is a powerful activity for the mind that allows it to believe things are possible. Many athletes use visualization techniques to stay motivated and improve their performance.

ACTIVITY: CREATE A VISION BOARD

A quick google search will bring up a lot of examples of vision boards. Guide students with a prompt to think about – *what do you want (the rest of) the school year to feel like?* What adventures do you want to have? What do you want your life to feel like when you are an adult? Then, invite students to cut out images and words from magazines, draw pictures, write words, or find other objects to include on the vision board. Once they are finished they can write about how their board represents their dreams and goals. They should keep the vision board somewhere where they can see it often.

Follow up questions

- What did you include in your vision board?
- How did it feel to create the board? What was challenging? What was fun?
- How can you use the board to continue to inspire your goals and dreams?



EPISODE 3: COLLABORATION & SELF CARE

How do you learn to collaborate?

Working collaboratively is something we all do every day – sometimes without even thinking about it. Yet, it is also something that we can learn how to do better. We can practice how to work through disagreements and conflicts, how to make sure everyone feels heard, seen, and valued, and have fun. Here are a few activities to practice socially distanced collaboration. (For a definition of collaboration, check out the [Paige and Friends! Glossary](#).)

ACTIVITY IDEA: TWO BY THREE BY BRADFORD

This activity is played in pairs. Have 2 people stand across from each other. Decide who will be Person A and who will be Person B. First, together count back and forth from 1 to 3, alternating who says which number. Person A says 'One', Person B says 'Two,' A says 'Three,' B says 'One,' A says 'Two,' B says 'Three' and so on.

Do this for a minute or so and then pause. Next, instead of saying "One," Person A will create a concise sound and movement to replace the "One." Person A teaches the sound and movement to Person B. Then, add it into the sequence. Person A does the sound/movement, Person B says 'Two,' A says 'Three,' B does the sound/movement, A says 'Two,' B says 'Three' and so on.

Next, instead of saying 'Two,' Person B will create a concise sound and movement to replace the "Two." Try the sequence again - this time with two sound/movements and the number "Three." Finally, working together Person A and B create a concise sound and movement to replace 'Three.'" Now, try the sequence again, this time with three sound/movements.

Then What?

- Use the same structure, but count to 5 or 7, or a higher odd number. How many sound/movements can you create and keep straight?
- Add a theme or topic to focus the sound and movements. For sounds, you could focus on animal sounds or low pitched sounds. For movements, you could focus on animals, or pick an adjective to inspire movement.

Tips!

- Make sure that both players can do the sound/movement safely and successfully.
- If you have multiple pairs they each create their own sound/movements
- You can play as a group of three, but make sure that groups counts to an even number. Otherwise everyone will always have the same number each time.

Follow up questions

- What was easy about this activity? What was challenging?
- How did you work together with me/your partner? How did we/you support each other?

ACTIVITY IDEA: MIRROR

Mirrors is a simple and low-risk activity that invites students to slow down. This activity allows participants to practice focus, responsibility and trust. It is also a great way to practice one of the rules of improvisation - always make your partner look good. If you are working hard to help your partner be successful in the activity and they are doing the same everyone feels good.

You need two people to do this activity. Stand across from each other – at least an arm’s length apart. Decide who will be the leader. The leader will begin by moving, slowly. The other partner will mirror their partner’s movement. The objectives are for the leader to move so that the follower can follow and for the follower to mirror their partner as closely as possible. The goal is for someone else to watch the mirroring and not be able to tell who is leading. Students can move however they want (hint: start with the arms and hands) or they could do simple actions like crushing teething or playing baseball in slow motion. After a little while, switch leaders so that everyone gets to try both roles.

Then what?

- Challenge them to move even slower! Or if they’ve been really slow - move a little faster.
- Challenge yourselves to switch who is leading without communicating in any ways (no using your voice, eyes, gestures, etc.). See if the partners can switch just from being in sync.
- Invite someone else to watch the mirroring and see if they can figure out who is leading. Have them close their eyes before you start so they don’t see the first movement. (But remember to tell them to open them again!)
- Choose different topics to guide the movement - emotions, seasons, environments, math vocabulary, etc.

Tips!

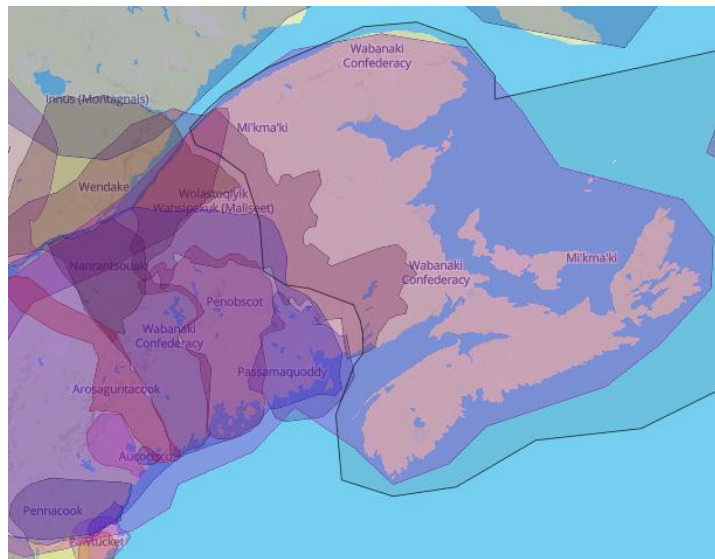
- Remind them to think about the pace of their movement. What pace makes it possible for the partner to mirror?
- Remind them to think about the type of movement. If it requires balance or goes behind their back will the follower be able to mirror it accurately?
- Remind the follower to pay close attention to the leader and do exactly as they do.
- All of these remind students to work on making their partner “look good.”

Follow up questions

- What was easy about Mirrors? What was challenging?
- Did you enjoy leading or following more? Why?
- How did you and your partner work well together to create the illusion of a mirror?

PORTLAND OVATIONS

Founded in 1931, produces dynamic performing arts events including classical music, jazz, opera, dance, theater, and Broadway. We believe that cultural enrichment should be high quality and accessible to all. Ovation collaborates with other nonprofit organizations, education systems, and the business sector to promote lifelong learning while celebrating the power and virtuosity of the performing arts. We bring the exhilaration of the performing arts into our communities with free events as part of Ovation Offstage, connecting artists and audiences. Join us at unexpected “art happenings,” classroom workshops, masterclasses, community discussions, and pre-performance lectures to explore together the relevance and connection of the performing arts to our lives.



Native-Land.ca

LAND ACKNOWLEDGEMENT

Portland Ovation acknowledges that the places where we gather, dance, and sing is ancestral Wabanaki land. We will to pay respect to the Abenaki, Maliseet, Mi'kmaq, Passamaquoddy, Penobscot - and their elders past, present and future.

We can't wait to gather with you all again soon!



Created by Sarah Coleman
 Designed by Katie Day
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We want to know what *you* thought about the performance. You can write your answers below or draw a picture on the back of this page. Thank you!

PERFORMANCE: *PAIGE AND FRIENDS!*

SCHOOL NAME: _____ **TEACHER NAME:** _____ **GRADE:** _____

NAME: _____ May we use your name if we share your comments as promotion? Yes__ No__

What did you enjoy about *Paige and Friends!*? Why?

What was something that you learned, discovered or felt through watching *Paige and Friends!*?

Would you recommend *Paige and Friends!* to others? Why or why not?

What types of performance would you like Portland Oventions to offer in the future? (Feel free to share what type of art you are interested in (theater, dance, music), what cultures you might like to see, what topics the art might connect with, or specific artists.)

MAIL RESPONSES TO: Portland Oventions PO Box 17573 Portland, ME 04112-8573
EMAIL SCANNED RESPONSES TO: offstage@portlandovations.org

Please take a few moments to fill out this survey following your viewing of *Paige and Friends!*. You can also [fill it out online here](#). Your response provides valuable insight on the impact, accessibility, and relevancy of the School-Time Performance Series and will allow us to improve and strengthen the program. Thank you.

PERFORMANCE: *Paige and Friends!*

TEACHER NAME: _____ **GRADE(S) OF STUDENTS:** _____

SCHOOL NAME: _____ **CITY/TOWN:** _____

EMAIL ADDRESS: _____

1. When and how did you share this performance with your students? (e.g. We watched it together in the classroom or students watched it at home on)

2. From your perspective as a teacher, how would you rate *Paige and Friends!*?

Excellent Very Good Good Fair Poor

3. What made this a valuable experience for your students? (If it wasn't, what can we do better?)

4. What made this a valuable experience for your students? (If it wasn't, why not, what can we do better?)

- I wanted my students to experience the performing arts.
- The performance topic fit with my curriculum goals.
- The flexibility of the performance fit our schedule.
- The ticket price was affordable.
- Other (please specify):

5. How did these videos connect to or enhance your curriculum?

6. Did you use the Educators Guide or other virtual resources provided by Portland Oventions before or after watching the videos? Yes No

7. Why or why not?

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8. What improvements could we make to the educational resources to serve you and your classroom better?

8. How would you rate the following components of attending the School-Time Performance?

	Excellent	Very Good	Good	Fair	Poor
Reserving & paying for tickets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Communication about how to access the virtual performance and resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Watching the virtual performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Utilizing the virtual resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. What types of performances would you like to bring your students to in the future? (Feel free to share art forms, topics/themes, specific artists, etc.)?

10. A number of generous individuals and organizations make it possible for Portland Ovation to offer these School-Time Performance tickets at extremely discounted rates. Is there anything you'd like them to know in terms of your experiences or its impact on your students?

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