

# EDUCATORS GUIDE

## LIVING VOICES *HEAR MY VOICE*



Supported by:



L.L.Bean



Bank of America 

## IN THIS GUIDE

3	About the Performance
3	About the Production
4-7	Essential Questions
8	Pre-Performance Lesson Activities
9-10	Post-Performance Lesson Activities
11	Resources
12	Lesson Plans & Local Connections
13	About Portland Ovations
14	Student Response Form
15-16	Teacher Response Form



*Mrs. Stanley McCormick and Mrs. Chas. Parker holding a banner which reads "National Woman Suffrage Association."*

HISTORICAL PHOTOS:  
<http://www.crusadeforthevote.org>

Activities in this guide connect to Common Core State Standards in Reading, Social Studies, Theatre, and Writing.



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

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

## ABOUT THE PERFORMANCE

Jessie Barclay is the daughter of an important political journalist growing up in Washington, DC during the early 1900s. She dreams of being as important to her father as her younger brother Will is but learns from an early age that boys and girls are not considered equal. When Jessie's father's Aunt Charlotte, a longtime suffragist, comes to Washington, she introduces Jessie to the ideas and practices of the suffrage movement. Jessie begins to learn about the history of the women who started the movement, such as Susan B. Anthony and Elizabeth Cady Stanton; the new generation who have continued the fight, like Alice Paul and Lucy Burns; and those who oppose it, including her own family. Despite her parents' and her brother's objections, Jessie soon becomes deeply involved with the National Woman's Party, led by Alice Paul, participating in picket lines and protests, and even being sent to jail for her beliefs and actions. When World War I breaks out, Jessie's brother Will enlists and is sent overseas, where he begins to understand the comparison between the suffragists' fight for democracy at home and the one he stands for as an American soldier abroad. Will's letters home, and his subsequent death at the end of the war as a result of injuries he sustained in battle, forces Mr. and Mrs. Barclay to look differently at Jessie's commitment to gaining her rights. And when the fight for the vote culminates in the Barclay's home state of Tennessee, Jessie finally has her family standing beside her on this pivotal issue. That year, they all cast their votes together.

## ABOUT THE PRODUCTION

Living Voices combines dynamic solo performances with archival film and sound, turning history into a moving and personal journey. Using historical perspectives based on real people and events, the Living Voices technique combines live performance with video, audio, visual aids and discussion. Historical film footage and photographs, blended with audio and presented in synchronization with a solo actor, gives the audience a chance to experience how the world looked, sounded and felt during a significant time in history. For the past 20 years, Living Voices has been harnessing the power of theatre to highlight and inspire social change, encourage learning, honor diversity and build community.



*Photo shows Grand Marshal Mrs. Richard Coke Burleson (center, on horseback) leading suffrage march on March 3, 1913.*

# ESSENTIAL QUESTIONS

Things to know before the performance

## 1. HOW DID THE WOMEN'S SUFFRAGE MOVEMENT BEGIN?

Women officially began their organized struggle for voting rights at the Women's Rights Convention in Seneca Falls, New York in 1848. This gathering inspired other women and men to work for the next 70 years to legalize women's rights. However, the fight for women's rights had been ongoing for many years. According to the National Women's History Museum, "Since the late 18th century women were involved in reform movements such as Jane Addams' settlement house, Margaret Sanger's push for birth control, Dorothea Dix and the reform of treatment of the mentally ill, and African American leaders like Ida B. Wells, who helped found National Association for the Advancement of Colored People (NAACP). They quickly discovered that politicians were unwilling to listen to a group who had no legal voice through voting. Understanding that in order to achieve reform, women needed the right to vote sparked a national movement for change and voting rights."

*See additional resources, including an online timeline, on page 11.*



*The Woman's Rights Convention held at Seneca Falls on July 19th and 20th, 1848. The main question the convention focused on was the "social, civil, and religious conditions of woman."*



*Button worn by supporters of woman suffrage. "Votes for Women" was one of the most popular and recognizable slogans used by members of the woman's suffrage movement.*

# ESSENTIAL QUESTIONS

Things to know before the performance

## 2. WHO WERE THE LEADERS OF THE MOVEMENT?

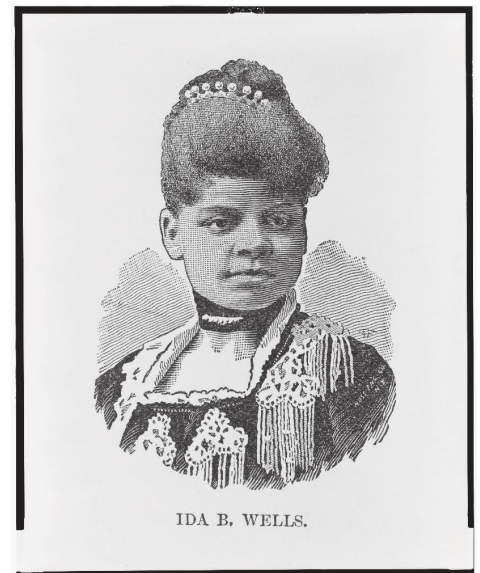
When the Suffrage Movement began in 1848, leaders included Lucretia Mott, Elizabeth Cady Stanton, Frederick Douglass, Lucy Stone, and Sojourner Truth. As the movement grew Alice Paul, Lucy Burns, Inez Milholland and Matilda Joslyn Gage became some of the prominent activists in the campaign. Many African-American women advocated for all women, making sure not to exclude women of color, to ensure the right to vote. Those women included Ida B. Wells-Barnett, Mary Church Terrill (who was the first president of the National Association of Colored Women), and Adella Hunt Logan.

The National Woman Suffrage Association (NWSA) was founded by Elizabeth Cady Stanton and Susan B. Anthony in 1869. The same year, the American Woman Suffrage Association (AWSA) was formed by Lucy Stone, Julia Ward Howe, and Thomas Wentworth Higginson. These two organizations were often at odds with each other. Eventually, Alice Stone Blackwell (the daughter of Lucy Stone), was able to unite the two groups as the National American Woman Suffrage Association in 1890. Its first president was Elizabeth Cady Stanton, followed by Susan B. Anthony, Carrie Chapman Catt, and then Anna Howard Shaw. Catt became president again in 1915 and served through 1920, when the 19th Amendment was ratified.

As Jessie shares in *Hear My Voice*, the movement would not have been possible without the the thousands of women, and men, who supported the campaign through volunteering to handing out fliers to marching in the parades to talking with those in their community about this important issue.



*Elizabeth Cady Stanton  
& Susan B. Anthony*



IDA B. WELLS.

*Ida B. Wells*

# ESSENTIAL QUESTIONS

Things to know before the performance

## 3. WHAT IS THE 19TH AMENDMENT?

The 19th Amendment is an amendment to the United States Constitution. It was passed by Congress on June 4, 1919 and ratified on August 18, 1920. In order to add an amendment to the Constitution, the law first had to be passed by Congress and then at least 36 states were required to ratify it. Tennessee was the 36th state to secure ratification. Maine was the 19th state to ratify the amendment – doing so on November 5, 1919.

The 19th Amendment states, “The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex. Congress shall have power to enforce this article by appropriate legislation.” However, African-American, Native American and Latina women were still denied the right to vote in 1920 due to a number of loop-holes in state laws enforced by male leadership. For example, in order to vote voters were required to pass literacy tests and pay a poll tax. Since education and the access to earn income were often denied to these women they still were not guaranteed the right to vote. Furthermore, Native Americans were not legally considered citizens of the United States until 1924 and even then many states denied that population the right to vote. Today, there are still many people who cannot vote in federal elections. In most states, inmates or people convicted of felonies are no longer allowed to vote. Furthermore, there remain many barriers that make it challenging for people, especially those of minority groups, to easily and safely vote.



*Photograph shows parade and enormous crowd on Pennsylvania Ave. looking toward Capitol past old Post Office. 1913*

## 4. WHY IS VOTING IMPORTANT?

Voting is the method through which a group makes collective decisions. In the case of the United States, we make decisions about our laws and leaders through voting. The first Tuesday of November is an annual voting day, and then there are other dates throughout the year that are determined at the state level. This year Maine has 3 voting days – March 3rd (Presidential Primary and Special State Referendum Election), June 9 (State Primary Election) and November 3 (Presidential Election). Voting is important because it is the way citizens are able to share their opinions and beliefs on how the government should work for the people of the United States.

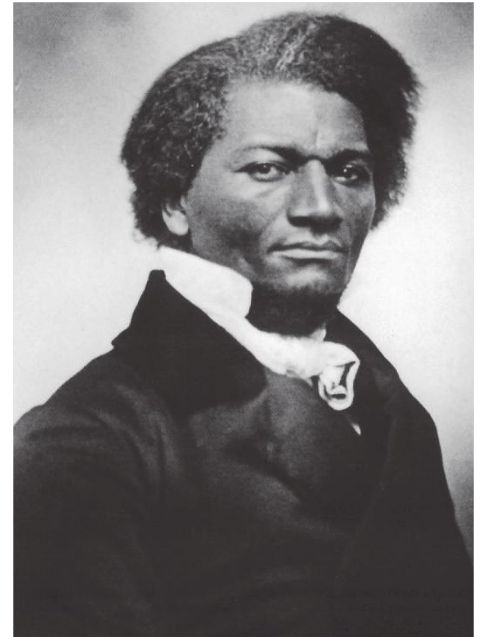
# ESSENTIAL QUESTIONS

Things to know before the performance

## 5. HOW WERE MEN A PART OF THE SUFFRAGE MOVEMENT?

Lauriane Lebrun (Turning Point Suffragist Memorial Association), writes “As members of a privileged group, men had the advantage of being influential and respected in most areas, especially at the polls and in government. While some used this against the suffragists, others reasoned that giving women the vote was the right thing to do. Many helped support the movement by writing, speaking, and voting in favor of suffrage, signing petitions, and funding projects.”

No matter how tirelessly suffragists advocated, it was only the men in Congress and state governments that could share the right to vote with all people. One of the most prominent male supporters of the movement was abolitionist, Frederick Douglass. In 1848, when Elizabeth Cady Stanton was criticized for her plan to read the Declaration of Sentiments at the Seneca Falls Women’s Rights Convention only Douglass supported her, writing after the convention, “All that distinguishes man as an intelligent and accountable being, is equally true of woman; and if that government is only just which governs by the free consent of the governed, there can be no reason in the world for denying to woman the exercise of the elective franchise, or a hand in making and administering the laws of the land. Our doctrine is, that ‘Right is of no sex.’”



*Frederick Douglass*

## 6. WHY DOES THIS STORY MATTER?

“Each time a girl opens a book and find a womanless history, she learns she is worth less.”  
– Myra Pollack, Sander, Author & Researcher.

At the same time, a boy learns the same thing – that women and girls are worth less. It is important to understand what stories and perspectives are not a part of our history textbooks and to interrogate whether we are learning the entire story, or just one person’s perspective on it.

You can learn more about the research around the presence of women in U.S. Social Studies curriculums here: <https://www.womenshistory.org/social-studies-standards>.

## PRE-PERFORMANCE LESSON ACTIVITIES

Ideas for lesson activities that expand on the essential questions, topics, and themes

### EXPLORE THE TIMELINE

Share the National Women's History Museum's Crusade for the Vote timeline with students. As they move through the timeline ask them to write down at least three questions that they have about what they learn. They can use the resources provided on page 11 to discover more information about their questions.



*Social Studies Standards: Civics and Government 2 (F1), History 1 (F2, D2)*

### WHAT HAVE YOU STOOD UP FOR?

In the play, Jessie stands up for something that she believes in, even though her parents do not agree with her. Invite your students to write one page about something they have stood up. Encourage them to think about why they stood up for it, how other people reacted, and how those reactions impacted their actions.



*Anchor Standards for Writing: Text Types and Purpose (3),  
Production and Distribution of Writing (4)*

### POWER IN YOUR POSE

During the Suffrage Movement women put their bodies out on the streets in protest of their inability to vote. This made them feel both vulnerable and powerful. Invite students to think about and show how their body is powerful using a drama-based strategy called Sculptor/Clay. Begin by asking students, how do sculptors make meaning through their art form? Let them know that they will work like sculptors to express their thinking. Have each student find a partner and stand across from them. One person will start as the sculptor and the other as clay. There are two ways to sculpt – having the sculptor show the pose and the clay mirror it or having the sculptor gently move the clay's body to the correct pose, with the clay's permission. Give students different words to show – power, freedom, equal rights, etc. – and have them switch back and forth between sculptor and clay. After each sculptor finished, have the sculptures remain frozen and the sculptors walk about their newly created gallery. Invite sculptors to describe what they see and make inferences and connections between the sculptures and the word. Reflect by asking students a few questions. How did it feel different to be the sculptor or clay? Which did you prefer, and why? Sculptures, what did you notice about how the sculptures were shaped to show these different words? Clay, how did it feel to embody the pose? Did you feel powerful, free, etc?

For more information on Sculpture/Clay see:

<https://dbp.theatredance.utexas.edu/content/sculptorclay>



*Social Studies Standards: History 1 (F2, D2)  
Visual & Performing Arts Standards (Theatre): B1, B2, C1, E5*

# POST-PERFORMANCE LESSON ACTIVITIES

Ideas for lesson activities that expand on the essential questions, topics, and themes

## REFLECTION QUESTIONS

Use these questions to reflect on students' experiences attending Living Voices: *Hear My Voice*. Feel free to modify the complexity of the question for your grade level.

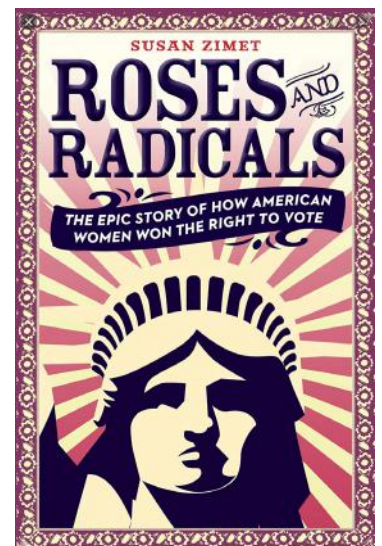
1. Think back to the performance. Take a moment to visualize what you watched. What do you remember most about the story? How did it make you feel?
2. Jessie talks about the gender roles expected of her because she was female, do you think those expectations of women still exist today? What expectations about your behavior, emotions, or goals are expected of you based on your gender? How can we work toward not having expectations about people based on their gender?
3. What tactics did suffragettes use to persuade government officials to change the suffrage laws? Were these tactics always effective?
4. How did World War I impact the general public's perception of women and therefore their campaign for the right to vote?

## ROSES AND RADICALS

Read the book *Roses and Radicals: The Epic Story of How American Women Won the Right to Vote*, which each student received. Invite students to select one of the figures from the story. Have them present their understanding about that person in the form of a Role on the Wall poster. A Role on the Wall poster shows a character represented in the form of an outline of a person or a head. On the inside of the figure is written what the character thinks or feels about or values, on the outside, how they appear or how others perceive them.

For more information on Role on the Wall see:

<https://dbp.theatredance.utexas.edu/content/role-wall-0>



**Social Studies Standards: Civics and Government 2 (F1), History 1 (F2, D2)**

**Anchor Standards for Reading: Key Ideas and Details 1, 3, Integration and Knowledge and Ideas 7**

# POST-PERFORMANCE LESSON ACTIVITIES

Ideas for lesson activities that expand on the essential questions, topics, and themes

## WHAT HAVE YOU STOOD UP FOR?

Return to the piece that students wrote prior to the performance. In their revision, challenge them to turn their narrative into a monologue. What other details do they need to add to make the story more active and compelling? Once they have revised it into a monologue have them work in pairs to practice delivering the monologue.



*Writing: Text Types and Purposes (3), Production and Distribution of Writing (4)  
Visual & Performing Arts Standards (Theatre): B1, C1*

## MOVEMENTS AND THEIR IMPACT

- Compare/contrast the women's suffrage movement with another social/political movement in the United States (such as the Farm Worker's Movement, the Red Power Movement, anti-war movements, the Disability Rights Movement, the Reproductive Justice Movement, LGBTQ movements, environmental movements, etc.)
- Compare/contrast the women's suffrage movement with other women's rights movements around the world.
- Compare/contrast the movement with another social/political movement in another country (such as the Umbrella Movement in Hong Kong; Anti-Apartheid in South Africa, Arab Spring in Middle East/North Africa, the Cultural Revolution in China, etc.)



*Social Studies Standards: History 1 (F1, F2, D1, D2)*

## TWO LINES TALKING

Have a discussion recalling the different characters in the play, what each character wanted, and how that did or did not change over the course of the story. Next, have students form two lines facing each other so that each student has a partner. (If there is an uneven number the teacher can play or the students can work in a group of three). Have one line be Jessie and the other line be another character in the play. Choose a moment in the story where they might have a disagreement. On "action," have the students improvise as those characters trying to convince the other character to see their point of view. The objective is to

- a) share the point of view of the character and
- b) LISTEN to the other character's perspective and react to it as that character might based on their relationship with each other.

Repeat by switching role or changing characters. Reflect by asking students what did it feel like to embody one of the characters? Were you able to listen to your scene partners thoughts as your character? What did you discover during this activity?



*Reading Standards: Craft and Structure 6  
Visual & Performing Arts Standards (Theatre): B2, B3, E5*

# RESOURCES

National Women's History Museum: <https://www.womenshistory.org/>

Crusade for the Vote: <http://www.crusadeforthevote.org/> (resources from the National Women's History Museum)

## HOW DID THE WOMEN'S SUFFRAGE MOVEMENT BEGIN?

- "Suffrage Movement Timeline." History of U.S. Woman's Suffrage, [www.crusadeforthevote.org/timeline](http://www.crusadeforthevote.org/timeline).
- Lewis, Jone Johnson. "International Woman Suffrage: A Timeline of Winning the Vote for Women." ThoughtCo, ThoughtCo, [www.thoughtco.com/international-woman-suffrage-timeline-3530479](http://www.thoughtco.com/international-woman-suffrage-timeline-3530479).
- "Woman Suffrage and the 19th Amendment." National Archives and Records Administration, National Archives and Records Administration, [www.archives.gov/education/lessons/woman-suffrage](http://www.archives.gov/education/lessons/woman-suffrage). (Click "Additional Background Information")
- "The Declaration of Sentiments and Resolution." National Women's History Museum, [www.womenshistory.org/resources/primary-source/declaration-sentiments-and-resolution](http://www.womenshistory.org/resources/primary-source/declaration-sentiments-and-resolution).
- "Women Leading the Way." National Women's History Museum, [www.womenshistory.org/women-leading-way](http://www.womenshistory.org/women-leading-way).

## THE SUFFRAGE MOVEMENT IN MAINE

- Resource Packet: "Women's Long Road." Maine State Museum, <https://mainestatemuseum.org/wp-content/uploads/2019/11/Introduction-to-Maine-Women%E2%80%99s-Suffrage.pdf>
- Maine Memory Network. "Suffrage in Maine." Maine Historical Society, <https://www.mainememory.net/bin/Features?fn=13&fmt=list&n=1&supst=Exhibits&mr=all>
- Gass, Anne B. Voting down the Rose: Florence Brooks Whitehouse & Maine's Fight for Woman Suffrage. Maine Authors Publishing, 2014. <https://www.florencebrookswwhitehouse.com/bio>
- "Maine and the 19th Amendment (U.S. National Park Service)." National Parks Service, U.S. Department of the Interior, [www.nps.gov/articles/maine-and-the-19th-amendment.htm](http://www.nps.gov/articles/maine-and-the-19th-amendment.htm).

## WHO WERE THE LEADERS OF THE SUFFRAGE MOVEMENT?

- "Biographies." National Women's History Museum, [www.womenshistory.org/students-and-educators/biographies](http://www.womenshistory.org/students-and-educators/biographies).

## WHY IS VOTING IMPORTANT?

- Montanaro, Domenico. "Why Every Vote Matters - The Elections Decided By A Single Vote (Or A Little More)." NPR, NPR, 3 Nov. 2018, [www.npr.org/2018/11/03/663709392/why-every-vote-matters-the-elections-decided-by-a-single-vote-or-a-little-more](http://www.npr.org/2018/11/03/663709392/why-every-vote-matters-the-elections-decided-by-a-single-vote-or-a-little-more).
- Jeunesse, Marilyn La. "Why Young People Should Vote." Teen Vogue, Teen Vogue, 31 Oct. 2018, [www.teen-vogue.com/story/why-young-people-should-vote](http://www.teen-vogue.com/story/why-young-people-should-vote).

## LESSON PLANS

Below is a list of a few lesson plans focused on the Suffrage Movement that range from 15 minutes to 7 class periods. Many of these links also provide primary sources.

- **“Educational Resources.” History of U.S. Woman’s Suffrage, National Women’s History Museum,** [www.crusadeforthevote.org/educational-resources](http://www.crusadeforthevote.org/educational-resources).
- **Jones, Helen Elaine. “The Path to Women’s Suffrage: Westward Expansion to the Nineteenth Amendment Ratified” National Women’s History Museum,** [www.womenshistory.org/resources/lesson-plan/path-womens-suffrage](http://www.womenshistory.org/resources/lesson-plan/path-womens-suffrage).
- **“Women’s Rights.” DocsTeach, National Archives,** [www.docsteach.org/topics/women](http://www.docsteach.org/topics/women).

## LOCAL CONNECTIONS

- **Maine Suffrage Centennial:** <https://www.mainesuffragecentennial.org/>
- **A Company of Girls:** <https://www.acompanyofgirls.org/>
- **Girls Rock! (Maine Academy of Modern Music):** <https://www.maineacademyofmodernmusic.org/girlsrock>
- **Maine Girls (2017 documentary):** <https://www.imdb.com/title/tt5831756/> (available on Kanopy)
- **Girls on the Run – Maine:** <https://www.girlsontherunmaine.org/>
- **Hardy Girls Healthy Women:** <https://hghw.org/>
- **Girl Scouts of Maine:** <http://www.girlscoutsofmaine.org/>
- **Girls Engineer Maine (GEM):** <https://umaine.edu/gem/>
- **Maine Women’s Lobby:** <https://mainewomen.org/mwl/>
- **Maine Women’s Fund:** <https://www.mainewomensfund.org/>



## 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. Oventions 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 Oventions 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.

## THEATER ETIQUETTE

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 your students enjoy the show, invite them to 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? How many can you name?
- What kind of responses might an audience give to different types of performances?
- 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 is designed to magnify sound and even the smallest whispers or paper rustling can be heard throughout the auditorium. Each person is a part of a community of audience members and we all work together to create your theater experience.*

## LAND ACKNOWLEDGEMENT

Portland Oventions 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.



Created by Sarah Coleman  
Additional information provided by  
Living Voices  
Designed by Katie Day  
© Portland Oventions 2020

---

We want to know what *you* thought about the performance you watched! You may write and/or draw pictures.

PERFORMANCE: Living Voices: *Hear My Voice* – March 26, 2020

SCHOOL NAME: \_\_\_\_\_ TEACHER NAME: \_\_\_\_\_

YOUR NAME: \_\_\_\_\_ GRADE: \_\_\_\_\_

---

What did you really like about the performance? Why did you like that part?

---

---

---

---

---

---

What was something that you learned, discovered or felt during the performance?

---

---

---

What would you like to tell other students about the performance?

---

---

---

Please print your name below to give Portland Oventions permission to use your comments in future promotions. Thank you!

---

Print Your Name Here

**MAIL RESPONSES TO:** Oventions Offstage 50 Monument Sq, 2<sup>nd</sup> Fl. Portland, ME 04101

**EMAIL SCANNED RESPONSES TO:** [offstage@portlandovations.org](mailto:offstage@portlandovations.org)

Please take a few moments to fill out and return this form after the performance. Your response to our School-Time Performance Series helps us plan for the future. Feel free to include any comments from class discussion or activities related to the performance as well!

**PERFORMANCE:** Living Voices: *Hear My Voice* – March 26, 2020

**TEACHER NAME:** \_\_\_\_\_ **GRADE(S) OF STUDENTS:** \_\_\_\_\_

**SCHOOL NAME:** \_\_\_\_\_ **CITY/TOWN:** \_\_\_\_\_

**EMAIL ADDRESS:** \_\_\_\_\_

**1. From your perspective as a teacher, how would you rate the performance? Please select one.**

- ☐ Excellent    ☐ Very Good    ☐ Good    ☐ Fair    ☐ Poor

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

**3. What was your primary reason for choosing to bring your student to Living Voices: *Hear My Voice*? Please select one.**

- ☐ I wanted my students to experience a live performance  
☐ The performance fits with my curriculum goals.  
☐ The date and time of the performance fit our schedule.  
☐ The ticket price is affordable.  
☐ Other (please specify):

**4. How did this live performance connect to or enhance your curriculum?**

**5. Did you use the Educator Guide before or after attending the performance?**

- ☐ Yes    ☐ No

**6. Why or why not?**

**7. What improvements could we make to the Educators Guide to serve you and your classroom better?**

**MAIL RESPONSES TO:** Ovation Offstage 50 Monument Sq, 2<sup>nd</sup> Fl. Portland, ME 04101

**EMAIL SCANNED RESPONSES TO:** offstage@portlandovations.org

**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 the day of the performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arrival at the venue	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Departure from the venue	<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 Oventions 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?**

**MAIL RESPONSES TO:** Oventions Offstage 50 Monument Sq, 2<sup>nd</sup> Fl. Portland, ME 04101

**EMAIL SCANNED RESPONSES TO:** [offstage@portlandovations.org](mailto:offstage@portlandovations.org)