



# EDUCATORS GUIDE

## *Cartography*



This guide is geared toward teachers of grades 7-12.

Supported by:



Francis Hollis Brain  
Foundation Fund



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## About This Guide

Use this guide to help your students anticipate, investigate, and reflect upon your live performance experience. This guide is geared toward teachers of grades 7 - 12.

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### LEARNING CONNECTIONS

- Visual + Performing Arts (Theater, Dance)
- English Language Arts (Speaking and Listening, Writing, Poetry)
- Social Studies (Geography, Civics & Government, History of Migration and Displacement)
- Social Emotional Learning (Self-Awareness, Relationship Skills, Social Awareness, Identity Development)
- 21st Century Skills (Critical Thinking, Creativity, Collaboration, Communication)

A note about Learning Standards. The great thing about the arts is that they can often evolve to meet their context. That means that many of the activities shared are flexible to a lot of different Learning Standards depending on how you choose to frame them in your class. We know that you all are experts on the learning expectations for your students and so we invite you to modify the specific context or frame for these activities as they fit your classroom.

#### COMMON CORE STATE STANDARDS ICON KEY



**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.

## Introducing the Performance

*CARTOGRAPHY* is a 60 minute multi-camera recording of the performance. The video is closed captioned. If you cannot watch the video all at once we suggest pausing at around 33 minutes, after the lifeboat sequence.

Before you watch the videos it is helpful to introduce the performance, the form and the creators to students. We suggest you use the resources in About the Performance and the Before the Performance sections to prepare your students.

Content warning: This play covers topics of migration and displacement from home. It does not cover any graphic experiences of migration. Please share this with students ahead of time and make space for students who may have similar experience to take care of themselves.

**\*\*Around 53 minutes the performers will invite students to take their phones out. This interactive component is not available for your students since it is not being watched live. They can observe the map being created and think about their own histories of migration. To expand on this moment you can use the What are the Histories of Migration in Your Classroom activity on page 12.**



## About the Performance

Inflatable rafts on the Mediterranean. Dark holds of cargo trucks. Family photos hidden carefully in a backpack. Hear the stories of young refugees when *CARTOGRAPHY* asks what part we play in the lives of young people who set out into the unsure waters of their futures. In this multimedia theatrical work, witness a world alive with movement and migration as the effects of climate change, war and poverty give shape to where we have come from and where we are going.

*CARTOGRAPHY* is a devised documentary theater piece created by Kaneza Schaal and Christopher Myers. It combines a number of stories in vignettes to share about a larger experience. The play took form after Schaal and Myers spent time working with young refugees and migrants in Munich, Germany. Their goal was to bring these young people's experiences of migration to the broader population through theater. Theater is a unique format to do this because it involves live performers onstage along with scenic, lighting, costume, sound, and multimedia design to expand the storytelling. You are watching a recording of the performance that was filmed in front of an audience of students in Cleveland, Ohio.

### Creators and Cast

**KANEZA SCHAAL** (Co-Creator) is a New York City based artist working in theater, opera, and film. She has won many prestigious awards including being named a 2021 Guggenheim Fellow. Schaal is an Arts-in-Education advocate. Her work at the International Children's Book Library in Munich, Germany with young asylum seekers to address migration and storytelling led to the creation of *CARTOGRAPHY*.

**CHRISTOPHER MYERS** (Co-Creator) the new creative director behind Random House's Make Me a World imprint, is a widely acclaimed author and illustrator, as well as a versatile artist whose fine art has been exhibited at numerous national and international museums and galleries.

**JANICE AMAYA** (Performer) is a Salvadoran-American actor, oral historian, and a founding member of The Hummm.

**NOOR HAMDY** (Performer) is a New York-based actor originally from Chicago who loves involving himself in work that focuses on Middle Eastern people and their diaspora.

**VICTORIA NASSIF** (Performer) is a performer who has appeared in everything from brand new plays to Shakespeare.

**MALAIKA UWAMAHORO** (Performer) is an actress, poet and activist, born in Rwanda and who now resides in Portland, Maine.



## Essential Questions

### What does “cartography” mean?

Cartography is the art and science of graphically representing a location or area on a flat surface. The result is a map or a chart. Symbols are used to represent places or landscapes and they are drawn to scale so that users can navigate and understand distance. Maps often have a focus – defining political boundaries and city locations, showing roads for transportation, of illustrating the topography of a location. Many people assume that maps are fact and show the world exactly as it is, but in actuality they reflect the perspectives of the map creators. A map can also be used metaphorically. For example, you could create a map of your heart illustrating the people, places, and things that live in it.

### What are the elements of theatrical design?

The scenic, sound, lighting, projections, and costume design for the play are as much a part of the storytelling as the words and movement performed by the actors. Everything you see onstage was intentionally designed by the designers to help tell the story in deeper ways.

**Scenic Design:** These are all the elements that you see onstage from the floor to the walls to the furniture to any props (objects actors use). The set design is the audience's first look into the world of the play.

**Lighting Design:** This is all the light (or lack of light) that you see on stage. Lighting design adds mood and texture to the play. It also helps guide audiences where to look.

**Costume Design:** Costume Design tells the story of each character through clothing. It lets the audience know when and where the actor is. The costume designer also has to take into consideration what physical activity the actor might have to do during the play.

**Sound Design:** Sound Designers create the sounds and music that you hear in addition to the actors' voices. This might be recorded or live. A certain sound effect or song might be included in the script, otherwise it is added to create mood and help strengthen the storytelling.

**Multimedia Design:** Multimedia Design is also called Projection Design. This designer works in digital images – designing video or images that are projected onto the stage during the performance to create environments and atmosphere. In *CARTOGRAPHY*, these images are projected directly onto different parts of the set.

In *CARTOGRAPHY*, whenever the ocean is projected during the live performance they utilize sound-sensory moving projection. You can learn more about this part of the production [in this video](#).



## What is devised documentary theater?

**Devised theater** is a form of collaborative theatre making or playbuilding. It might start with a few co-creators who bring a variety of different theater skills to the room (director, performer, playwright, sound designer, musician, etc). Often times a devised piece uses a theme, text, object or event as inspiration. From here the artists work together to co-create a play. Devised theater often is non-linear and vignette based and includes movement, dance, and/or music as an integral part of the play. Wooster Group, Elevator Repair Service, SIT Company, and Rude Mechs are examples of some theater companies that create predominately devised work. Youth theater programs often created devised work as well – this allows young people to share stories about issues and events that are relevant to them through a variety of different perspectives.

**Documentary theater** is created through the actual words spoken by real people. These words may be gathered through recorded interviews or events, or through journalistic accounts of circumstances. Documentary theater often focuses around an event or an issue. Examples of documentary theater include *The Laramie Project* (2000) which recounts the murder of gay college student Matthew Shepard based on interviews with people in Laramie, Wyoming. *Fires in the Mirror* (1993) and [Notes from the Field](#) (2015) both by Anna Deave and Smith are exclusively verbatim interviews with a variety of different individuals connected to the same event or issue. *Fires in the Mirror* explores the Crown Heights riot in August 1991 from the perspective of Jewish and Black community members. *Notes from the Field* interrogates the school to prison pipeline using interviews with teachers, students, policy makers, and more.

*CARTOGRAPHY* uses a combination of these two styles and is known as devised documentary theater. The play was not written by one person, nor does it have a plot-driven narrative. Using factual material and interviews the performers, director and playwright worked together to create the story. The playwright brought it all together into a playscript, the actors and director went into rehearsal to finalize the blocking (where actors move onstage) and along the way everyone collaborated with scenic, costume, sound, lighting and multi-media designers to bring it to the performance you see today.



## What is the history of human migration?

Human migration, the movement of people from one place to another, has been occurring for thousands of years. There are a variety of different reasons that humans migrate, but most are rooted in the need to survive and thrive as human beings. These reasons for movement are categorized as push factors and pull factors. **Push factors** are reasons someone or a group of people would leave a place and **pull factors** are the forces that draw people to a different place. Push factors might include leaving a place because there isn't enough food, because someone is facing religious persecution, because of war, or because of an extreme weather event such as a hurricane. Pull factors might include a safer place to live, more work opportunities, or a different climate.

Examining the history of the United States, we have many circumstances of human migration. Here are a few.

- Beginning in 1619, the Atlantic Slave Trade forced millions of enslaved people to migrate from Africa to the Americas.
- The Indian Removal Act of 1830 forced Cherokee, Creek, Chickasaw, Seminole, and Choctaw tribes and people to move from the Southeast part of the United States to Oklahoma.
- Starting in the mid-1800s, thousands of Irish Catholics immigrated from Ireland to the United States to escape the potato famine and religious persecution.
- From the 1880s to the 1920s, millions of European immigrants came to America through Ellis Island in search of the "American Dream," a promise of economic opportunity and democracy.
- Between 1916 and 1970, millions of African-Americans relocated from the south to cities in the North, Midwest and West to escape Jim Crow laws and seek out more economic opportunities and freedom.
- Since 1948, the United States has had laws allowing refugees to apply to come to the United States through avenues separate from immigration laws. Since then, many different groups of people have migrated to the United States (and other countries).

Where in current events do you see examples of human migration? What are the push and pull factors connected to these examples? What are the push and pull factors that the characters in *CARTOGRAPHY* share?

For more resources search "human migration" in [National Geographic Education's Resource library](#) or if you are teaching about the Atlantic Slave Trade check out [Atlantic Black Box's Resources for Educators](#).

## BEFORE THE PERFORMANCE

### Glossary

Share these words with students prior to the performance so that they have an understanding of the words unique to migration stories.

**Asylum Seeker:** A refugee who requests international protection and official permission to stay in a country after arriving there.

**Diaspora:** The movement, migration or scattering of a group of people away from an established or ancestral homeland.

**Emigrant:** A person who moves away from a country of birth to another country.

**Identity:** How we perceive ourselves and others, and how we form and apply ideas about who we are.

**ID:** short for “identification,” refers to papers that prove a person’s identity

**Immigrant:** A person who moves to a new country from their country of birth.

**Internal Migration:** The pattern of movement within one country— from the countryside to the city, for example.

**Migrant:** A person who leaves their home country for reasons unrelated to war, persecution and violence, such as escaping a natural disaster or searching for better economic opportunity.

**Migration:** The movement of people away from their place of residence, across a state or international border or within a country.

**Passport:** A government-issued document that verifies a person’s citizenship in a specific country.

**Refugee:** A person forced to flee their country due to conditions such as persecution, war and violence; it is often unsafe for them to return home.

**Resilience:** The ability to withstand, adjust and recover from challenging circumstances.

**Undocumented Immigrant:** A person who resides in a country without official government permission or valid legal documentation.

**Visa:** An official document that allows a person to visit or stay in a foreign country for an extended period of time.



## Pre-Performance Discussion Questions

In addition to sharing background about the performance, you can have a discussion about some of the topics and themes of the performance ahead of time. This can help to deepen student's connection to the play.

- What does “home” mean to you? How do you define “home”? How do you and your classmates have similar and different definitions of home?
- What does it mean to migrate? What are the reasons (social, political and economic) that caused migrations in the past and present?
- Based on the play's title and the short description, what can you infer about the themes of the performance?
- Imagine that you had to tell a story about someone else's life? What would be important to think about when telling someone's story? What kind of research would you do? How would you tell that story? Whose story would you like to tell?

## What to Look for When You Watch

Theater is not just about the words that are said, but how they are said and how the performers bodies move onstage and interact with other performers using non-verbal communication. Theatrical design (sets, costumes, props, sound, and lighting) also add other layers of storytelling through visual and auditory means. With this in mind, as you are watching the performance, notice:

- the scenery and props. What are they? How are they used? How do they connect to and help tell the story?
- the lighting design. When is it dark and when is it light onstage? How does the lighting impact the moment you are watching?
- the sound design. What do you hear? When is it used? How does it create different moods throughout the play?
- the actors. How do they move their bodies? Where do they move onstage? How does their movement help to strengthen the words they are saying?



## ACTIVITY: Object Metaphor

Objects often hold more meaning than meets the eye. We all have objects that we treasure because they represent someone or something near and dear to us. In *CARTOGRAPHY*, the characters recall physical objects that they brought with them when they left home and their irreplaceable value and meaning. This activity invites your students to practice flexible and metaphorical thinking while making comparisons.

Gather a few random objects from your classroom or home (tape dispenser, marker, ruler, whisk, candle, etc.). The more random the better. (You can also invited students to bring in an object but do not tell them what they will be doing with it ahead of time.) Make sure that you have more objects than students. Lay out the objects for all to see and take a minute for the students to look at the objects (in silence). Then invite them to pick up one of the objects. They should have the object in hand before you give the following instructions. Tell them they are going to describe the object and then share how the object represents a part of who they are. Remind them first to describe their object - What do you see? They should share only facts about the object - its color, shape, size, texture, smell. Challenge them to give as much description as possible. Then, ask them how this object might represent who they are. If they are stuck, invite them to pull form description they gave. Reflect using the following questions. How did you first feel when you first picked an object? How did you feel as you listened to others share their comparisons? Why do we use metaphors? Be on the lookout for the use of metaphors connected to identity in *CARTOGRAPHY*.

For more information on this activity check out a more detailed description here: [https://portlandovations.org/wp-content/uploads/2021/08/FY20\\_Oventions\\_Arts-Integration\\_Object-Metaphor\\_V2.pdf](https://portlandovations.org/wp-content/uploads/2021/08/FY20_Oventions_Arts-Integration_Object-Metaphor_V2.pdf)

**EXPAND** on this activity by inviting students to turn their analysis into either a piece of writing or visual artwork. Invite them to think about how self-reflection is an important part of being in community with others.



## AFTER THE PERFORMANCE

### Capture Your Thoughts

Directly after watching the performance, invite students to fill out the handout on page 16. This will allow them to return to those thoughts for future discussions about the piece. Feel free to add questions that connect to the topics and themes of your classroom, or any of the Discussion Questions below.

### Post-Performance Discussion Questions

Separate from the Capture Your Thoughts handout, students can reflect on the performance with any of these discussion questions.

1. Was there a story? What was it about? Where did it take place?
2. Who were the characters and what were their relationships to each other? What were they in search of? Did they find it?
3. What were your favorite parts of the show? What moments of the play stuck with you?
4. What objects (props, set pieces) did you see onstage? How were they used? What did they remind you of?
5. What different production elements (music, lighting, costumes, set, etc.) did you notice in the show? How did the sound, lighting and multimedia design impact your experience of the play?
6. How did the show make you feel?
7. What are some of the challenges refugee and asylee seekers might face based on the stories you heard throughout the play?
8. What causes people to migrate? How are these factors discussed in the play?
9. One of the characters explains that changing places changes people. In what ways were the characters changed through the process of migration?
10. At one point, a character says: "So they want a story? ... We may not have much, but we have those." How do the characters use stories to make sense of what is happening to them?
11. Who counts as a family member? Who do you count as a family member and why? What is your personal definition of family?
12. One of the characters speaks about having "wings." What would you do with your wings? Who have you invented yourself to be? What would you like to invent yourself to be?
13. One of the characters discusses the "fences" she has encountered in her and her family's history. How does she use fences as a metaphor for the challenges and barriers in her life? What are the fences in your own life that you would like to tear down?
14. Based on what you saw, what do you think the message of *CARTOGRAPHY* is? What do the authors and performers want us to know?
15. *CARTOGRAPHY*'s script was based on interviews with immigrants and refugees. How did the director, writer and performers choose to represent real people's stories in the show?

## ACTIVITY: What are the histories of migration in your classroom?

Using the map linked below invite students to track their own migration histories. You can set up the time frame - in their lifetime or extending back generations. They might need to check in with others in their lives to gather more information. Once they've completed their individual maps, combine everyone's maps together on a larger map or use My Maps through Google Maps creating a route for each student. (If a student is unsure of their history, they could map the history of someone else or be responsible for combining the maps.) Once everyone has had the chance to look at the class map, invite students to discuss in pairs or small groups what stories, traditions, languages, or other cultural traits they carry along from their different migration routes and stops. Or, if you have discussed causes and effects of migration, invite students to examine how their histories of migration are connected to larger historical moments of migration.



[Printable world map](#)

## ACTIVITY: Mapping Geographies

This theatre game is great to use either before or after the performance. In a large space without furniture, or outside, set up the space as a map of the world, then set up the cardinal directions so that students can orient themselves. Mark that the center of the space is where you all are right now. Knowing that invite students to stand in spaces on the map based on the prompt. *Where are you from? Where do you most want to travel to? Where do you call home?* After each prompt invite students to one by one call out where they are standing. Take a few moments to all look around and see where others are. You can also return to this activity during other curriculum moments that involve mapping. You can invite students to participate in the map as themselves, as historical figures, or as groups of people.



## ACTIVITY: Gestures of Home

Move through the Mapping Geographies activity above ending with "Where do you call home?" After students name where they are invite them to come up with a gesture that represents that home to them. It could represent a way they feel there or something that they do in that place. After they create them put them into pairs and teach their gesture to their partners. Then put the pairs into groups of four and teach each other gestures. At this point every student should know four gestures. Once they have learned all four, challenge them to put them in an order to share them out with the class. Everyone should do all of the gestures. They can go in whatever order, and they can repeat them if they want to. Share them out with the class and invite the class to reflect using the following questions. What gestures did you see? How did others represent home? What is your definition of home? How does it connect to the definitions of home that the characters in *CARTOGRAPHY* shared?



## ACTIVITY: Migration is Now

*CARTOGRAPHY* takes place in the present – and culturally around the world we have many migration crises. For example, as this Guide is going to print [Afghan refugees are arriving in Maine](#) and there are [thousands of Haitian immigrants at the border between Mexico and U.S.](#) Have students do news searches to learn about current refugee and immigration issues in Maine, the United States, and around the world. If you have time for a longer unit, challenge students to share their research through **monologues**. A monologue is a dramatic device where one character shares their thoughts, emotions, secrets, desires, or tries to solve a problem or answer a question in the present moment. They can create a character based off their research. What is the story that that character needs to tell? Challenge them to tell that story in 250 words or less.



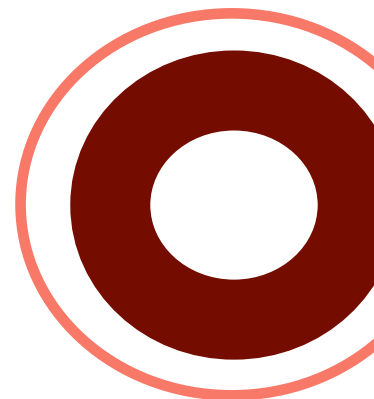
For workshops on monologues reach out to Portland Oventions at [offstage@portlandovations.org](mailto:offstage@portlandovations.org) or check out: [https://www.theatrefolk.com/distance\\_learning/Monologue%20Writing%20PLC%20Handout.pdf](https://www.theatrefolk.com/distance_learning/Monologue%20Writing%20PLC%20Handout.pdf)

## RESEARCH: Environmental Causes and Impacts of Migration

Displacement, migration and emigration are also caused by climate change. Climate change creates many reasons for migration – from a scarcity of resources to extreme weather to increased disease outbreaks. Invite students to better understand, through research, the different push factors rooted in climate change. What are the impacts of these migrations? What is being done to prevent them? What is being done to support the people effected by these migrations? Based on your grade level standards you can explore these ideas within areas of Ecosystems, Earth's Symptoms, Earth and Human Activity.



For more information check out this conversation with Stanford University experts, [How does climate change drive migration, and what can be done about it?](#) or Migration Policy Institute's report, [Climate Impacts as Drivers of Migration](#) or this New York Times special, [The Great Climate Migration](#).



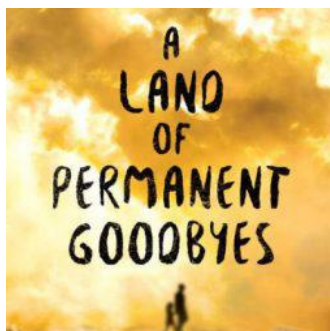


## BOOK SUGGESTIONS

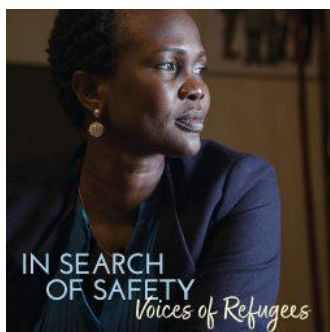


Companion reads curated by I'm Your Neighbor Books. [Click here to see the full collection and links to resources](#), or click on each title below to learn more.

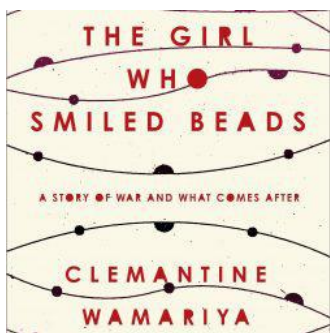
### HIGH SCHOOL



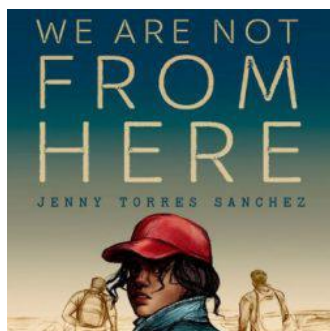
[A Land of Permanent Goodbyes](#)  
Written by Atia Abawi  
Published by Penguin Group  
Communities: Syrian  
Tool Kit: Extensive Resources



[In Search of Safety: Voices of Refugees](#)  
Written by Susan Kuklin  
Published by Candlewick Press  
Anthology, Age 14 or older  
Communities: Afghan, Burmese, Burundian, Iraqi, South Sudanese  
Tool Kit: Discussion Guide

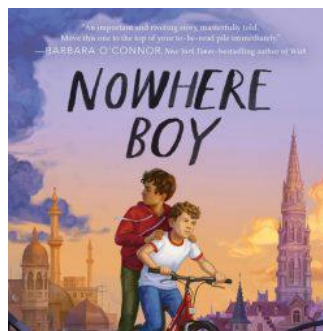


[The Girl Who Smiled Beads](#)  
Written by Clemantine Wamariya and Elizabeth Weil  
Published by Crown Publishing Group  
Communities: Rwandan  
Tool Kit: Educator's Guide

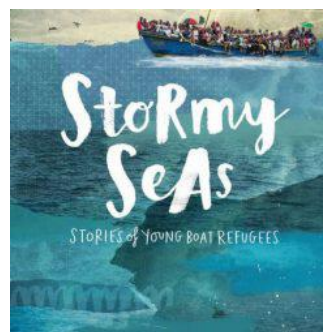


[We Are Not from Here](#)  
Written by Jenny Torres Sanchez  
Published by Philomel Books  
Young Adult, Age 14 or older  
Communities: Guatemalan  
Tool Kit: Educator's Guide

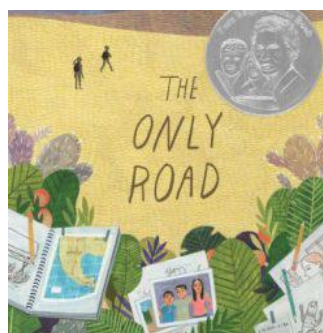
### MIDDLE SCHOOL



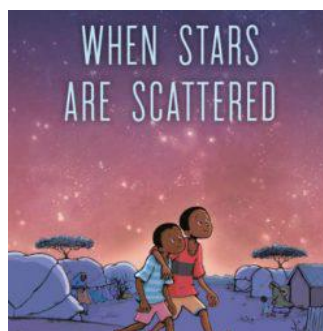
[Nowhere Boy](#)  
Written by Katherine Marsh  
Published by Roaring Press Books  
Chapter Book, Age 10 or older  
Communities: Syrian  
Tool Kit: IYNB Extensive Educator/Readers Guide



[Stormy Seas: Stories of Young Boat Refugees](#)  
Written by Mary Beth Leatherdale, Illustrated by Eleanor Shakespeare  
Published by Annick Books  
Nonfiction, Age 10 or older  
Communities: Afghan, Ivorian, Jewish European, Vietnamese  
Tool Kit: IYNB Discussion Questions, Lesson Plans

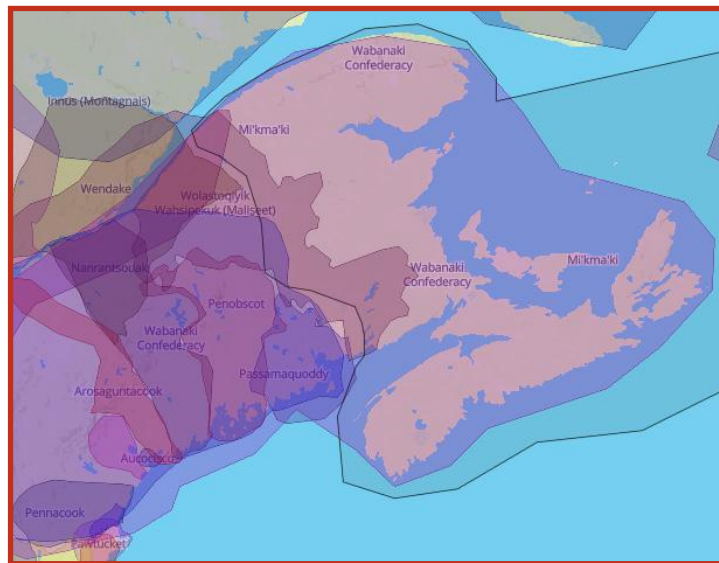


[The Only Road](#)  
Written by Alexandra Diaz  
Published by Simon & Schuster/Paula Wiseman Books  
Middle Grade, Age 09 or older  
Communities: Guatemalan  
Tool Kit: Readers Guide, Spanish Language Edition



[When Stars Are Scattered](#)  
Written by Victoria Jamieson and Omar Mohamed  
Illustrated by Iman Geddy  
Published by Dial Books  
Graphic Novel, Age 09 or older  
Communities: Somali  
Tool Kit: Educator's Guide

**Portland Oventions**, 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.



*Native-Land.ca*

## Land Acknowledgment

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

Thank you to I'm Your Neighbor Books for the curated book suggestions.

**I'm Your Neighbor Books** strives to build a stronger America, one where immigrants are welcomed and where first, second, and third generation Americans truly belong. This work is done by facilitating deep engagement with the children's books that represent our New Arrival and New American communities.



Created and written by Sarah Coleman  
Additional information provided by Kirsten Cappy  
Designed by Katie Day  
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### **CAPTURE YOUR THOUGHTS - *CARTOGRAPHY***

After watching the performance take a few minutes to reflect on what you watched, thought and felt.

**The part of the performance that grabbed my attention the most was**

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**While watching the performance, I had the strongest reaction to**

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**A question I have after watching the performance is**

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**Overall, the performance made me feel**

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**The performance made me think about**

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**One thing I want to talk/learn more about is**

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# STUDENT RESPONSE FORM

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:** *CARTOGRAPHY*

**SCHOOL NAME:** \_\_\_\_\_ **TEACHER NAME:** \_\_\_\_\_ **GRADE:** \_\_\_\_\_

**NAME:** \_\_\_\_\_ May we use your name if we share your comments? Yes\_\_ No\_\_

**What did you enjoy about *CARTOGRAPHY*? Why?**

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**What was something that you learned, discovered or felt through watching *CARTOGRAPHY*?**

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**Would you recommend *CARTOGRAPHY* to others? Why or why not?**

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**What types of performance would you like Portland Ovation 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.)**

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**MAIL RESPONSES TO:** Portland Ovation PO Box 17573 Portland, ME 04112-8573  
**EMAIL SCANNED RESPONSES TO:** [offstage@portlandovations.org](mailto:offstage@portlandovations.org)

Please take a few moments to fill out this survey following your viewing of *Cartography*. 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: CARTOGRAPHY**

**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 *CARTOGRAPHY*?**

☐ 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 was your primary reason for choosing to watch *CARTOGRAPHY* with your students?**

- ☐ 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 Ovation before or after watching the videos?**    ☐ Yes    ☐ No

**7. Why or why not?**

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

**MAIL RESPONSES TO:** Portland Ovation PO Box 17573 Portland, ME 04112-8573

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



**9. 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"/>

**10. 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.)?

**11. 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?**