



# EDUCATOR GUIDE



## *Hero: The Boy from Troy*

This guide is geared toward teachers of grades 3 - 6

Supported by:



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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 3 - 6.

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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 contexts depending on how you choose to frame them in your class. We know you all are experts on your classroom and students, so we invite you to use these lessons and activities as guideposts and adapt them to fit your classroom management style, range of student ability, and time constraints.

#### LEARNING CONNECTIONS

Social Studies: The Civil Rights Movement

Social-Emotional Learning: Identifying diverse social norms, including unjust ones

Theater: Being an audience member, Music Theater

#### LEARNING STANDARDS ICON KEY



SOCIAL STUDIES



THEATER



ENGLISH LANGUAGE  
ARTS



SOCIAL-EMOTIONAL  
LEARNING

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

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



## Introducing the Performance

It is often helpful to share some context with your students before they attend a live performance. Read below for more information on the performance you're coming to see.

### About the Performance

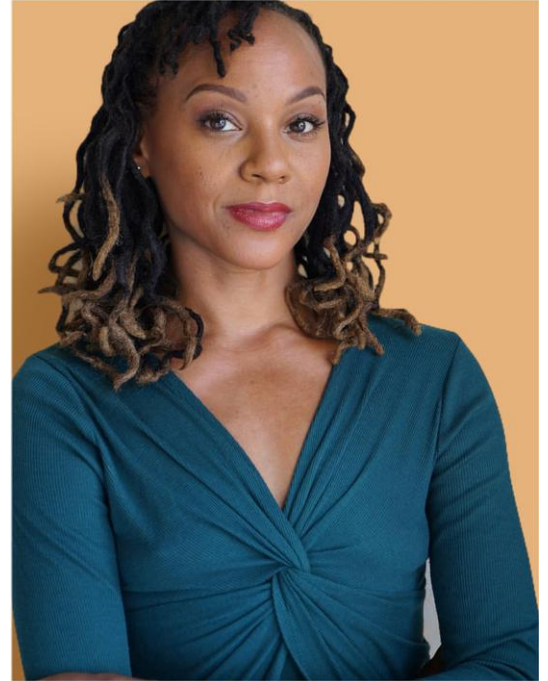
Jayden is stuck in detention with a book about Congressman John Lewis, but he thinks that history has nothing to teach him. Together we go on a musical journey through the decades that shows how the heroes in the Civil Rights movement inspired young John Lewis to protest injustice and get into 'good trouble.' As a boy, John dreams of being a preacher who can help others. While he doesn't have a congregation yet, he does have a loyal group of singing chickens that listen to him as he finds his voice. On a harrowing road trip through the South, John's eyes and mind are opened to the injustices of segregation and racism, inspiring him to take action. As John meets Rosa Parks and Dr. King and ultimately becomes a leader and American hero himself, Jayden learns how he too can take a stand.



*Damon Oliver as Young John Lewis with Elexa Hanner and Malcom McGraw as Chickens ARCHIE  
CARPENTER PHOTOGRAPHY*

## About the Playwright

Nambi E. Kelley serves as a season 2 co-producer on Peacock's *Bel Air*. Kelley was named a Dramatists Guild Foundation Fellow and New Victory LabWorks Fellow. She recently completed a residency at New Victory Theatre through the LabWorks Program for BIPOC artists in New York City, where she developed *Hero: The Boy from Troy*. Kelley is a former playwright-in-residence at the National Black Theatre, the Goodman Theatre, and a former Dramatists Guild Fellow. She was a finalist for the Francesca Primus Award, and The Kevin Spacey Foundation Award. She was chosen by Toni Morrison to adapt Morrison's *Jazz*, which premiered at Baltimore Center Stage in 2017. Her adaptation of Richard Wright's *Native Son* (Sam French, Concord Theatricals) premiered in New York produced by the The Acting Company at The Duke on 42nd Street in July 2019, and was nominated for New York's Drama League Awards, winning Best Production from the AUDELCO Awards. The world premiere of *Native Son* was presented to critical acclaim at Court Theatre, received nominations for 5 Jeff Awards including winning production of the year, and was the highest grossing straight play produced in Court Theatre's history. *Native Son* is also on the Kilroy's List 2015, in the top 7 % of new plays by female and trans authors nominated by literary managers, directors, and other artists polled across the country. Kelley's *Xtigone* celebrated production in Chicago (Chicago Danz Theatre Ensemble) and San Francisco (African American Shakespeare Company directed by Rhodessa Jones) with several high school and college productions across the country, and was published by YouthPlays Publishing. Kelley's company, FIRST WOMAN, is currently producing a digital and in person national tour of Nambi's young audiences' play, *Jabari Dreams of Freedom*, directed by Daniel Carlton. The in person tour recently premiered off-Broadway at the renowned New Victory Theatre on 42nd Street. The digital version of *Jabari* has received been selected in several film festivals, including The National Black Theatre Film Festival in North Carolina, Golden Bee International Children's Film Festival and Black Panther International Film Festival in India, and The ARFF Paris International Awards.



Nambi E. Kelley

## What To Expect

### The Performance

- The performance is 60 minutes long
- Several actors play many different roles in the performance.
- The play takes place in both a present-day classroom and in the past during John Lewis's childhood.

### The Sound

- *Hero: The Boy from Troy* is a musical with both upbeat and slow songs.
- Songs are sung live by the actors along with pre-recorded music.

### The Lights

- This production uses dramatic, theatrical lighting to set the mood and highlight certain scenes, suggest settings, or focus attention on parts of the stage.
- At times the theater will go fully dark.

### Resources

- Plan your visit to Merrill Auditorium: [portlandovations.org/about/accessibility-merrill-auditorium/](http://portlandovations.org/about/accessibility-merrill-auditorium/)
- Learn more about accessibility at Portland Oventions: [ortlandovations.org/about/accessibility/](http://ortlandovations.org/about/accessibility/)



*Brady Patsy as Dr. King*  
ARCHIE CARPENTER PHOTOGRAPHY



## Being an Audience Member

An audience member is a part of a larger community – an audience - and you all work together to create your theater experience. Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform. Sharing their hard work and joy with you is one of the best parts of being a performer. 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 talking from the audience can be distracting. A theater is designed to magnify sound and even the smallest whispers can be heard throughout the auditorium. The cast of *Hero: The Boy from Troy* highly encourages clapping and laughing at the parts of the performance that you enjoy.

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? 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?



*The interior of Merrill Auditorium*

## Essential Questions

### Who was Congressman John Lewis?

A civil rights leader and member of the U.S. House of Representatives, Congressman John Lewis was a freedom fighter for more than 60 years. Sometimes referred to as one of the most courageous activists the Civil Rights Movement produced, he dedicated his life to protecting human rights, securing civil liberties and building what he called the “beloved community” in the United States.

John Lewis was born to sharecroppers on February 21, 1940, near Troy, Alabama. As a boy, he was inspired by Rosa Parks’ courageous defiance and radio broadcasts of the Rev. Martin Luther King Jr.’s words during the Montgomery Bus Boycott and was compelled to become part of the movement. He began participating in acts of peaceful protest while still a teenager, and would continue his work as an activist until his death in January 2020. Congressman Lewis served as a U.S. Representative of Georgia’s 5th Congressional District from November 1986 until his passing.

In addition to numerous other honors he received, Lewis was awarded the Martin Luther King Jr. Nonviolent Peace Prize in 1975, the John F. Kennedy Profile in Courage Award in 2001, and the National Association for the Advancement of Colored People’s (NAACP) Spingarn Medal in 2002. In 2011 he received the Presidential Medal of Freedom.

One of Congressman Lewis’s greatest legacies is the enduring concept of “good trouble.” Congressman Lewis believed strongly in the power of civil disobedience to make change. Throughout his career, he reminded others to, “Speak up, speak out, get in the way. Get in good trouble, necessary trouble, and help redeem the soul of America.” (Selma 2020, a speech in commemoration of the 55th anniversary of Bloody Sunday).



*Photo By United States House of Representatives*

*File:John Lewis-2006.jpg, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=49741683>*



## What were some examples of John Lewis' activism?

John Lewis was an activist from a young age and dedicated his life to working toward an anti-racist future for the United States. Here are a few examples of John Lewis's commitment to activism throughout his life.

### The Nashville Sit-Ins

Congressman Lewis helped organize a series of sit-ins at lunch counters while he was still in college. A sit-in is a kind of protest. Protesters were demonstrating against segregated lunch counters. This work could be scary - demonstrators were heckled and even arrested. But Lewis and his colleagues didn't give up, and eventually Nashville lunch counters were integrated. In the picture to the right, you can see John Lewis being carried out of a store by two police officers.



### Freedom Riders

John Lewis was one of the original 13 Freedom Riders. Even though segregation had been made illegal, the Freedom Riders realized the law was not being enforced and Black customers were still being treated unfairly. They organized demonstrations against this unfair treatment, and these demonstrations were known as Freedom Rides. The picture on the right shows the original riders. John Lewis is on the top left.



### The March on Washington

The March on Washington for Jobs and Freedom was a gathering of over 200,000 people. They were marching for economic equality and racial justice. John Lewis helped organize this march and made a speech before the crowd when he was only 23 years old. This event is also famous because it is where Dr. Martin Luther King, Jr. delivered his historic "I Have a Dream" speech. Here, Lewis is pictured with the other organizers of the March on Washington. He is second from the right.





### National African American Museum

The year after he was elected to Congress, John Lewis proposed an African American museum. For fifteen years, the bill failed, but Lewis kept introducing it every year. Finally, in 2003, the bill passed, and the National Museum of African American History and Culture opened in Washington, D.C. in 2016. In the picture to the right, you can see Congressman Lewis speaking at the National Museum of African American History and Culture.



*Photo by Chuck Kennedy,  
courtesy of The White House*

### House of Representatives Sit-in

In 2016, John Lewis led a sit-in on the floor of Congress. Lewis and 60 other lawmakers occupied the floor overnight to demonstrate their commitment to gun control. Lewis was the final speaker before the sit-in ended. In the picture to the right, you can see Lewis with other lawmakers. He is seated in the center of the picture.



### Women's March

On January 21, 2017, people across the world joined marches to advocate for women's rights, LGBTQ rights, and worker's rights. John Lewis led the Women's March in Atlanta and delivered a speech to thousands of demonstrators. In the picture on the right, John Lewis greets a protestor.



*Photo by Daniellem4848*

### March for Our Lives

John Lewis was passionate about many causes. In 2018, he helped lead and delivered a speech at March for Our Lives, an organized protest against gun violence. In the picture to the right, you can see Lewis among a crowd of protesters.



*Photo by Steve Eberhardt  
Courtesy of March for Our Lives*

## What are civil rights?

Civil rights are human rights protected under the law of a country. Human rights are rights that are inherent to all people, regardless of their race, sex, nationality, ethnicity, language, religion, or any other status. In contrast to civil liberties, which are freedoms that are secured by placing restraints on government, civil rights are secured by positive government action, such as legislation. Activists like John Lewis work tirelessly toward ensuring that their human rights are protected under the law in the United States. The Civil Rights Act of 1964 and the Americans With Disabilities act of 1990 are examples of civil rights legislation. Laws like these are intended to protect people from discrimination.

Civil rights are an essential component of democracy. When individuals are denied opportunities to participate in political society, they are being denied their civil rights. Civil rights laws attempt to guarantee full and equitable citizenship for people who have traditionally been discriminated against on the basis of some group characteristic, such as the color of their skin.

### Protected civil rights in the United States include the right to:

- Vote
- Have a fair trial
- Government services
- Public education
- Gainful employment
- Housing
- Use public facilities
- Freedom of religion



*Following the March on Washington on August 28, 1963, civil rights leaders met with President Kennedy and Vice President Johnson to discuss civil rights legislation.*

*Photo by Leffler, Warren K., photographer - This image is available from the United States Library of Congress's Prints and Photographs division under the digital ID ds.04413.*



## PRE-PERFORMANCE LESSON ACTIVITIES

Here are some ideas for lesson activities that expand on the essential questions, topics, and themes of *Hero: The Boy from Troy*.

### Glossary

Here are some terms you may hear in *Hero: The Boy from Troy*. Share these definitions with your students to have a shared vocabulary as a class for discussing the play.

**Boycott:** A boycott is a political strategy in which a person or group of people refuses to deal with a company. A boycott is designed to cause economic loss, which forces that company to change its policies.

**Brown v. Board of Education:** Brown v. Board of Education is a Supreme Court ruling that says segregation is unconstitutional and illegal. In 1954, the Supreme Court (the highest court in America) decided that public schools could no longer separate their students on the basis of race.

**Freedom Rider:** The Freedom Riders were a group of activists who rode buses across the South after segregation became illegal. Even though it was against the law, many bus terminals and buses still segregated their passengers and customers. The Freedom Riders drew attention to this illegal practice. Freedom Riders had to be brave, as they were often met with anger and sometimes violence.

**Picket Line:** A picket line is an organized protest against a workplace or other institution, usually by people who work for that institution. A picket line draws attention to injustice in the workplace, providing a platform for workers to demand better working conditions, pay, benefits, etc.

**SCLC:** The Southern Christian Leadership Conference (SCLC) is a civil rights organization. It was founded in 1957 and is still active today. The SCLC is dedicated to educating young people and adults about economic justice and civil rights.



Example of boycott  
Photo by BlackKorea (Deshawn)



Martin Luther King Jr. at the March on Washington



**Segregation:** Segregation is a form of discrimination that separates people according to their race. For example, segregated buildings might have separate bathrooms, water fountains, or waiting rooms for Black and white people. Segregation was a legal practice, meaning it could be enforced by policemen, but it was also violently upheld by white citizens who didn't want Black citizens to use their facilities. Integration is the opposite of segregation.

**Sharecropping:** Sharecropping is a relationship between a person who owns land and a tenant - a person who lives on that land. The landowner allows the tenant to use his or her land to grow crops, as long as the tenant gives some of their crop to the landowner after the harvest. Sharecropping was common in the United States after slavery ended.

**Theology:** Theology is the study of religion. The word theology comes from the Greek words for God and study. A theologian (a person who practices theology) might study one religion, or they might study many.

**White Supremacy:** White supremacy is the notion that white people are inherently better than others. White supremacy is a violent ideology that aims to oppress or harm people of color.



*A family of sharecroppers in Georgia  
Photo by Jack Delano*



*A man drinking from a 'Colored' water cooler  
Photo by Russell Lee/ Adam Cuerden*

## ACTIVITY: Visual Mapping-Good Trouble

The concept of “Good Trouble” is central to John Lewis’ activism. Explore this concept with your class before watching the play using the dialogue tool, Visual Mapping. Visual Mapping invites participants to synthesize ideas and generate responses to prompts that are verbal and visible to the whole group. It also allows participants to see where their ideas and responses intersect or overlap with those of other participants. Working collaboratively to organize the group’s collection of responses, participants make new connections between ideas as they discover ways to visually represent how ideas intersect.



### Materials:

Sticky notes or half sheets of paper  
Writing implements like markers or pencils

### Procedure:

1. Begin by asking the class to consider the question, “what is trouble.” Discuss definitions and examples of trouble together as a class.
2. [Watch this short, one minute video of John Lewis calling on students at Emory University to get into good trouble: Good Trouble: John Lewis - 2014 Emory Commencement](#), and/or share the two quotes, below, by Congressman Lewis.
3. Once students have seen the video, ask the class to consider what John Lewis means by “good trouble.” What are some reasons it may be necessary to “get in the way”?
4. Hand each student 3-5 sticky notes or half sheets of paper. Invite students to write examples of good trouble—one per page. Ask students to consider examples of “trouble” that help make change.
5. Gather all students’ responses together and post them somewhere everyone can see them. Invite students to read responses aloud.
6. As a group, begin to organize responses by identifying responses that are similar to each other, or have something in common. As you begin to develop groups of responses, move notes physically to create separate categories.
7. Once responses are separated into categories, invite students to create a name for each category of responses. Are there any responses that bridge or connect different categories?

### Reflection

- What categories emerged in our examples of good trouble?
- Now that we’ve completed this activity, what do you think it means to get into good trouble? How do you recognize it?
- How is good trouble different from regular trouble?
- Have you participated in any of the examples of good trouble we brainstormed? If so, what was that experience like?

*more about visual mapping:* [dbp.theatredance.utexas.edu/teaching-strategies/visual-mapping](http://dbp.theatredance.utexas.edu/teaching-strategies/visual-mapping)

### John Lewis quotes on good trouble:

“Do not get lost in a sea of despair. Be hopeful, be optimistic. Our struggle is not the struggle of a day, a week, a month, or a year, it is the struggle of a lifetime. Never, ever be afraid to make some noise and get in good trouble, necessary trouble.” (Twitter, 2018)

“What can you do to get into good trouble? There is a light inside of you that will turn on when you get into good trouble. You will feel emboldened and freed. You will realize that unjust laws cannot stop you. These laws cannot stop the truth that is in your heart and soul.” (from *Carry On: Reflections for a New Generation*, published posthumously in 2021)

## POST-PERFORMANCE LESSON ACTIVITIES

### Post-Performance Discussion Questions

1. What was most memorable for you about this performance?
2. Jayden is a dynamic character who changes from the beginning of the play to the end. Can you think of some examples from John Lewis's life that influence Jayden to change his own life?
3. There are only a few actors playing multiple parts in *Hero: The Boy from Troy, A New Musical About Young John Lewis*. How did the actors help audiences to know they were playing different characters throughout the show? How did they make these characters believable?
4. In the play, Jayden shares a quote from John Lewis about knowing when to get into "good trouble": "Choose confrontation wisely, but when it is your time don't be afraid to stand up, speak up, and speak out against injustice." Can you think of anyone in your life or a public figure in America who does this well? Describe that person's characteristics, are you similar or different?



*Alexa Hanner as Rosa Parks*  
ARCHIE CARPENTER PHOTOGRAPHY



## ACTIVITY: Perspective Web

Perspective Web can be used as a metaphor for the idea of connectedness or community. This closing ritual offers a simple, visual way to share responses to one or two reflective prompts to synthesize individual and collective understanding. It's a great way to reflect as a group on the play.



### Materials:

A large ball of yarn  
Room for a circle

### Procedure:

1. Invite students to create a large circle (students can be seated or standing).
2. Offer students a prompt to consider. This could be “One thing I remember from the play is...” One of the Post-Performance Discussion Questions on page 14, or a connected classroom topic you’d like students to reflect on.
3. Begin creating the perspective web by offering your own response to the prompt. Unravel a few feet from the ball of yarn, make eye contact with a student in the circle, then gently toss or roll the ball of yarn to that student.
4. Invite the student with the ball of yarn to offer their own response, and pass the ball across the circle. You may need to remind students to make eye contact before passing.
5. Continue until everyone has had a chance to respond. At the end of the activity, you will have created a web of perspectives.
6. Reflect together: How are our responses/ideas connected to each other?

### Reflection

- What did you notice about yourself or the group in this activity?
- What kinds of things did our group learn/appreciate the most?
- If we had to title our perspective web based on all of our responses, what would you call it?

*Read more about Perspective Web:*

<https://dbp.theatredance.utexas.edu/teaching-strategies/perspective-web>

## ACTIVITY: Community Agreements

Community agreements guide the way everyone in a community—in this case a classroom—participate in activities and discussions. They are created in collaboration with every member of the community and help create an equitable, inclusive, and respectful framework. After watching *Hero: The Boy from Troy*, draw on John Lewis’s legacy to create your own community agreements with your students for your classroom.



### Materials:

A large roll of paper  
Crayons or Markers

### Procedure:

1. Begin by explaining the role of a community agreement within the learning environment; this may include general principles such as an inclusive learning environment as well as specific goals such as respectful interactions in discussions.
2. Ask students, What might we need to agree on as a community to ensure our classroom is a safe, respectful space?
3. Use the “think, pair, share” method to brainstorm possible community agreements.” Give students a few moments to think silently about the prompt, then invite them to share a few of their ideas with a partner. After students have shared their ideas with a partner, bring the class back together to discuss what they heard and shared. Write students’ responses on the board.
4. Refine your list of community agreements: begin by determining as class what, if any, ideas might be repetitive (sometimes you may need to rephrase an idea to capture the full nuance of students’ perspectives). Further refine by asking students what is missing from the list of agreements. If necessary, allow students time to debate specific agreements and vote on their relevance.
5. Once you are satisfied with the final list, write your agreements on a large piece of paper (or invite students to write agreements.) If you have the space, turn your community agreements into a mural by inviting students to illustrate each agreement with pictures.
6. Sign the community agreements: Invite everyone who participates in class—all students and adults—to write their name on your community agreements. This signifies everyone’s promise to keep to these guidelines.

### Reflection

- What was it like creating our community agreements?
- What did you do when you disagreed with someone during this discussion?
- What will you do to keep to these agreements we’ve made?
- What are some gentle ways we can remind each other of our agreements?

## ADDITIONAL RESOURCES

- Learn more about the Civil Rights Movement through the US Civil Rights Trail:  
[civilrightstrail.com/experience/rep-john-lewis/](https://civilrightstrail.com/experience/rep-john-lewis/)
- Walk the Portland Freedom Trail:  
[mainehistory.org/documents/41/Portland\\_Freedom\\_Trail.pdf](https://mainehistory.org/documents/41/Portland_Freedom_Trail.pdf)
- Take a look at John Lewis's portrait in the National Portrait Gallery:  
[npg.si.edu/learn/classroom-resource/john-lewis-1940%E2%80%932020](https://npg.si.edu/learn/classroom-resource/john-lewis-1940%E2%80%932020)
- Learn more about Maine's black residents' connection to civil rights activism through images and their own words:  
[digitalcommons.usm.maine.edu/we-exist-exhibit2/](https://digitalcommons.usm.maine.edu/we-exist-exhibit2/)
- Dig into the Gerald Talbot Collection:  
[digitalcommons.usm.maine.edu/g\\_talbot/](https://digitalcommons.usm.maine.edu/g_talbot/)
- Read an article in the New York Times about Congressman John Lewis, published after his death:  
[nytimes.com/2020/07/17/us/john-lewis-dead.html](https://nytimes.com/2020/07/17/us/john-lewis-dead.html)



## ABOUT PORTLAND OVATIONS

**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. Ovations 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 Ovations 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.

### Land Acknowledgment

Portland Ovations’ programs are presented on Wabanaki land, home of the Maliseet, Mi’kmaq, Passamaquoddy, Abenaki and Penobscot Nations, their elders past and present, and future generations.

We encourage you to learn more and take action in support of Maine’s Indigenous communities through the following organizations

#### [Abbe Museum](#)

*Maine’s premier museum dedicated to indigenous history and culture. Their mission is to inspire new learning about the Wabanaki Nations with every visit.*

#### [Maine-Wabanaki Reach](#)

*A Native-led non-profit that supports the self-determination of Wabanaki people through education, truth-telling, restorative justice, and restorative practices in Wabanaki and Maine communities.*

Created and written by Dr. Liz Schildkret

Designed by Katie Day

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We want to know what  thought about the performance. You can write your answers below or draw a picture on the back of this page. Thank you!

PERFORMANCE *Hero: The Boy from Troy* January 31, 2025

SCHOOL NAME

TEACHER NAME:

May we use your name  share your comments

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What did you  *Hero: The Boy from Troy*  did you like that part

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something that you learned during the performance?

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What would you like to tell other kids about *Hero: The Boy from Troy*

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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.)

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MAIL RESPONSES TO: Portland Oventions 120 Exchange St Portland, ME 04101  
EMAIL SCANNED RESPONSES TO: [offstage@portlandovations.org](mailto:offstage@portlandovations.org)

We want to know what thought about the performance.  
Draw a picture of a part of *Hero: The Boy from Troy* that you liked. Thank you!



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Please scan and email to [offstage@portlandovations.org](mailto:offstage@portlandovations.org) or mail to Portland Ovations 120 Exchange St Portland, ME 04101

Please take a few moments to fill out this survey after you attend the performance. You can also [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 *Hero: The Boy from Troy* January 31, 2025

TEACHER NAME \_\_\_\_\_ GRADE(S) OF STUDENTS \_\_\_\_\_  
SCHOOL NAME: \_\_\_\_\_ CITY/TOWN: \_\_\_\_\_  
EMAIL ADDRESS: \_\_\_\_\_

From your perspective as a teacher, how would you rate *Hero: The Boy from Troy*

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

\_\_\_\_\_ was your primary reason for choosing to bring your students to *Hero: The Boy from*

- wanted my students to experience the performing arts.
- \_\_\_\_\_ performance \_\_\_\_\_ with my curriculum goals.
- \_\_\_\_\_ date and time \_\_\_\_\_ performance fit our schedule.
- \_\_\_\_\_ he ticket price
- \_\_\_\_\_ ther (please specify):

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

Did you use the Educators Guide provided by Portland Ovation before or after the performance

Why or why not?



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

Reserving & paying for tickets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Communication performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arrival at the	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Departure from	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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

A number of individuals and organizations make it possible for Portland Ovation 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?