



EDUCATOR GUIDE



Rennie Harris Puremovement: “Nuttin’ But A Word”

This guide is geared toward teachers of grades 6 - 10

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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 6 - 10.

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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: American history
Dance: Hip-hop terminology and history

LEARNING 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 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

Celebrated choreographer Rennie Harris lays down his three laws of hip-hop—individuality, creativity, innovation. Here to expose the essence of their art form with unmatched subtlety and surprise, the indefatigably disciplined dancers of Rennie Harris Puremovement command the stage with a mixtape of moves from b-boying to Campbell locking to house. Every step tells a story in sync with the rhythm, honoring hip-hop's roots while raising the bar to new heights. You can try to shout 'em down, but you ain't said Nuttin' but a Word.

About Rennie Harris

Lorenzo "Rennie" Harris is a leading ambassador for Hip-hop. Harris grew up entrenched in hip-hop culture and was immersed in all its forms — music, dance, language. Throughout his career, he has embraced the culture and sought to honor its legacy. He believes Hip-hop and Street Dance is the purest form of movement in that it honors both its heritage from African and African American-Latino culture. His life has been devoted to bringing hip-hop and Street dance to all people. Cited as being the first artist to bring hip-hop culture and street dance to concert stages around the world, Harris continues to find new ways to expose the next generation to the power of the arts. Noted for coining the term "street dance theater," Harris is well versed in the vernacular of what he calls hip-hop "proper" as well as the various techniques of B-boy (often mistakenly called "breakdancing"), house and other styles that have emerged spontaneously from the urban, inner cities of America like the North Philadelphia community in which he was raised. He is a powerful spokesperson for the significance of "street" origins in any dance style. Intrigued by the universality of hip-hop, he seeks inspiration from other forms and performance art. Harris has developed works that challenge his audiences' expectations about hip-hop and street dance. Much of Harris's work has explored his personal experiences as an African-American man growing up in North Philadelphia. However, Harris returns here to the ideas of "Puremovement" and seeks to challenge those who see hip-hop/Street Dance as a purely male form of expression.

Harris was voted one of the most influential people in the last 100 years of Philadelphia history and has been compared to Alvin Ailey and Bob Fosse. In 1992, Harris founded his company, Rennie Harris Puremovement. As the leading street dance theater company in the United States, Rennie Harris Puremovement is dedicated to preserving and disseminating hip-hop aesthetics and street dance culture through workshops, classes, residencies, mentoring programs and public performances. Rennie Harris Puremovement's mission is to re-educate the masses about hip-hop culture and street dance, embodying the diverse and rich African diasporic traditions of the past and simultaneously evolving a new voice for the future.

Watch Rennie Harris talk about major moments of his career: [Hip Hop Dance Legend Rennie Harris Shares Five Major Moments | If Cities Could Dance](#)

What To Expect

The Performance

- The performance is 60 minutes long
- Dancers in all black perform choreography that celebrates the history of hip-hop from its inception to the present day.
- Dance styles include breaking or b-boying, popping, locking, and house among others
- The performance includes a simulated gun shot (created physically by the dancers' bodies, but not as a sound effect) and an arrest.

The Sound

- *"Nuttin' But a Word"* features a soundtrack of hip-hop. The music is upbeat and rhythmic.
- Music is pre-recorded and amplified with speakers

The Lights

- The performance uses theatrical lighting, including bright colors, dark moments, spotlights, and side lighting.
- The theater will go fully dark at times.
- Lights may shine on the audience at times.

Resources

- Plan your visit to Westbrook Performing Arts Center: <https://portlandovations.org/about/accessibility-westbrook-performing-arts-center/>
- Learn more about accessibility at Portland Ovations: portlandovations.org/about/accessibility/



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 dancers of Rennie Harris Puremovement highly encourage clapping 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

What is hip-hop?

Hip-hop is an art form, school of thought and way of life that encompasses four major elements: b-boying/b-girling, MCing (rapping/spoken word), DJing (spinning records on a turntable) and graffiti art. However, the spirit of hip-hop extends beyond these elements as an expression of community, individuality and protest. Its origins can be traced back to a block party in 1973 in the South Bronx at 1520 Sedgwick Avenue. Hosted by DJ Kool Herc, this party debuted his technique of looping and extending records on a turntable, the basis of hip-hop today. Since 1973, DJ Kool Herc's techniques of DJing have spread around the world. Around the same time as hip-hop grew in New York City, it found its roots in Los Angeles, where b-boys and b-girls introduced styles like popping and locking. Quickly sweeping the nation, hip-hop constantly evolved and adapted into what we know it as today. In 2023, hip-hop celebrated its 50th anniversary! While hip-hop is now a multibillion dollar global business, hip-hop was created by Black and Latinx communities that faced economic hardship and oppression. To this day, hip-hop is not only an outlet for self-expression, but an instrument used to call out systemic racism and injustice. Its existence fuels change and disruption to the status quo, as well as being a source of racial pride, style and liberation.

Watch a short video about the history of hip-hop: <https://www.youtube.com/watch?v=10C-Q3NIlzU>

What are Rennie Harris's Three Laws of Hip-Hop?

Rennie Harris's teaching and creative philosophy is grounded in what he calls, "The three laws of hip-hop." Below, Rennie Harris explains these three laws and their significance:

My philosophy as an educator and choreographer is the direct result of being born before hip-hop became hip-hop as we know it today. Having watched its evolution and being immersed in its revolution, I have been afforded a very unique perspective, one that is often overlooked.

There are three unspoken laws of hip-hop

- 1.) individuality
- 2.) creativity
- 3.) and, last but not least, innovation.

At every turn, a practitioner of hip-hop must be identified as an independent thinker who is creative and innovative in all he or she does. Freestyle and improvisation is "the" core method of progressiveness in our culture. We aren't allowed to wear the same clothes twice, nor repeat the same dance movement or lyric. Simply put, improvisation embraces change rather than resisting it. These three laws ensure the natural progression of our experience as humans. Without them we become stagnant and complacent as a race of beings. Our very existence stems from our growth, mentally and spiritually. It's imperative that we evolve, reaching beyond the limitations we unwisely set for ourselves. The improvisation of dance and lyric teaches its students humility, confidence, skill, collaboration, and discipline, which are nothing more than life tools. The term hip-hop means to "open your eyes" or "re-open" your eyes. Needless to say, without this insight I would not be in the position I am today. I see my work as acknowledging moments of clarity and forging through old structures and rules of engagement. (rhpm.org)

Who are some Hip-Hop Icons?

Here are just a few hip-hop icons who have forever influenced the culture:

DJ Kool Herc

Known as the founding father of hip-hop, DJ Kool Herc is credited with throwing the back-to-school party in the Bronx in the 1970s that is regarded as the birth of hip-hop. Afterwards, Herc created the beats for a group known as The Herculords that included other MCs, DJs, and b-boys and b-girls of the time. He also starred in the 1984 film *Beat Street* and went on to continue the legacy of hip-hop through his life and work. He was inducted into the Rock and Roll Hall of Fame in 2023.

MC Sha-Rock

Known as the “First Lady of Hip-Hop” or “Mother of the Mic,” Sharon Green aka MC Sha-Rock grew up in the Bronx hip-hop scene as a b-girl and went on to become one of the first female MCs. Sha-Rock was a part of the rap group The Funky 4+1, which rose to prominence in the early 1980s, and she is known for her fierce flow and rhymes. She has faced off in legendary competitions, starred in multiple documentaries and remains a crucial part of hip-hop’s legacy today.

The Electric Boogaloos

Formed in California in the 1970s, The Electric Boogaloos popularized popping and revolutionized the art of breaking. Founded by two brothers, Boogaloo Sam and Popin’ Pete, the original crew featured five members that used animated and playful movements steeped in funk culture. Their dancing was featured on *Soul Train* and led to their very own style, boogaloo, entering the hip-hop lexicon and sweeping the nation. One of the most famous dance groups of all time, the members went on to star in Michael and Janet Jackson videos and influence hip-hop forever.

Appropriation vs Appreciation

When celebrating an art form, fashion or tradition, it’s important to understand the difference between appreciating another culture and appropriating it. Cultural appropriation is when a majority group co-opts or adopts something from another culture (this could be language, style, aesthetics, art etc.) in a way that erases, denigrates or harms the original culture. While culture is meant to be experienced by others, commandeering something from another culture without understanding and honoring the context of where it comes from can be hurtful and offensive. In the case of hip-hop, performers and fans alike can help appreciate the art form, as opposed to appropriating it, by respecting and uplifting the Black and Latinx communities that began and continue the movement. Engaging with different traditions and art can be beautiful, but must always be done with understanding, thought and sincerity.

PRE-PERFORMANCE LESSON ACTIVITIES

Here are some ideas for lesson activities that expand on the essential questions, topics, and themes of “*Nuttin’ But a Word*”.

Glossary

Share these words and their definitions with your students before watching the performance.

Cypher

A circle of rappers, b-boys and b-girls, beatboxers, and/or other hip-hop artists who take turns performing or showcasing their skills. It’s a space for collective improvisation, competition, practice, and joy. Rennie Harris describes the cypher as “360 degrees of knowledge, wisdom, and understanding.” (rhpm.org)

“Nuttin’ but a word”

An abbreviation of the phrase, “you ain’t said nuttin’ but a word.” It means roughly that actions speak louder than words, and can be interpreted as a challenge. Rennie Harris says it means “Pay close attention, because what I do next will be more significant than anything you say.” (rhpm.org)

Breaking or b-boying/b-girling

A style of dance that is a cornerstone to hip-hop. Often mixing super-quick footwork with spins, acrobatics, freezes and floorwork, breaking highlights the performer’s unique and skillful dance moves. Breaking is typically performed in a cypher, or an open circle where people take turns jamming in the middle. Oftentimes, crews of b-boys or b-girls will engage in competitions that pushes the limits of what breakdancing can be.

Watch b-girl Yuasa Ami (2024 gold medalist) breaking in the 2024 Olympics: <https://www.youtube.com/watch?v=O4XvVU9iccA>

DJing

Short for “disc jockey,” the term DJ originates from a radio segment in 1935 when hosts would put on records in between news segments. Over time, this developed into DJs playing live events, often “toasting” or rhythmically chanting over the music. With the birth of hip-hop in the 70s and the practice of spinning records on turntables, DJing today has evolved to not just playing music from records but manipulating the songs to create different beats, dance breaks and music innovations.

Glossary (continued)

Share these words and their definitions with your students before watching the performance.

House

Emerging from the underground house music scene in Chicago and New York in the 1980's, house dance is a freestyle street dance deeply connected to the strong rhythms of house music's heavy bass. It's characterized by its fluidity and intricate footwork.

Watch iconic House Dancer Brian "Footwork" Green: <https://www.youtube.com/watch?v=x-AU6umhvvBo>

Watch Ejoe Wilson, another master house dancer, demonstrate 5 moves: <https://www.youtube.com/watch?v=5l62WEppBkQ>

Locking

Locking is a style of dance which involves playfully freezing parts of the body, like the hands, arms, and feet. It's often paired with popping to emphasize moments in the music. Locking was created by Don "Campbellock" Campbell in the late 1960's as a dance to accompany funk music.

Watch Don Campbell talk about creating Locking: <https://www.youtube.com/watch?v=5KhsfD-g3oNw>

Popping

Popping is a style of dance that focuses on isolating different muscles by quickly tensing and relaxing them. This style produces an animatronic effect used in freestyle and improvisation. Originating from Boogaloo culture in Oakland, California in the 1960s and 70s, popping merges street dance with stylized hits and poses. Popping is where popular dance moves like "the robot" originated.

Watch Rennie Harris, a master of Popping: [Rennie Harris at Breakin' Convention 2004](#)



ACTIVITY: Learn a hip-hop step

Dive a little deeper into hip-hop history and culture in this research project. In this activity, students become experts in a hip-hop dance step. There are lots of named dance steps to choose from. We have included an (incomplete) list below to get you started. This activity pairs well with the post-performance activity “Cypher Creations.”



Materials:

Access to research materials (this is a great activity to do in the library)
List of hip-hop dance steps (there are some below and lots more to choose from)
Paper and writing implements (for note-taking)
Space to move

Procedure:

1. Individually or in small groups, ask students to choose a named hip-hop dance step to research. Some of the steps and names may be familiar and some may not be.
2. Once students have chosen their dance step, research what the move looks like when performed, who originated the move, where it originated, what inspired it, and any other interesting facts. Ask students to take notes on their findings in preparation for sharing with the class.
3. Give students space and time to practice the dance steps they researched.
4. Gather students in a circle, or cypher. The cypher is a space to share skills and expertise with others. Invite students to share what they learned with the class. Share the move and its origins and teach it to the group.

An Incomplete List of Hip-Hop Dance Steps

- Bankhead Bounce
- Biz Markie
- Bust Down
- Cabbage Patch
- Dougie
- Grapevine
- Happy Feet
- Humpty Dance
- New School Smurf
- Reebok
- Roger Rabbit
- Running Man
- Shoot
- Walk it Out
- Wop

Need somewhere to get started with research? This online glossary is a great place to begin! Many of the steps above are also included in this glossary, which also includes popular TikTok and K-Pop moves. Find it here: <https://www.steezy.co/posts/the-dance-move-glossary-popular-moves-to-know>

ACTIVITY: Create a Polyrhythm

A *polyrhythm* is a combination of contrasting rhythms in a musical composition, and they're common in hip-hop. Introduce polyrhythms to your class with this activity.

Materials:

Polyrhythm chart
Space for a circle



Procedure:

1. Gather students in a cypher (or circle) and divide them into four groups (A, B, C, and D). Explain to students that you're going to be working together to create a polyrhythm, or a combination of contrasting rhythms.
2. Begin by establishing a simple 4 count beat. Invite students to clap, tap, or stomp along with the beat. Count 1, 2, 3, 4 along with the beat.
3. Note: for the next steps, reference the chart below for a visual representation of the polyrhythm
4. Ask group A to continue tapping that 4-count beat. All other groups should stop making sound leaving only group A with their 1, 2, 3, 4 beat.
5. Add group B. Group B will clap, tap, or stomp on counts 1 and 3 of the beat.
6. Add Group C. Group C will clap, tap, or stomp on counts 2 and 4 of the beat.
7. Add Group D. Group D will perform a double clap, tap, or stomp on counts 1, 2, 3, and 4 of the beat (ie: two claps for every one of group A's, or two eighth notes.)
8. Continue with all four groups clapping, tapping or stomping until the polyrhythm has settled and is comfortable. You can try varying the sound by inviting students to change how they're making sound, or mix up which group is performing which part of the rhythm.
9. If students are comfortable with this basic pattern, invite them to improvise. Maintaining that simple 4 count beat, invite them to add their own rhythms to create increasingly complex patterns.

Polyrhythm Chart

Each X represents one sound

GROUP	BEATS (4 count sequence)			
	1	2	3	4
A	X	X	X	X
B	X		X	
C		X		X
D	XX	XX	XX	XX

Reflection

- After the activity, use these questions to reflect as a group.
- What did you notice about yourself or the group as we created our polyrhythm?
- What was it like creating a polyrhythm? What was challenging? What was easy?
- What skills did you have to use in order to play your part?

POST-PERFORMANCE LESSON ACTIVITIES

Post-Performance Discussion Questions

1. What were the most interesting moments in the performance?
2. How did the use of dance, music, and storytelling come together on stage?
3. What were some themes or big ideas in the performance that stuck out to you?
4. Did any of the movements or music remind you of something you have experienced before? If so, what did they remind you of?
5. Where do you see the three laws of hip-hop in this performance?



ACTIVITY: Write a Critique

In this activity, students take on the role of dance critics to write an article about their experience of Rennie Harris Puremovement's Nuttin' But a Word.

Materials:

Paper
Writing implement

Procedure:

1. Begin with a class discussion on the performance using the post-performance discussion questions above. Note any common discussion themes on the board.
2. Invite students to imagine they are reporters or dance critics writing an article on the performance. Ask them to record:
3. What were the most memorable moments of the performance?
4. What surprised you about the performance?
5. Describe the choreography, music, costumes and lighting to someone who has never seen this performance before.
6. How did the performance make you feel? What about the show made you feel that way?
7. Once students have completed their reviews, ask them to create a headline or title for their review.
8. Invite students to share their headlines with the class.

We'd love to see your students' reviews! You can email them to us at offstage@portlandovations.org or mail them to us at 120 Exchange Street Portland, ME 04101.

ACTIVITY: Cypher Creations

This activity provides students an opportunity to explore their own creativity through freestyle hip-hop dance. Use this activity as part of your reflection on the performance as a way of encouraging students to actively engage in what they experienced. This activity pairs well with the pre-performance activity "Learn a hip-hop dance step."

Materials:

Materials
Music
Speaker
Open space

Procedure:

1. Gather everyone in a circle – This is the cypher. Invite students to explore any movement they feel like: big, small, sharp smooth, silly, or serious. Give students a beat (play music or count off a rhythm) and remind them there's no "wrong" way to explore movement. Encourage them to let loose and have fun!
2. As students move freely, share examples of classic hip-hop dance steps with unique names (like the "Cabbage Patch," "Roger Rabbit," or "Running Man") to inspire their creativity. Emphasize that these steps started as individual expressions that evolved into iconic moves.



3. After freestyling, divide the class into pairs or small groups and ask students to share a “signature move” with their group. This can be a movement they discovered while freestyling or something else, like an arm sweep, a stomp-spin, or a shoulder shimmy.
4. After students have shared with their groups, invite groups to collaborate to create a single new step inspired by their signature moves. It can be as simple or complex as they want it to be.
5. Once groups agree on a step and practice it a few times, ask each group to give their dance step a name that captures the essence of the move.
6. Bring everyone back to the cypher. Invite groups to take turns sharing their new step and its name with the class. Place the focus on having fun and celebrating creativity. After each share, the group can lead the class in trying out their new step together.
7. End with high energy by having students freestyle one last time, incorporating the new steps they’ve learned. Celebrate each contribution with snaps and claps.

Reflection

- After the activity, use these questions to reflect as a group.
- How did you work together to create your new dance step?
- How did naming your movement change the way you performed it?
- If you could expand your dance into a bigger story or theme, what would it be about?

Resources

Learn more about Rennie Harris Puremovement: <https://www.rhpm.org/>

Watch Rennie Harris in conversation on hip-hop at Stanford University: <https://youtu.be/bu6vUXWKIQ8>

Read more about hip-hop culture and history: <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/hip-hop/hip-hop-a-culture-of-vision-and-voice/>

Access a full lesson plan for 9-12 grade students connecting the poetry of hip-hop music with Shakespearean Sonnets: <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/lessons-and-activities/lessons/9-12/the-poetics-of-hip-hop/>

Explore literature on hip-hop history and culture through this handy compiled list of Library of Congress Subject Headings: <https://library.fdu.edu/c.php?g=1348752&p=9952087>

ABOUT PORTLAND OVATIONS

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.

Land Acknowledgment

Portland Oventions’ 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 *you* thought about the performance. You can write your answers below or draw a picture on the back of this page. Thank you!

PERFORMANCE: *Rennie Harris Puremovement: Nuttin' But a Word*

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

YOUR NAME: _____ May we use your name when we share your comments? Yes___ No___

What did you like about *Nuttin' But a Word*? Why did you like that part?

What was something that you learned during the performance?

What would you like to tell other kids about *Nuttin' But a Word*?

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.)

We want to know what *you* thought about the performance.

Draw a picture of a part of *Rennie Harris Puremovement: Nuttin' But a Word* that you liked. Thank you!



YOUR NAME: _____ SCHOOL: _____ TEACHER: _____ GRADE: _____
Please scan and email to 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 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: *Rennie Harris Puremovement: Nuttin' But a Word*—November 10, 2025

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

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

EMAIL ADDRESS: _____

1. From your perspective as a teacher, how would you rate *Nuttin' But a Word*?

☐ 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 students to *Nuttin' But a Word*?

- ☐ I wanted my students to experience the performing arts.
- ☐ The performance topic fit with my curriculum goals.
- ☐ The date and time of the performance fit our schedule.
- ☐ The ticket price is affordable.
- ☐ I wanted to take advantage of the free workshop opportunity.
- ☐ Other (please specify):

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

5. Did you use the Educators Guide provided by Portland Ovation before or after attending the performance?

☐ Yes ☐ No

6. Why or why not?

7. Did you book a free pre-performance workshop?

☐ Yes ☐ No

8. Why or why not?

MAIL RESPONSES TO: Portland Ovation 120 Exchange Street Portland, ME 04101
EMAIL SCANNED RESPONSES TO: 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	☐	☐	☐	☐	☐
Communication about the day of the performance	☐	☐	☐	☐	☐
Arrival at the venue	☐	☐	☐	☐	☐
Departure from the venue	☐	☐	☐	☐	☐

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?