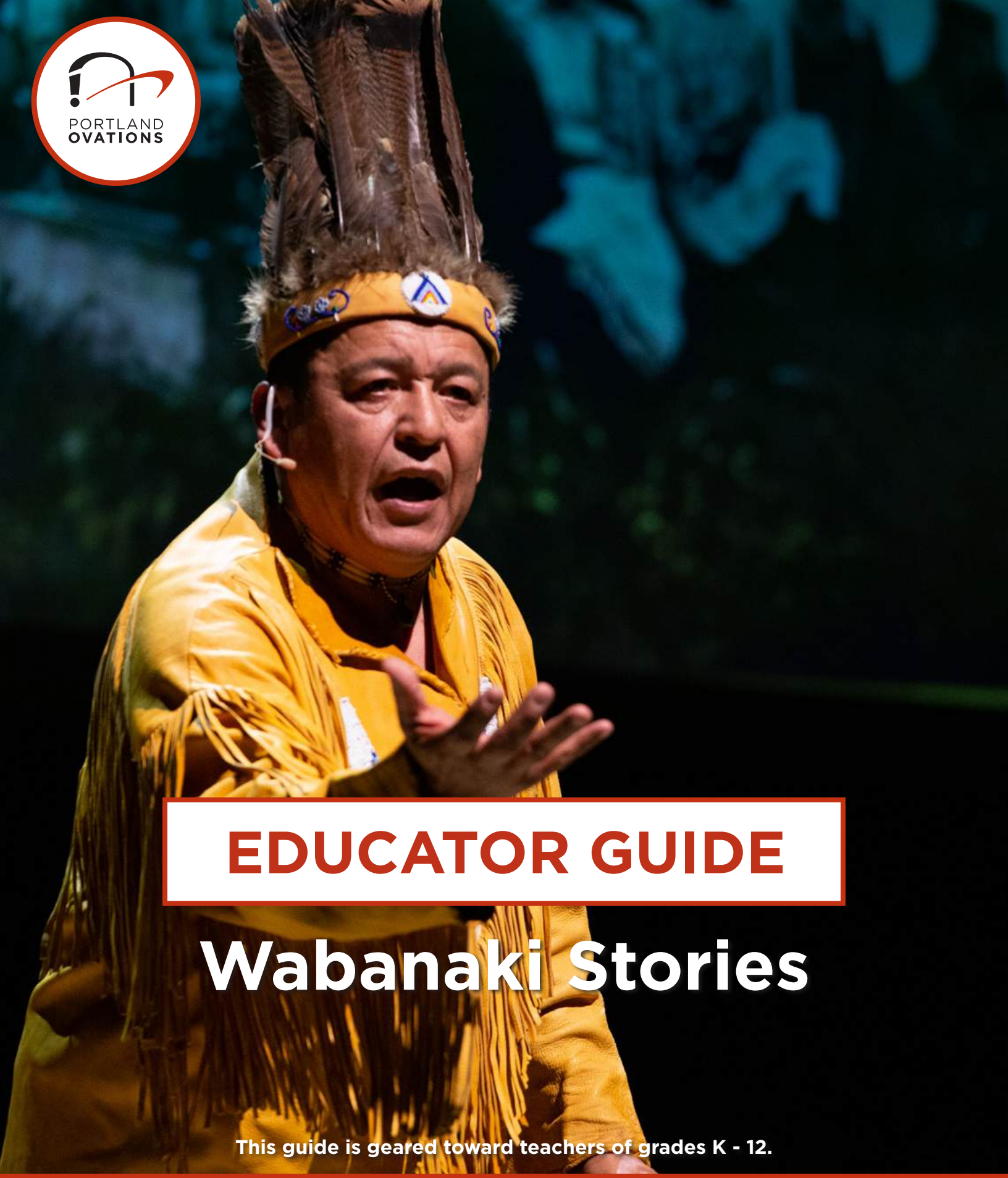

PORTLAND OVATIONS

EDUCATOR GUIDE

Wabanaki Stories

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

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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 K - 12.

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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 that you all are experts on your classroom and your students and 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.

COMMON CORE STATE STANDARDS ICON KEY

FINE ARTS | 21st CENTURY SKILLS | SOCIAL STUDIES | LANGUAGE ARTS

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

Introducing the Performance

About the Performance

The land and waters known as Maine have been home to Wabanaki People for over 12,000 years. Returning for its third year as a School-Time Performance after demand from educators, this vibrant production of Wabanaki stories and music spotlights six Wabanaki artists coming from several different nations and traditions. Musician **Tania Morey (Maliseet/Mi'kmaq)** sings of the Wolastoq; **Jennifer Pictou (Mi'kmaq)** regales with spirit stories told in the company of a large puppet; **Dwayne Tomah (Passamaquoddy)** shares stories that showcase his native language, Passamaquoddy; **Ashton Altvater aka Undeniable the Native (Passamaquoddy)** delights with original rap and hip hop; and **Jason Brown aka Firefly (Penobscot)** electrifies with cutting-edge technology blended with ancient frequencies. Director, artist and author **Chris Newell (Passamaquoddy)** intersperses each with music and narration. Wabanaki Stories demonstrates the depth and breadth of Wabanaki storytelling and artistry.

Wabanaki artists on stage during the February, 2023 performance of 'Wabanaki Stories'

About the Production

This production is conceived as an equitable partnership between both Portland Ovations and the Wabanaki performers. In respect of Wabanaki ancestral knowledge and those that pass it on, the creation and direction of this production is led by Wabanaki artists and supported by Portland Ovations in bringing it to the stage. The intent is by allowing the best of both sets of knowledge to partner together we co-generate a rich and transformational experience for Portland Ovations, the performers, and especially the audience. The goal is to create a production that is both entertaining and educational to both Wabanaki and non-Wabanaki audiences. Each performer, recognized by their communities for their knowledge, decides and self-directs their own performance. By allowing the differences between Wabanaki cultures to be present in the same stage performance, we hope to enlighten audiences about the nuances between the living Wabanaki peoples and communities of today.

Meet the Artists

Tania Morey (Mi'kmaq, Maliseet) My name is Tania Maria Morey. My grandparents were Donald and Mary Sanipass from The Aroostook Band of Micmacs. Grammy was from Eskasoni, Novia Scotia, and Grampy from Elsipogtog, New Brunswick. I first learned to make a basket with my Grandmother at age 7. My dads parents were Simon Morey from Neqotkuk First Nation, and Irene Morey. I learned that grampy used to sing in a band in Perth Andover, NB. My parents were John and Marline Morey. I grew up traveling with my maternal grandparents going to basket shows, blueberry raking, and helping to teach others how to make ash baskets. Creator blessed me with 5 beautiful daughters, Tiana, Mimiques, Gesigewie Tebgunset, Mishun, and Zi'gwan. My children are my light, and my greatrst gifts here on on Mother Earth. I have passed down the art of weaving to my girls, and they carry the gift of song with them. I am now a Migajoo, Grandmother to Walquann, who is our newest little song bird. My earliest memory of singing I remember I was walking in the woods of Chapman, Maine. I could hear a rustling sound coming from the trees. I looked up, and asked them if they wanted me to sing to them; their leaves rustled in agreement. As I sang to them their leaves swayed to and fro. When Mother Earth is my audience, that is when I trully feel Life flowing through me. This is where the wind answers as I pray through frequency. I am thankful for each day that I am blessed to be a part of this beautiful journey.

Tania Morey (Mi'kmaq, Maliseet)

Chris Newell (Passamaquoddy) is Co-Founder/Director of Education for Akomawt Educational Initiative, a majority Native-owned educational consultancy based in Connecticut. He was born and raised in Motahkmikuhk (Indian Township, ME) and is a proud citizen of the Passamaquoddy Tribe at Indian Township. Chris's education career began immediately after high school as a substitute teacher during his time as an undergraduate at Dartmouth College. He is a longtime member of the Mystic River singers, an internationally acclaimed and award winning intertribal pow wow drum group based out of Connecticut. For over two decades, Chris devoted much of his time to Mystic River travelling all over the US and Canada singing at community pow wows and spending time in those communities learning various Native musics.

Chris Newell (Passamaquoddy)

Jennifer Pictou (Mi'kmaq) is a member of the Mi'kmaq Nation (formerly the Aroostook Band of Micmac). She is a professional storyteller, artist, and historian as well as owner of a nationally renowned tour company, Bar Harbor Ghost Tours. She holds a Bachelors of Fine Arts, a Bachelor of Arts in Anthropology, and A Masters Degree in American and New England Studies. Jennifer describes her art style as a mix of traditional Mi'kmaq forms with an Art Deco flair. Her original bead designs involve intricate traditional double curves and floral patterns beaded into exquisite limited edition handbags and wall art. Currently Jennifer is also studying and is a founding member of a group reviving traditional Mi'kmaq porcupine quill embroidery.

Jennifer Pictou (Mi'kmaq)

Dwayne Tomah (Passamaquoddy) is a teacher of the Passamaquoddy language and culture. He is the youngest fluent speaker of the Passamaquoddy tribe today. He has worked on language and cultural preservation his entire life. Dwayne has worked with Animal Planet on a segment on winged creatures. He edited the Passamaquoddy dictionary and is a former Tribal Council Member. Dwayne is currently working with Library of Congress on Passamaquoddy Wax cylinders. These recordings are the first recordings in the world. The wax cylinders were recorded by Jessie Walter Fukes, who borrowed the device from the inventor of the wax cylinder machine, Thomas Edison, and recorded the Passamaquoddys in 1890.

Dwayne Tomah (Passamaquoddy)

Jennifer Pictou during the February, 2023 performance of 'Wabanaki Stories'

Jason Brown aka Firefly (Penobscot) seeks to illuminate the beauty and healing power of his ancient indigenous culture through music, visuals and creativity. As a member of the Penobscot Nation, Firefly is helping to place Indigenous people in a modern context. Firefly believes that through creative frequencies, we can begin to heal humanity and evolve to new levels of love, compassion and wellness.

Firefly (Penobscot)

Ashton Altvater aka Undeniable the Native (Passamaquoddy)
Undeniable the Native is a 31 Year old Passamaquoddy Hip Hop Artist from the Sipayik reservation. He performed at the 2023 Wabanaki Stories performance in Portland, and has worked with artists such as the Real Swagg and is known for tracks like "Letter To God" and "I Do this 4 You" which are all available on YouTube.

Undeniable the Native (Passamaquoddy)

What To Expect

The Performance

- The Performance is about 70 minutes long, and is broken up into 6, 10-minute segments
- Each performer shares their expertise in the form of storytelling, music, and dance. Some performers play drums while they sing.
- Jennifer Pictou tells a story accompanied by a 10 foot tall puppet. Her storytelling includes sound effects made by voices speaking and growling into a microphone. The story can sometimes be loud, and some audience members may find it a little scary. The story has a happy ending.
- You may be invited to clap and sing along during parts of the show.

The Music

- The performers sing original and traditional songs, sometimes accompanying themselves on a hand drum.
- Singers are amplified by microphone so that everyone in the auditorium can hear them.

The Lights

- General stage lighting is used throughout the performance.

Resources

- Plan your visit to Merrill Auditorium: portlandovations.org/about/accessibility-merrill-auditorium/
- Learn more about accessibility at Portland Ovations: portlandovations.org/about/accessibility/

Tania Morey during the February, 2023 performance of 'Wabanaki Stories'

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 storytellers in Wabanaki Stories highly encourage 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

Introducing the Performance

Share some context with your students before they attend the live performance with this introduction to Wabanaki storytelling and Wabanaki Stories by artist and author, Chris Newell (Passmaquoddy).

Chris Newell (Passamaquoddy)

"All cultures around the world have storytelling traditions. This is true of Wabanaki peoples as well. In fact, Wabanaki stories are part of the identity of Wabanaki peoples themselves. Traditionally told during the cold months winter, the stories Wabanaki people tell in their communities are evidence of the cultural ties shared amongst different Wabanaki nations, but also their differences. All Wabanaki peoples begin their creation stories with the cultural hero Glooscap/Gluskabe/Koluskap (depending on the tribe) who is responsible for creating the peoples of this land and bestowing them with their name, known commonly today as Wabanaki, which roughly translates to "People of the Dawnland."

But as with all things, people and arts evolve. Originally, a tool, not just for entertainment, but to pass on the knowledge of history, art, science, and the sacredness of all life. The lessons learned from the mistakes of the past become the stories that guide the future and existed this way for millennia.

However, with the disruption of colonization, traditional Wabanaki storytelling was discouraged by settler cultures who wished to convert Wabanaki peoples to their own cultures. For centuries, traditional Wabanaki storytelling occurred only in the communities. Well known storytellers were highly valued both for the wisdom they could impart, but also their ability to entertain. By combining both knowledge and entertainment together, storytelling, along with language and music, maintained and continues to maintain a dynamic link between Wabanaki peoples of today and their ancestors.

Some stories are sacred and are not for public consumption. But beginning in the 19th century Wabanaki and non-Wabanaki conservators began writing down versions of stories as they were told at that time to conserve them. Written in both English and Wabanaki languages those stories provide valuable insight into the ancestral knowledge possessed at those times.

Within the communities, the art of storytelling survived through rapidly changing times. It came out of traditional wigwam homes and lodges and emerged in the stick-built housing of the time. This process preserved the art form in its purest sense. Stories were not told in English and by serving as tools of both knowledge and entertainment, consistently told in the language of the community, contributed greatly to language preservation. As a result, stories meant to entertain still hold a sacred value for Wabanaki peoples as they also stand in testament as resistance to forces that sought to eliminate our cultures.

In contemporary times, storytellers from all Wabanaki cultures inherit their stories through a legacy they often name. As if the story they tell is also a part of the ancestor they learned it from and so on. With modernized schools in the 1970s, stories expanded from the homes to the community schools. In very recent history, storytellers brought their stories to classrooms all over the region. Each storyteller interprets their art through their upbringing. Culturally, Wabanaki peoples speak different languages and have at times, different customs and beliefs. The history of the preservation of traditional storytelling and now the art of traditional frameworks in contemporary storytelling lives in each Wabanaki presenter. The artform continues to evolve as the world evolves. New ways of telling stories emerge. A new generation of Wabanaki storytellers are using the art passed down from their ancestors to tell their own stories and so the cycle continues.

In this experiment, Wabanaki storytellers bring their legacies and stories out of close intimate settings of homes and classrooms and onto the stage. You will hear stories of all kinds by each storyteller. They might talk of the past, or something that happened yesterday. They may tell their stories in English or in their own language. Yet each brings with them the legacy of ancestral knowledge passed down since time immemorial connected by the stories they tell. Each utilizes the tool of storytelling differently. Wabanaki stories are meant to entertain, but also to teach. Listen carefully, be respectful of what you hear, learn, and don't be afraid to smile as you do."

Reflection

- What does "Wabanaki" roughly mean? where does the name come from?
- How has Wabanaki storytelling evolved over time?
- How does storytelling help maintain Wabanaki cultures and traditions?

PRE-PERFORMANCE LESSON ACTIVITIES

Here are some ideas for lesson activities to help prepare and excite students for the performance of *Wabanaki Stories*.

Glossary

Share these words with students prior to the performance so that they have a shared vocabulary of how to talk about what they watched..

WABANAKI – collective term for culturally related Indigenous peoples of the northeast roughly translating to "People of the Dawnland"
PASSAMAQUODDY –Wabanaki nation in the territory of Skutik (now known as the St. Croix River) derived from the word Peskotomuhkati or "people who spear pollack"
PENOBSCOT –Wabanaki nation located on their namesake Penobscot River derived from the term Penawapskewi which describes the "descending ledges" portion of the river near their present-day community in Indian Island
MI'KMAQ – the easternmost and largest present-day Wabanaki nation comprised of seven traditional districts in what is now Nova Scotia, New Brunswick, the Gaspe Peninsula in Quebec, and parts of northern Maine. The name is likely derived from the Mi'kmaq term "nikmaq" meaning "my kin/friends"
MALISEET –Wabanaki nation on their namesake river Wolastoq (present day St. John River). Maliseet peoples call themselves Wolastoqiyik or "people of the beautiful and bountiful river."
ABENAKI – the westernmost Wabanaki nation, traditionally composed of peoples stewarding lands from present-day western Maine into Quebec. "Abenaki" is a derivation of a term that roughly translates to "people of the rising sun".

What to Listen for When You Watch

- English is not the language these stories and songs come from. English versions are translations
- Each storyteller and musician navigates translation to English slightly differently
- Wabanaki storytellers often use tools and methods to keep the audience involved. What are some of those tools or methods?

ACTIVITY: Whose land do you live and learn on?

- Historically there were more than five tribes or groups that identified as Wabanaki cultures. Use Native-land.ca to zoom in on your hometown and identify which Wabanaki cultural group on whose homelands your town now resides
- Once you and your students have identified on whose homelands you live, visit the Abbe Museum's People of the First Light Interactive Map to learn more about the geography, languages, and stories of Wabanaki cultural groups in your area.

POST-PERFORMANCE LESSON ACTIVITIES

Here are some ideas for lesson activities that expand on the essential questions, topics, and themes of Wabanaki Stories.

Post-Performance Discussion Questions

Questions to reflect on your experience:

1. What lessons in the storytelling and songs stood out for you?
2. Did you smile or laugh? What was fun or entertaining?
3. How does combining art and entertainment as a form of education work for you?
4. What can you take with you from this experience and apply to your life?

Questions to reflect on your experience:

1. Wabanaki stories and songs are educational tools. Name a memorable character and what you learned by hearing a story about them.
2. What did you learn about the histories of Wabanaki peoples?
3. What did you learn about the Wabanaki peoples of today?

The puppet Jinu during the February, 2023 performance of 'Wabanaki Stories'

ACTIVITY: Community Storytelling

Stories are often passed between generations. Use this activity to collect and tell stories from and about your community.

1. Instruct students to identify an elder they'd like to interview. The elder might be a teacher, a family member, or a close friend.
2. Plan questions for the interview: Help students identify what they'd like to learn and plan a list of interview questions around that topic. If students need help thinking of questions, these lists of questions from Story Corps are a great starting point.
3. Prep an interview kit with students including the list of questions and something to take notes on. The interview kit could also include something to record on. Make sure students ask for permission to record if using this!
4. When students are ready to interview, remind them to use their questions as a guide for a conversation—it's ok if the interview wanders off the initial topic. Take notes throughout the interview on answers to questions, interesting moments, and things that invite deeper investigation.
5. Once the interview is complete, students will review their notes. Ask them: What moments in your conversation made you laugh? What moments made you think?
6. Invite students to choose a moment from their interview that resonated with them to share with others. These moments can be shared in a wide variety of ways—as pictures, written narratives, short performances, etc. Consider with students the best way to tell their stories.

CURRICULUM: Wabanaki People — A Story of Cultural Continuity

Created by the Abbe Museum, this complete curriculum focusing on cultural continuity pairs well with Wabanki Stories. Each unit in this curriculum includes a page of "teacher background" for extra context on the lesson, a lesson plan with objectives, procedures, and "debriefing" questions for evaluation and assessment, and worksheets. The curriculum includes units on:

- Cultural Awareness
- Stereotyping
- An introduction to Wabanaki communities in Maine
- A discussion of Wabanaki culture and cultural continuity
- An opportunity for students to create their own short films based on the Abbe Museum's Timeline of Wabanaki History

ADDITIONAL RESOURCES

- **Abbe Museum Educator Hub -** https://www.abbemuseum.org/educatorhub

- **PassamaquoddyPeople.com -** Online Tribal Mukurtu Collection Site
  - Listen to the 1890 Passmaquoddy Phonograph Recordings: passamaquoddypeople.com/collection/1890-passamaquoddy-phonograph-recordings
  - Watch videos of elders listening to wax cylinder recordings: passamaquoddypeople.com/collection/elders-listening-wax-cylinder-recordings
  - Passmaquoddy language resources and lessons: passamaquoddypeople.com/collection/lewestuhtine

- **Penobscot Nation Curriculum -** https://www.penobscotculture.com/curriculum

- **Wabanaki Collection** – part of the Mi'kmaq-Wolastoqey Center UNB - wabanakicollection.com/
  - A recording of the Wolastoq song with context by Sarah Francis: wabanakicollection.com/videos/wolastoq-song-honouring-the-wolastoq-in-schools/
  - Wabanaki Songs compiled by Dr. Imelda Perley/Opolahsomuwehs, Elder George Paul, Saqatay (Elder Gwen Bear): wabanakicollection.com/modules/songs/

- **Passamaquoddy-Maliseet Language Portal video material -** pmportal.org/videos

THRIVE
TOGETHER

WHEN THE WABANAKI THRIVE. WE ALL THRIVE

A SOVEREIGNTY GUIDE FOR ALLIES

PRODUCED BY THE ABBE MUSEUM | ARTWORK BY JENNIFER PICTOU, MI'KMAQ NATION

Tribal Sovereignty is the inherent right of Tribes to govern themselves - a right that has existed centuries before any contact with outsiders and is recognized by the U.S. Constitution.

We are stronger when we work together, respect our differences, and nurture our relatedness. Unfortunately, many Maine residents and visitors know little to nothing about the Native Nations that have lived here for millenia - even if they feel supportive. The federally-recognized Penobscot Nation, Passamaquoddy Tribe, Mi'kmaq Nation, and Houlton Band of Maliseet Indians (collectively known as the Wabanaki Nations) have endured as sovereign and self-determining peoples, with distinct and diverse languages, cultures, governments, and economic structures, despite colonization and attempted genocide. Removing legal barriers to their economic opportunity and self-determination is a win for all who live, visit, and work here.

DID YOU KNOW?

- Since 1980, Maine has used legislation to deny the Wabanaki Nations' inherent Sovereignty, excluding them from many guaranteed Federal rights and protections. This has resulted in decades of economic and social barriers for Wabanaki peoples and surrounding communities.
- There are over 570 federally-recognized Native Nations in the US and Wabanaki Nations are the only federally-recognized ones excluded from those rights and protections.

WHAT DO WABANAKI PEOPLES WANT?

- A future where the self-determination of Wabanaki communities and the full exercise of their Tribal Sovereignty is secured by legislation and supported by the public will.
- Where Wabanaki Nations no longer face the inequitable economic and legal effects of this legislation and their children, families, and elders have the opportunity to flourish.
- Where Wabanaki people shape and author their own story.

BE AN ALLY!

- **UNDERSTAND AND SUPPORT SOVEREIGNTY** - Do your research; write your representatives to express your support; emphasize sovereignty with your choice of words: *Tribal Nations* and *Tribal Citizens* (vs. Tribes and Tribal members).
- **MAKE WABANAKI PEOPLES VISIBLE** - Demand accurate and inclusive media coverage, and acknowledge Wabanaki homelands at all public gatherings.
- **HAND OVER THE MIC** - Resist speaking for Wabanaki organizations and peoples.
- **SUPPORT WABANAKI AND NATIVE-RUN ORGANIZATIONS** - Donate your time, talent, funds, amplify messages on social media: use the hashtag *#StandwithWabanaki*

LEARN MORE!

- *Wabanaki Alliance: Understanding Tribal Sovereignty*
- *Harvard Project on American Indian Economic Development Wabanaki Nations Report*
- *Wabanaki Reach: Educational Resources*
- *Abbe Museum: Educator Resources*

Abbe Museum

Portland Ovations, founded in 1931, presents 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 Chris Newell and Dr. Liz Schildkret
Additional information provided by Starr Kelly, Fiona Hopper, and Sarah Coleman
Designed by Katie Day
© Portland Ovations 2026

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: ***Wabanaki Stories***

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

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

What did you like about *Wabanaki Stories?* Why did you like that part?

_____

_____

_____

_____

What was something that you learned during the performance?

_____

_____

_____

_____

What would you like to tell other kids about *Wabanaki Stories*?

_____

_____

_____

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

_____

_____

MAIL RESPONSES TO: Portland Ovations 120 Exchange St Portland, ME 04101
EMAIL SCANNED RESPONSES TO: offstage@portlandovations.org

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

Draw a picture of a part of *Wabanaki Stories* 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

TEACHER RESPONSE FORM

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: ***Wabanaki Stories***

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

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

EMAIL ADDRESS: _____

---

1. From your perspective as a teacher, how would you rate *Wabanaki Stories*?

☐ 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 bring your students to *Wabanaki STories*

☐ 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.
☐ Other (please specify):

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

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

☐ Yes ☐ No

7. Why or why not?

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

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 Ovations to offer these School-Time Performance tickets at extremely discounted rates. Is there anything you'd like them to know in terms of your experiences or its impact on your students?

MAIL RESPONSES TO: Portland Ovations 120 Exchange Street Portland, ME 04101
EMAIL SCANNED RESPONSES TO: offstage@portlandovations.org