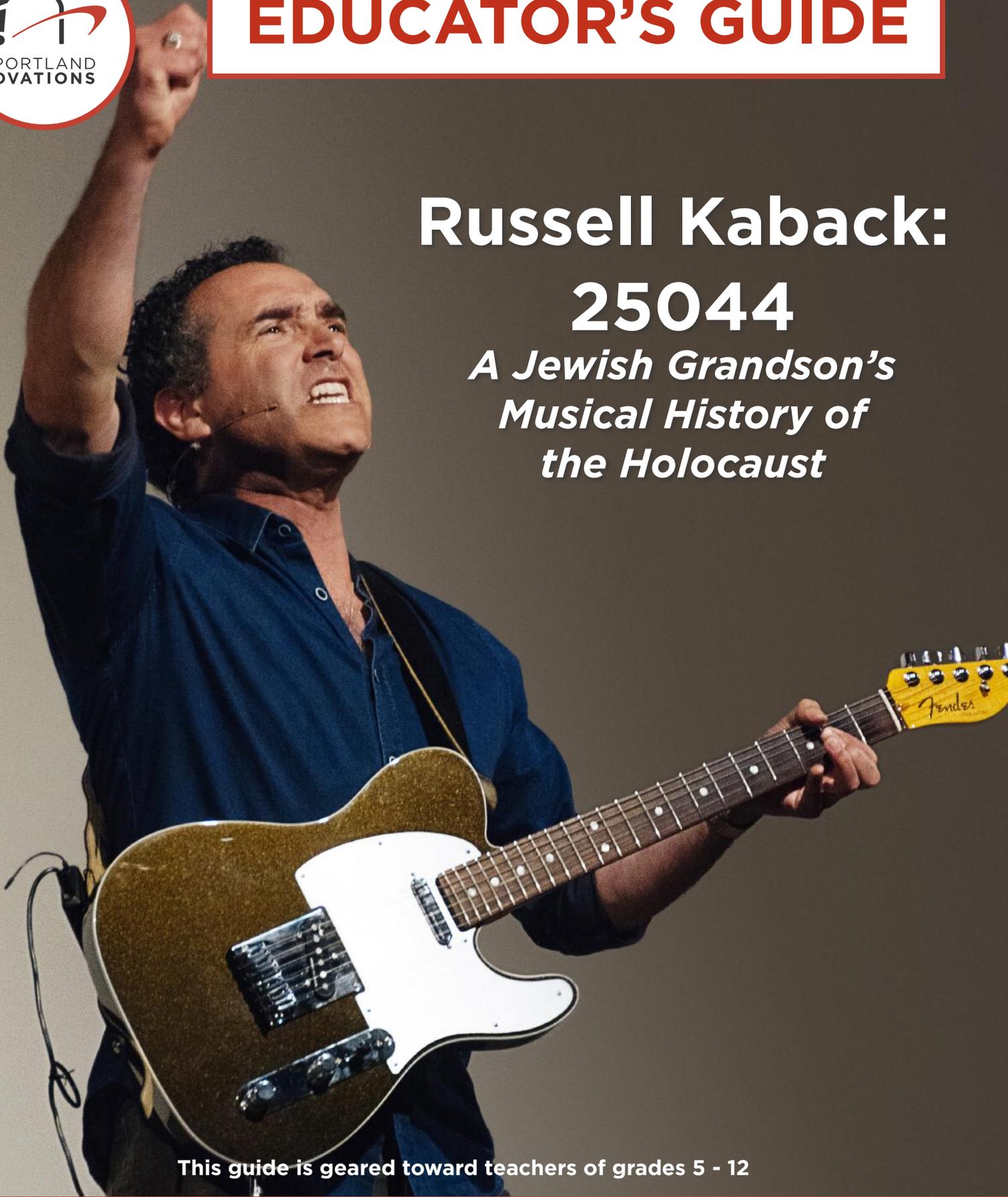




EDUCATOR'S GUIDE

Russell Kaback: 25044

*A Jewish Grandson's
Musical History of
the Holocaust*



This guide is geared toward teachers of grades 5 - 12

Supported by:

Haste Family Fund in
memory of Harriet



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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 5 - 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 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.

Social Studies - WWII and the Holocaust
English Language Arts -- Storytelling
Theater
Music

LEARNING STANDARDS ICON KEY



MUSIC



THEATER



ENGLISH LANGUAGE
ARTS



SOCIAL-EMOTIONAL
LEARNING



SOCIAL STUDIES



21ST CENTURY
SKILLS

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](#).

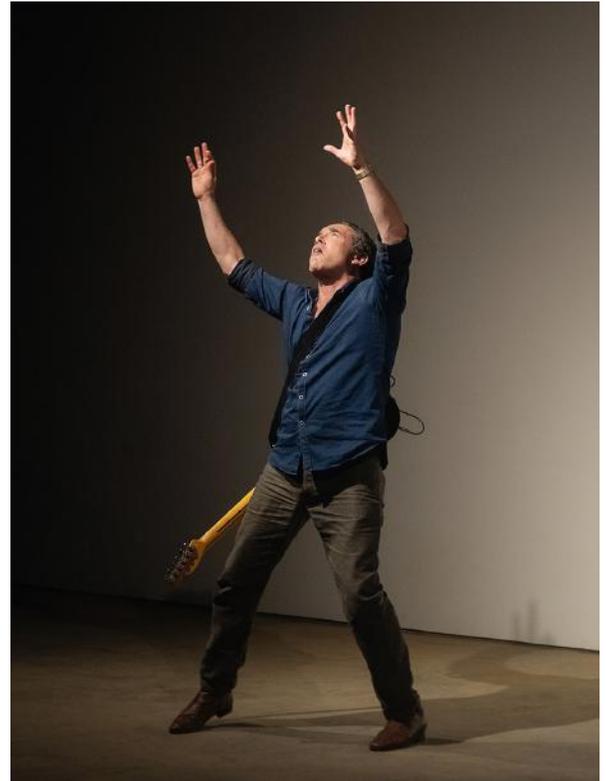
We want to hear and see what great learning is happening in your classrooms.

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

In this poignant one-man musical, Maine-based artist and educator, Russell Kaback tells a true story based on the life of his grandfather Szyjek Magier (SHEE-yek MAG-er), a Jewish Polish teenager who survived four years in Nazi labor and concentration camps during World War II. Presented in Kaback's theatrical storytelling style weaving together original songs, guitar, characters, sound effects and gestures, the piece incorporates personal interviews, testimonies, in-depth research and imagination. Russell Kaback's *25044* invites the audience to consider the experience of one young man's journey, reminding us that life and hope can endure.



About Russell Kaback

Russell Kaback (writer, composer, performer) is a musician and educator based in South Portland, Maine. He teaches in K-12 classrooms, and writes, produces and performs original music. He received the 2016 Joel and Linda Abromson Award and the 2018 Maine Arts Commission Project Grant in support of bringing his musical story, based on his grandfather's experience during the Holocaust, into schools in Maine. This work has been performed in venues in Maine and Massachusetts since 2014, at the PortFringe festival in Portland, and in his grandfather's hometown of Bendzin, Poland in 2018. In 2022 he began collaborating with master storyteller Antonio Rocha to create the one-man musical storytelling version of the show, titled *25044*. The performance debuted in Turner, Maine in March 2023.

What To Expect

The Performance

- The performance is 60 minutes long.
- The play is performed by one person, Russell Kaback, who plays many parts.
- The story describes the real experience of Russell Kaback's grandfather in Nazi labor and concentration camps. He describes the violence his grandfather witnessed and experienced.

The Sound

- The original music in the play was composed by Russell Kaback and is performed by him on the electric guitar.
- Sound will be amplified by speakers so that the performer can be heard when he's speaking, singing, and playing.

The Lights

- This performance uses a general wash of light.
- The lights will not go fully dark during this performance.

Resources

- Learn more about accessibility at Portland Ovation: portlandovations.org/about/accessibility/



Photos by Nick Pierce

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.

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

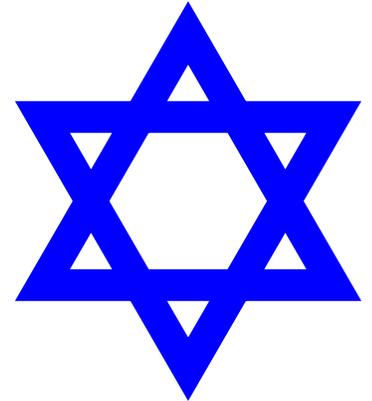
Essential Questions

What is Jewish Identity?

This is a question with a complex answer. Trying to label Jewish identity in any singular way is not productive, both because identity categories tend to be slippery and veer towards stereotype, and because Jewish people perceive their own identity in many different ways. Judaism is one of the world's oldest surviving religions, but Jewish Identity is more expansive than that. Jewish people have shared customs, traditions and histories. People can be Jewish and secular—in other words, they identify as Jewish by their cultural practices and values, but do not directly practice Judaism as a religious faith. People can convert into Judaism. There are Jewish people who consider themselves white and who are people of color. At various points in time, the Jewish people have been characterized as a nation, an ethnicity, and a race. Often, Jewish people are classified as an ethnoreligious group, a group of people who share a common religious and ethnic background—the term describes the close link between ethnicity and religion. Being Jewish may mean participating in traditional religious practices like going to Synagogue or fasting on Yom Kippur, and it may mean practicing Jewish cultural activities, like making latkes or reading Jewish literature.

In a survey published in 2021, the Pew Research Center estimated that 2.4% of adults in the United States identified as Jewish. The Pew Research Center's report includes an extensive examination of Jewish identity based on survey results and paints a very thorough picture of the complexity of Jewish identity in the United States (linked below). According to this survey, most adults who identify as Jewish in the United States say that remembering the Holocaust, leading a moral and ethical life, working for justice and equality in society, and being intellectually curious are “essential” to what it means to them to be Jewish. Beyond shared cultural practices and values, Jewishness is an expansive, intersectional identity.

Read more about Jewish identity in the United States:
pewresearch.org/religion/2021/05/11/jewish-americans-in-2020/



Tekhelet colored Star of David, as depicted on the flag of Israel. This is one of the most well-known symbols of Judaism and Jewish Identity.

What Is a Survivor in the Context of the Holocaust?

Holocaust survivors are people who experienced the persecution and survived the genocide that was carried out by the Nazis and their collaborators between 1933 and 1945. This includes people who were in concentration camps, killing centers, ghettos, and prisons, as well as refugees or those in hiding.

Holocaust survivors include many Jewish people, as well as people who did not self-identify as Jewish, but were categorized as such by the perpetrators. Nazis and their collaborators also targeted many other groups as well. Roma and Sinti, Poles and other Slavic peoples, prisoners of war, people with disabilities, political prisoners, trade union leaders, “subversive” artists, Catholic and Lutheran clergy who were seen as opponents of the regime, resisters, Jehovah’s Witnesses, homosexual men, and criminal offenders, among others, were victims of Nazi persecution.

What Is Genocide?

The word “genocide” did not exist before 1944. It is a very specific term coined by Raphael Lemkin (1900-1959), a Jewish Polish lawyer who sought to describe Nazi policies of systemic murder during the Holocaust, specifically the destruction of European Jewish people. He formed the word genocide by combining the Greek word for race or tribe, *geno*, with the latin word for killing, *cide*. Lemkin coined the term because the atrocities perpetrated by Nazis and their collaborators against Jewish men, women, and children, as well as other perceived enemies were so extensive they defied other terminology. Upon discovering the extent of these atrocities, British Prime Minister Winston Churchill said in August 1941, “We are in the presence of a crime without a name.”

Today, genocide is an internationally recognized crime describing acts committed with the intent to destroy a national, ethnic, racial, or religious group. These acts fall into five categories:

1. Killing members of the group.
2. Causing serious bodily or mental harm to members of the group
3. Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction.
4. Imposing measures intended to prevent births within the group.
5. Forcibly transferring children of the group to another group.

Genocide was first named an international crime on December 9, 1948 when the United Nations approved a written international agreement known as the Convention on the Prevention and Punishment of the Crime of Genocide. The United States did not sign the Convention until November 4, 1988 under President Ronald Reagan. One of the Convention’s strongest US advocates, Senator William Proxmire from Wisconsin, delivered more than 3,000 speeches between 1968 and 1987 advocating for signing the Convention. There are a number of other serious, violent crimes that do not fall under the specific definition of genocide. They include crimes against humanity, war crimes, ethnic cleansing, and mass killing.

A Timeline of German Occupation in Poland

Jewish scholars trace the history of the Jewish people back to 3760 BCE (Year 1 in the Jewish calendar), and World War II is a very small part of that much larger history. Below is a brief timeline of German occupation of Poland. To learn more about Jewish History, visit the timeline linked below or check out one of the books in the additional resources section.

chabad.org/library/article_cdo/aid/3915966/jewish/Timeline-of-Jewish-History.htm

- 1939**
 - **September 1:** Germany invades Poland, initiating WWII in Europe
 - **September 3:** Britain and France declare war, honoring their guarantee of Poland's borders.
- 1940**
 - **May 20:** SS Authorities establish the Auschwitz concentration camp.
 - **November 15:** German authorities order the Warsaw Ghetto to be sealed.
- 1941**
 - **March 3:** Krakow Ghetto established and sealed.
 - **September 1:** Reinhard Heydrich decrees that all Jewish people over the age of 6 must wear the yellow Star of David on their outer clothing in public at all times.
- 1942**
 - **December 17:** Allied nations issue a declaration stating explicitly that German authorities were engaging in mass murder of European Jews.
- 1943**
 - **March 13:** Liquidation of Krakow Ghetto—German authorities empty the Krakow Ghetto, killing 2,000 Jewish people and sending 8,000 more to their deaths in concentration camps.
 - **April 19-May:** Warsaw Ghetto uprising—German forces intend to liquidate the Warsaw Ghetto on the eve of Passover and met with an organized armed resistance.
- 1944**
 - **August 1:** The Warsaw Uprising begins.
 - **October 7:** Prisoners assigned to Crematorium IV at Auschwitz-Birkenau rebel, led by young Jewish women who had been smuggling small amounts of gun powder for months.
 - **November 25:** Himmler orders demolition of Auschwitz gas chambers and crematoria.
- 1945**
 - **January 17:** SS units begin the final evacuation of prisoners from the Auschwitz camp complex, marching them on foot toward the interior of the German Reich. These forced evacuations became known as “death marches.”
 - **May 7:** German Surrender.

PRE-PERFORMANCE LESSON ACTIVITIES

Here are some ideas for lesson activities that expand on the essential questions, topics, and themes of *25044*.

Glossary

Share these terms with your class before watching *25044* to have a shared vocabulary for the performance.

The SS: The SS (Schutzstaffel or Protection Squads) was originally established as Adolf Hitler’s personal bodyguard unit. Over the course of WWII, the SS became the elite guard of the Nazi Reich and Hitler’s executive force prepared to carry out all security-related duties, without regard for legal restraint. They were specifically charged with carrying out the “Final Solution”, the murder of European Jews.

Gestapo: The Gestapo was Nazi Germany’s infamous political police force. One of the Gestapo’s main responsibilities was coordinating the deportation of Jews to ghettos, concentration camps, killing sites, and killing centers.

Jewish Council: During World War II, the Germans established Jewish councils (Judenraete) in the ghettos. These Jewish administrations were required to ensure that Nazi orders and regulations were implemented.

Kapo: A kapo or prisoner functionary (German: Funktionshäftling) was a prisoner in a Nazi camp who was assigned by the SS guards to supervise forced labor or carry out administrative tasks.

Tzitzit: Tzitzit (in Hebrew תְּצִיִּצִית) Tzitzit are the fringes tied to each of the four corners of a Tallit, or prayer shawl, worn by some observant Jews.

Bubbe-Meises: A Yiddish expression for what we would call in English, “old wives tales” or superstitions. The term literally translates to “grandmother’s stories.”

Allies/Allied forces: A coalition of countries, primarily the United Kingdom, the Soviet Union, the United States, and China who fought against the Axis powers, Germany, Italy, and Japan, during WWII.

Nazi: The Nazis were a political party who rose to power in Germany in the 1930s, led by Adolf Hitler. Their far-right, authoritarian, ultranationalist ideology marked the rise of fascism in the early 20th century.

Zyklon B: A trade name for Hydrogen Cyanide, a poisonous gas originally produced in Germany as a pesticide. It was used in gas chambers at extermination camps like Auschwitz-Birkenau.

Concentration Camp: A place where large numbers of people are unjustly imprisoned and held without trial. Concentration camps became a major way Nazis imposed power during WWII. The aim of the Nazi concentration camps was to contain prisoners in one place. Inmates at concentration camps were usually subject to forced labor in unsanitary, cramped conditions. As a result, tens of thousands of people died while held in Nazi concentration camps.

Extermination Camps: Unlike concentration camps, where the ultimate goal was containment, extermination camps were specifically established to carry out the Nazi's "Final Solution" —the systematic annihilation of European Jewish people and other ethnic groups. Nazis murdered six million Jews during the Holocaust, and three million were killed in extermination camps. There were six extermination camps:

- Chełmno (in operation December 1941-January 1945)
- Bełżec (in operation March-December 1942)
- Sobibór (in operation May-July 1942 and October 1942-October 1943)
- Treblinka (in operation July 1942-August 1943)
- Majdanek (in operation September 1942-July 1944)
- Auschwitz-Birkenau (in operation March 1942-January 1945)



Photo by Bernhard Walter - Yad Vashem: Jews undergoing selection on the ramp. Visible in the background is the famous entrance to the camp. Some veteran inmates are helping the newcomers.

ACTIVITY: Name Stories

This activity is a great way to introduce storytelling and invite students to tell their own stories. It asks students to share the meaning behind their first, middle, last/surname, or nickname. It's often used as an icebreaker, but it's also a great way to encourage community at any time.



Materials:

None

Procedure:

1. Introduce the activity: divide the class into pairs or small groups. Explain that students will be sharing a brief story about their first, middle, last name, or a nickname with their partner. Depending on the context of the class, you may wish to give students the option to invent a story about their name if they prefer (with no requirement to reveal whether the story is the “truth”).
2. Together as a class, brainstorm the qualities of a good story. For a more specific discussion, consider one of the stories Russell shared in his performance.
3. Give students a few moments to silently brainstorm their story, thinking about the qualities they brainstormed.
4. Invite students to decide who will share their story first and give students between 2 and 5 minutes to share their stories depending on the time you have and your students' comfort level with speaking aloud. Once the time is up, ask pairs to switch so that the second partner shares their story. Continue until all partners have had a chance to share.
5. Return together as a class to reflect on the activity. Depending on the class's comfort level with their stories, you may invite each partner to introduce each other and share a brief description of the story they heard, or something they learned.

Reflection

- What did you notice about yourself as you participated in this activity?
- What was it like creating your own story and sharing it with someone else?
- What qualities of storytelling helped you tell a more dynamic story?
- Where do our names come from? Do you see any common themes?
- What do names tell us? Are they important? Why or why not?

ACTIVITY: Interview an Elder

25044 is based on the life of Russell Kaback's grandfather. This exercise offers students an opportunity to collect and share stories by interviewing an elder in their community. This activity is a great way to prepare students to hear a personal narrative and connect it with their own experience. The structure of this activity is purposefully open to allow students creative control over their interviews and artmaking and provide the experience of making choices, both in collecting history and in creating art.



Materials:

- An interview partner
- Pen and paper or recording device
- (optional) art supplies
- Storycorps tips for a great conversation:
<https://storycorps.org/participate/tips-for-a-great-conversation/>
- Storycorps interview questions:
<https://storycorps.org/participate/great-questions/>

Procedure:

1. Select the interview partner. Guide students through selecting someone to interview. Their interviewee should be someone they already have a relationship with and would like to know more about—perhaps a friend, a relative, or a teacher.
2. Prepare questions: Before the interview, ask students to prepare between 3 and 5 questions they'd like to ask. Their questions should be open-ended (ie: not something that can be answered with a “yes” or a “no”). Some questions to consider are “How has your life been different than you imagined?” “What is the most important lesson you have learned?” and “What are you proudest of?” Storycorps has a great resource bank of interview questions as a starting point, linked above.
3. Conduct the interview: Invite students to schedule the interview in advance, so that there is dedicated time set aside, and come prepared with something to record answers, either pen and paper or a recording device (like a smartphone).
4. Process the interview: After the interview, ask student to consider what they heard. What did they learn that they didn't know before? What would they like to share with others? Invite students to select one story from their interview to share creatively.
5. Choose a creative method to share the story: There are many ways to share stories. Students may choose to share a story orally, to write a song, or create a piece of art (collages are a compelling way to tell stories in visual form). Ask students to choose the medium they find most exciting and works best for their story.
6. Share stories: Give students dedicated time to share the story they collected with the class in the form of their choosing.

Reflection

- What was a memorable moment from the stories we heard/saw today?
- What, if anything, do these stories have in common?
- What did you learn about your interview partner that you did not know before?
- How did you decide what to share with the class? Why did you select the method you chose to present your story?
- What was it like sharing your story with the class?

POST-PERFORMANCE LESSON ACTIVITIES

Post-Performance Discussion Questions

1. What moments from the performance are sticking with you? Why were those moments memorable?
2. What parts of Szyjek's story surprised you?
3. What did you learn about the Holocaust from this performance that you did not know before?
4. What was it like hearing the story of a Holocaust survivor directly from a member his family?
5. Where are places you see injustice in your community? How do you react to injustice when you see it?



ACTIVITY: Mapping Geographies

After you watch *25044*, reflect on different understandings of belonging and identity in your classroom with this activity. Mapping Geographies invites students to map and perform their literal and figurative understanding of home on an imagined map on the floor.



Materials:

Open space for students to move freely.

Procedure:

1. Define the outer boundaries of the playing space, and establish the parameters of your map: identify the center of the space, this is where your school/classroom sits. Identify North, South, East, and West.
2. Introduce the strategy by explaining that you'll give students a series of prompts. Students respond by moving to the place on the map that best represents their answer at this moment in time. After each prompt, invite students to name where they are currently standing either aloud or to someone standing near them.
3. Prompt 1: If our classroom is located at the center of an imagined map, please stand on the location - or one location - where you currently live.
4. Prompt 2: If our classroom is located at the center of the map, please stand where you were born.
5. Prompt 3: If our classroom is located at the center of the map, please stand at one of the physical spaces that you call home, recognizing that there may be more than one. This could be a place where you have spent a lot of time, or a physical space that you feel is "home" although you may not have been there in a long time, or have never been there.
6. Ask each student to create a gesture that represents the place they call "home," thinking about all the places they stood. The gesture can be abstract or concrete.
7. Perform the gestures either simultaneously or in sequence to create a dance that represents "home" - both as a feeling and as a physical space. (Note: there is an extended version of this step in the link below if you have more time.)
8. Once students have performed their gestures, invite them to "popcorn" out one word that sticks with them - those words might be an emotion, an idea or an action that they saw represented or that they felt.

Reflection

- What did you notice about yourself in this activity? What did you notice about the group?
- How did our map shift and change as we moved between imaginary map locations?
- What is home? What shapes our understanding of home?

ACTIVITY: Create an Upstander Agreement

Upstander agreements are a popular way to actively involve students in creating a safe space in the classroom. Much like other types of classroom agreements, they encourage conversation as a class around responsibility and respect and provide students an opportunity to play an active role in determining codes of conduct for shared spaces.



Materials:

- Board or large paper for brainstorm
- Paper
- Markers or other art supplies

Procedure:

1. Begin by discussing what it means to be a bystander vs. an upstander. Brainstorm with students what a “bystander” is. Write traits on the board as students brainstorm. Once you’ve created that list, ask students to think about what the qualities of an “upstander” are. What does it mean to stand up, rather than stand by? Write traits and actions on the board.
2. As a class, go through the brainstorm list of upstander qualities and identify everything that is an action by circling or underlining them.
3. Draw a loose outline of a person on the board. Either as a class or in small groups, determine which of the upstander actions are things an individual can do on their own. Write those inside the outline of the person you have drawn (internal traits). What actions require the support of a community? Write those outside the outline.
4. Create your upstander commitment. Invite each student to complete the following sentence: I will be an upstander by _____. Invite students to write their sentence on a piece of paper, illustrate it if they wish, and sign it.
5. Display commitments in the classroom.

Reflection

- What commitments did we make today?
- What do we need to do to uphold these commitments? How can we support each other in keeping to our commitments?
- Why is it important to be an upstander?
- If we can keep to the commitments we made, how do you think our class will change?

ADDITIONAL RESOURCES

- Visit the Maine Jewish Museum in Portland:
<https://mainejewishmuseum.org/>
- Explore events for all ages at the Jewish Community Alliance of Southern Maine:
<https://www.mainejewish.org/>
- Read other oral histories of the Holocaust:
<https://www.ushmm.org/collections/the-museums-collections/about/oral-history>
- Check out a list of books about the Holocaust for children:
<https://www.jewishbookcouncil.org/books/reading-lists/holocaust-books-for-children>
- Books about the Holocaust curated by the Student Library Journal:
<https://www.slj.com/story/Commemorate-Holocaust-Remembrance-Day-with-this-Booklist-libraries-students>
- Videos about the Holocaust for classroom use:
<https://www.ushmm.org/teach/holocaust-videos-for-classroom-use>
- Teaching materials curated by the US Holocaust Memorial Museum:
<https://www.ushmm.org/teach>
- A lesson plan exploring antisemitism and the Holocaust:
<https://www.ushmm.org/teach/holocaust-lesson-plans/history-of-antisemitism-and-the-holocaust>

Books Exploring Jewish History:

- *A Historical Atlas of the Jewish People*, Ed. Eli Barnavi
- *The Illustrated Atlas of Jewish Civilization: 400 Years of History*, Josephine Bacon
- *Atlas of Jewish History*, Dan Cohn-Sherbok
- *The Illustrated History of the Jewish People*, Ed. Nicholas DeLange
- *Atlas of Jewish History*, Martin Gilbert

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

PERFORMANCE
SCHOOL NAME

TEACHER NAME:

May we use your n

share your comments

What did you

did you like that part

It was something that you learned during the performance?

What would you like to tell other kids about

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.)

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

We want to know what thought about the performance.
Draw a picture of a part of that you liked. Thank you!



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 [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 Russell Kaback:

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

From your perspective as a teacher, how would you rate

. 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

- wanted my students to experience the performing arts.
- he 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"/>				
Communication performance	<input type="checkbox"/>				
Arrival at the	<input type="checkbox"/>				
Departure from	<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?