



MOSS ARTS CENTER



the dante quartet *study guide*



study guide

the dante quartet

School-Day Performance

Wednesday, March 5, 2025, 10-11 AM

Recommended for students in grades 8-12





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we want everyone to enjoy the show

Please prepare your students for their visit to the Moss Arts Center by practicing audience etiquette before you attend a live performance. The following guidelines will ensure that everyone can enjoy the show:

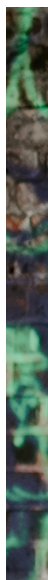
- Arrive early to find your seat and settle in before the show begins! This is for the safety of the students and artists, as the lights go down promptly at show time. If you happen to arrive after the performance has started, the ushers will assist you in finding a suitable time to be seated without disrupting the experience for others.
- For the enjoyment of all, please turn off any devices that may create light or sound during the performance.
- While we love capturing memories, please note that photography, audio, or video recording are not permitted in the theatre.
- Food, gum, and beverages are not allowed inside the theatre.
- Buckle up! Keep all feet on the ground and hands, legs, and bodies in the seats at all times so everyone has a great view of the stage.
- Many performers enjoy engaging with the audience and may invite you to clap, sing along, or even dance in your seat! Feel free to join in and have fun, but save conversations with classmates for the journey back to school to maintain the magic for everyone.

about the program



One of the U.K.'s premier string ensembles, the Dante Quartet is known for its imaginative programming and impassioned performances.

The matinee performance will include Dmitri Shostakovich's String Quartet no. 8, op. 110, II; Pyotr Ilyich Tchaikovsky's String Quartet no. 1 in D Major, op. 11, II; Astor Piazzolla's *Bando*; Tom Davey's *Three African Folk Songs*; and Caroline Shaw's *Plan & Elevation*.



about the dante quartet

The Dante Quartet was founded in 1995 and chose its name to reflect the idea of an epic journey (reflected in Dante's famous work, *The Divine Comedy*). The quartet has been honored with the Royal Philharmonic Society Award for Chamber Music and has also received international awards for its recordings. Frequently heard on Radio 3, the quartet has appeared many times at London's Wigmore Hall and Kings Place, as well as at some of the U.K.'s foremost festivals and music societies. Abroad, the ensemble has played in France, Germany, Holland, Spain, Switzerland, Finland, the Czech Republic, and Poland, and has twice toured Japan.

The Dante Quartet has made a series of acclaimed recordings for Hyperion, winning the *BBC Music Magazine Award* and the *Diapason d'Or* (also known as the Gold Tuning Fork, this French award is given to outstanding classical recordings). The quartet has also recorded for Signum and Toccata Records, and its recording of the string quartets by Herbert Howells was released on the Naxos label in 2019. The Dante Quartet has recently recorded the eight string quartets and two quintets of C.V. Stanford on the SOMM label.

The ensemble has performed cycles of the complete Beethoven and Shostakovich string quartets in single marathon weekends and has collaborated with playwright Clare Norburn (author of the concert drama *Breaking the Rules*) on a dramatized version of Beethoven's quartet cycle, featuring actor David Timson as the composer. This innovative format has proved popular and has been performed many times.

essential vocabulary

Abstract: Art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colors, forms, and marks to achieve its effect.

Acoustics: The science of sound, including its production, transmission, and effects.

Amplitude: The measurement of a sound wave's loudness. The more ample the sound wave/the taller the sound wave, the louder it is.

Dynamics: The volume of music; how loud or soft a passage is played.

Frequency: The number of vibrations per second of a sound wave, determining the pitch of the sound. The more frequent/the higher the number of waves, the higher the pitch. The measurement of frequency is displayed in hertz (hz).

Imagery: Description that evokes sensory experiences, often used in poetry and music to create vivid pictures in the mind.

Impressionism: Art characterized by small, visible brushstrokes that offer the bare impression of form, unblended color, and an emphasis on the accurate depiction of natural light.

Instrumentation: The instruments used in a piece of music.

Introspection: The examination of one's own thoughts and feelings, often used in songwriting to convey personal experiences.

Melody: A sequence of musical notes played or sung in a specific order to create a tune.

Pitch: How high or low a sound is, like a bird's chirp (high) vs. a drumbeat (low).

Realism: An artistic style that focuses on precisely and truly depicting the world as it actually exists.

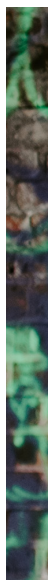
Rhythm: A strong, regular, and repeated pattern of movement or sound in music. For example, the pattern of sounds the Dante Quartet makes on their instruments creates rhythm.

Soundwaves: A pattern of vibrations that carries energy through a medium, such as air, water, or a solid. Soundwaves are how our brains receive sound.

Time Signature: An indicator of how many beats are in each measure of a piece of music, as well as which note values count as a full beat.

Tempo: The speed at which a piece of music is played, usually measured in beats per minute (bpm).

Vibration: The rapid back-and-forth motion of an object, which produces sound when it occurs in materials like strings or air columns.



learning activities

visual arts

Canvas of Sound

Briefly recall and listen to the pieces played at the performance and brainstorm with students what the pieces brought to mind. Prompting questions can include:

- What emotions do you feel while listening?
- What images or colors come to mind?
- Do specific memories or thoughts arise?
- How does each piece make you feel differently?
- What elements of the music contribute to those feelings (e.g., tempo, dynamics, instrumentation)?

Introduce the idea of translating those feelings into visual art and discuss different artistic styles and how they can represent emotions (e.g., abstract, realism, impressionism, etc.).

Provide students with art supplies and give them time to create their artworks based on their interpretations of the music. Encourage them to reflect on their earlier discussions and notes while working. As they create, circulate around the room to provide support, guidance, and encouragement, asking probing questions to help deepen their thought processes (e.g., “How are you using color to express emotion?” “What shapes or forms are you incorporating to convey the music’s dynamics?” etc.).

Set up the classroom for a gallery walk, displaying all student artwork throughout the room. Provide sticky notes for feedback; students can leave comments or questions for each piece during the gallery walk. Encourage students, prior to the gallery walk, to consider how different interpretations arise from the same musical pieces.

Conclude with a discussion about the experience. Prompting questions can include:

- How did this project change your perception of music and art?
- Did any artwork resonate with you more than others? Why?
- How can we apply this connection in other subjects or life experiences?

Optional Extensions:

- Partner with a music teacher to integrate more detailed music theory or composition into the project.
- Allow students to create their pieces using digital art tools, exploring technology in artmaking.

► **VIRGINIA VISUAL ARTS SOLS:** 8.1, 8.2, 8.7, AI.1, AII.1, AII.2, AIII.3, AII.11

learning activities, cont.

history

Composer Conversations

Composers featured in the Dante Quartet's performance represent diverse and fascinating histories. Through this five-part lesson series, students will not only gain a history of some of the composers featured in the student matinee but will also gain a strong understanding of how cultural connections affect musical creation. Further composer biographies are located in Additional Resources.

Day One: Pyotr Ilyich Tchaikovsky and Russia

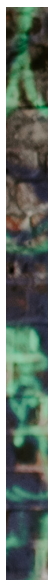
Our first Composer Conversation will be about Pyotr Ilyich Tchaikovsky, a leading Romantic composer known for his emotive and expressive music. Tchaikovsky's works often blend lush orchestration with dramatic intensity, embodying the era's emphasis on individualism, passion, and lyrical beauty. His symphonies and ballets are filled with sweeping melodies and rich harmonies, making him a quintessential figure to music history.

Play an excerpt from Tchaikovsky's String Quartet no. 1 in D Major, op. 11, *Andante Cantabile*, highlighting the lyrical and emotional qualities of the music that lend themselves to the Romantic era. Ask students how the music made them feel and make a list of the emotions conveyed. To wrap up the lesson, ask students to write a short paragraph considering the role of music in expressing personal emotions.

Day Two: Dmitri Shostakovich and Soviet Russia

The second Composer Conversation focuses on Dmitri Shostakovich, a Russian composer and pianist. Begin with a brief overview of the Soviet Union during Shostakovich's time (1920s-1970s), specifically highlighting artistic censorship. During this time in history, artists like Shostakovich were expected to create music that supported specific Soviet ideals, yet Shostakovich's work often contradicted this standing. He tended to navigate his career by writing the required music on paper and adhering to official standards, but the scores often contained subtle criticisms of the political climate.

Play an excerpt of Shostakovich's String Quartet no. 8, op. 110, II. This piece is often interpreted as a personal reflection of the composer's suffering under Stalin's purges and the broader fear felt in Soviet society. Ask your students how the piece made them feel and what emotions they think Shostakovich was trying to convey in this movement. Guide the class towards identifying musical elements that may reflect the political and emotional turmoil of the time, such as dissonance, irregular rhythms, and the sudden changes in dynamics. End the class with a moderated discussion of the relationship and differences between oppression and expression.



learning activities, cont.

Day Three: Astor Piazzolla

Our third Composer Conversation highlights Astor Piazzolla. This Argentinian composer and *bandoneón* player (a type of accordion) revolutionized the traditional tango by blending it with elements of classical music and jazz. The tango is a music and dance form that originated in Argentina. This popular style has roots in 19th-century communities of Buenos Aires, evolving over time from a simple folk dance to a fiery form of music.

Piazzolla's innovative approach to tango incorporates classical music structures, jazz improvisation, and complex harmonies. He called it *nuevo tango*, and his work on this "new tango" is now celebrated for its emotional depth and technical brilliance, with iconic compositions such as *Libertango* and *Adiós Nonino* continuing to influence musicians across genres worldwide.

Play an excerpt from Piazzolla's *Bando*, and ask your students to focus on the rhythmic drive and complex harmonies. Discuss with the class what they notice about the rhythm of this music compared to more traditional classical music (like Mozart and Beethoven) and where they can hear the blend of genres. To end this Composer Conversation, have your students reflect in pairs on two genres of music they would enjoy blending, writing a short paragraph describing their new fusion and artistic vision.

Day Four: Caroline Shaw

The last composer of the series is Caroline Shaw, an American composer, violinist, and vocalist known for her genre-defying music that blends classical, contemporary, and experimental elements. Born in 1982, Shaw became the youngest-ever winner of the Pulitzer Prize for Music in 2013 for her string quartet, *Partita for 8 Voices*. Her work is characterized by its innovative use of vocal techniques, intricate textures, and dynamic rhythms. Shaw's compositions often explore the intersections between classical traditions and modern sensibilities, earning her recognition as one of today's most inventive and versatile contemporary composers.

Take a moment in class to play an excerpt of Shaw's work, *Plan & Elevation*, which combines traditional harmonies with unconventional sounds and techniques. Let the class contemplate how Shaw's music sounds different from traditional classical music and what makes Shaw's music sound modern. For this last reflection, ask students to write their thoughts on what Shaw's works imply about the future of the classical genre.

learning activities, cont.

Day Five: Composer Connections

For the final day of Composer Conversations, instruct students to break out into small groups, rotating between listening stations featuring the composers studied this week. Have students listen to excerpts of these famous composers as played by the Dante Quartet, noting emotional responses, instrumentation, themes, and stylistic elements.

Introduce a graphic organizer for comparing and contrasting (e.g., Venn diagram or T-chart). Explain to your students that, in small groups, they will discuss the composer's compositions. Key elements of focus are emotional expression, style, instrumentation, and historical context. Encourage students to identify similarities and differences in their emotional impact, compositional techniques, and overall themes. Prompting questions can include:

- What emotions does each composer convey in their music?
- How do the instruments used affect the overall sound?
- What distinct qualities define each composer's music?
- How do their historical contexts shape their compositions?
- In what ways do they influence each other, if at all?

If time allows, assign the small groups to research one of the composers they have had a conversation about this week. The groups will prepare a brief presentation highlighting the historical context, emotional themes, and unique characteristics of the selected composer.

learning activities, cont.

language arts

Resonant Reflections

Music contains the power to evoke images and emotions and to tell stories without words. Different instruments and melodies can evoke specific feelings, similar to how words in poetry create emotional responses. Both poetry and music rely heavily on imagery — just as a poet paints pictures with words, musicians use rhythms and dynamics to evoke visual and emotional landscapes. Ask your students to participate in a brief turn-and-talk, sharing the portion of the performance that prompted significant imagery or emotion to them.

End the turn-and-talk by playing a portion of Caroline Shaw's *Plan & Elevation V: The Beech Tree*. Encourage students to close their eyes and focus on how the music makes them feel. After one minute, ask students to jot down any images, emotions, or memories that arise while listening, utilizing the graphic organizer provided on the next page. Facilitate a discussion about the piece, including questions such as:

- What emotions did the music evoke?
- Were there specific instruments that stood out?
- What images came to mind while listening?

Explain to students that they have just transmitted auditory sound to visual description, just like many great poets that have come before them!

Review various poetic forms (e.g., free verse, sonnet, haiku) and devices (e.g., imagery, metaphor, simile). Explain to your students that just as a composer chooses different structures and instruments to express their ideas, poets select forms and literary devices to convey their themes.

Instruct students to write a poem based on Shaw's *Plan & Elevation V: The Beech Tree*. They may choose any form covered by the instructor or a form of the instructor's choice. Encourage students to utilize the thoughts they wrote on the graphic organizer, considering what themes or emotions they want to convey in their poem and how they can use imagery to enhance their writing.

Give students plenty of time to write their poems based on their reflections and discussions. Encourage them to be creative and to draw directly from their emotional responses to the music! When complete, invite students to share their poems in small groups or with the entire class. Facilitate a discussion about the different interpretations of the music and how it inspired various poetic expressions.

Optional Extension: Host a poetry reading event where students can perform their poems with Shaw's piece playing in the background.

learning activities, cont.

Graphic Organizer – Resonant Reflections

Emotions	Memories
Images	Colors
Locational Connections	Familial Connections
Dynamics	Instruments Heard

► **VIRGINIA LANGUAGE ARTS SOLS:** 9.5, 9.6, 9.1, 9.4, 10.5, 10.6, 10.1, 11.5, 11.6, 11.1

learning activities, cont.

science

Tuning into Theory: The Science of Stringed Instruments



Understanding the science of the violin and other stringed instruments begins with the fundamental concept of vibrations. When a string is plucked or bowed, it vibrates, creating sound waves that produce musical notes. The pitch of the sound is determined by several factors, including the length, tension, and material of the string. For example, a shorter string will vibrate faster, producing a higher pitch, while a longer string vibrates more slowly, resulting in a lower pitch. Different instruments, such as violins, guitars, and cellos, all have unique components — like their strings, bodies, and bows — that influence how these vibrations are produced and perceived. By adjusting the string length on various instruments (using a guitar capo, for instance), you can observe firsthand how changes affect pitch.

learning activities, cont.

Divide your students into small groups and instruct each group to adjust the string length on different instruments (e.g., using a guitar capo, turning the pegs, etc.) and observe the pitch changes. Have each group predict the pitch before recording their observations. Each group should rotate through instruments, allowing every student to compile data and graph the relationship between string length, tension, and pitch for each instrument (if accessible, use frequency analyzer apps to visualize the frequencies produced by different configurations).

This exploration will deepen student understanding of both the science behind music and its practical applications, illustrating how the physical properties of strings directly correlate with musical sounds.

Optional Extension: Assign students to explore how different cultures use stringed instruments and their tuning systems, relating this to physical principles.

learning activities, cont.

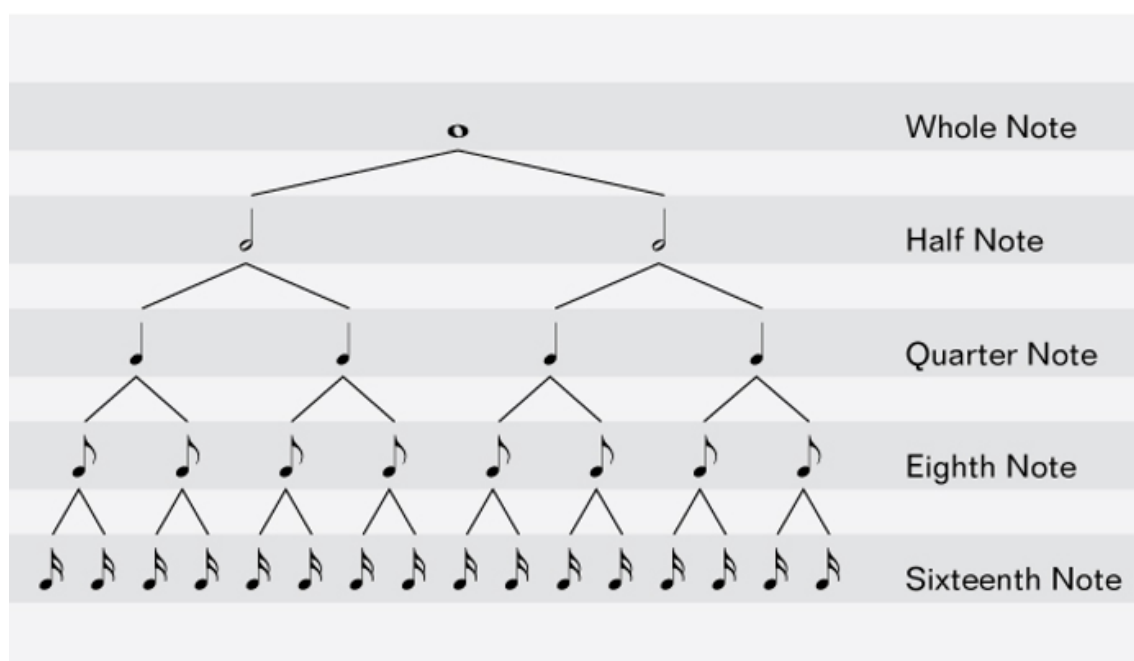
mathematics

Math in Motion

The Dante Quartet concert is full of a variety of rhythms. Discuss with your students what rhythm is, practicing through a simple clapping pattern and moving onto a more complex pattern involving snaps and leg pats.

As students copy your pattern, emphasize how rhythm serves as the foundation of music; without it, music wouldn't have the steady pulse that allows listeners to follow along. After clapping together for a few rounds, introduce the idea that rhythm helps musicians stay in sync, much like a heartbeat keeping a body alive.

Once the class is warmed up, transition to the concept of time signatures. Use the provided visual aid on the following page to explain that a time signature is like the "address" of a piece of music. It tells musicians how many beats will fit into each measure (the top number) and what type of note gets one beat (the bottom number). For example, in 4/4 time, the top "4" means there are four beats per measure, and the bottom "4" indicates that a quarter note gets one beat. To further clarify, ask students to clap in different time signatures and count the beats as they go: "1-2-3-4" for 4/4, "1-2-3" for 3/4, or "1-2-3-4-5-6" for 6/8. Students should start to see how the number of beats in each measure and the rhythm of the notes change the way the music feels.



learning activities, cont.

Begin a time signature test by hosting a game of Four Corners, where students have to move to a corner of the room that corresponds with the assigned time signature. Play a piece of music (for example, a waltz in $3/4$ time signature) and see how many students can move to the correct corner of the room in 10 seconds.

After listening to each piece, ask the students to identify the time signature and discuss how the music feels. Does it sound bouncy and light, like the waltz? Does it feel structured and steady, like the march? How does the rhythm of the beats influence the overall character of the music? Explain that time signatures don't just indicate how music is organized, they also shape the mood of the piece. For example, $3/4$ time is often used for waltzes, creating a lilting, dance-like feel, while $4/4$ time is more stable and regular, perfect for marches or pop songs. Rhythm and time signatures have a profound effect on how we emotionally connect with the music.

For the final activity, break the class into small groups. Each group is assigned a different time signature (e.g., $4/4$, $3/4$, $6/8$) and will be provided with rhythm flashcards (available in Additional Resources) that display various note values, including quarter notes, eighth notes, half notes, and whole notes. Have each group create a simple rhythm pattern using their assigned time signature. For instance, if the group has $4/4$ time, they need to create a rhythm that fits into four beats per measure. They might decide on a pattern like "quarter note, half note, two eighth notes," adding up to four beats. Encourage students to utilize basic fractions, as well as addition and subtraction skills, in order to find success.

As the students create their rhythms, circulate the room, offering guidance and asking probing questions, including:













- Does the rhythm change if you add more eighth notes?
- How does this rhythm make you feel?
- Is this rhythm meant for a fast or slow tempo?

After the groups have had time to create and practice their rhythm patterns, the class will come back together and each student group can take a turn performing their rhythm for the class using claps or classroom instruments (whatever is best available to you). As each group performs, encourage students to identify the time signature they are using.

By the end of the activity, students will have had hands-on experience creating rhythms in different time signatures, helping them internalize the concept of how rhythm, time signatures and the mathematics behind music.



learning activities, cont.

Note value	Rest value	English name	American name	Fraction of 1 semibreve	*Usual length (if $\text{♩} = 1$ beat)
		semibreve	whole note	1	4 beats
		minim	half note	$\frac{1}{2}$	2 beats
		crotchet	quarter note	$\frac{1}{4}$	1 beat
		quaver	eighth note	$\frac{1}{8}$	$\frac{1}{2}$ beat
		semiquaver	sixteenth note	$\frac{1}{16}$	$\frac{1}{4}$ beat
		demisemiquaver	thirty-second note	$\frac{1}{32}$	$\frac{1}{8}$ beat

► VIRGINIA MATHEMATICS SOLS: A.3, A.5, A.6, A.8

learning activities, cont.

social emotional learning

Music Conflict Resolution

Music often mirrors the complexities of human conflict, reflecting tension and resolution much like personal interactions. Just as disagreements can create discord between people, music can express conflict through dissonance and tension. For instance, when listening to classical music, we can hear how musical phrases evolve, creating a sense of struggle that ultimately leads to resolution.

Divide students into your small groups and assign each group a specific segment of the Dante Quartet's program to analyze. Encourage them to identify the musical "voices" and how they interact (e.g., tensions, resolutions, etc.). Groups will present their findings, highlighting how the music reflects a dialogue that can be analogous to human interactions.

Distribute scenario cards to the groups that describe various interpersonal conflicts (e.g., disagreement among friends, a misunderstanding in a group project, etc.). In pairs, students will roleplay the scenarios, first without conflict resolution techniques, then with guided strategies (e.g., active listening, finding common ground, etc.). After roleplaying, groups will reflect on their experiences and discuss what worked and what didn't. Emphasize the importance of communication in both music and relationships, reinforcing the idea that understanding and resolving conflict is essential in both realms.

Optional Extension: Have your students roleplay conflict resolution to the music in the background (i.e., when the music escalates, the mimed conflict escalates; when the music resolves, the mimed conflict resolves; etc.).

► **VIRGINIA SOCIAL EMOTIONAL LEARNING SOLS:** DeM1: 11-12c, ReS1: 11-12c, ReS1: 11-12b, DeM1: 9-10c, ReS1: 9-10c, ReS1: 9-10b

learning activities, cont.

Mindfulness Melodies

Introduce your students to the concept of mindfulness and its benefits for emotional awareness and stress management. Discuss how music can be a mindful practice.

Play a gentle excerpt from Tchaikovsky's *Andante Cantabile* to set a reflective tone and lead students in a guided mindfulness exercise (square breathing mindfulness exercise included in Additional Resources) while listening to a piece of music. Encourage them to focus on their breath and the sensations in their body.

Prompt them to observe their thoughts and feelings without judgment as they listen. After the listening session, students will journal about their experience. Prompts can include:

- What emotions arose during the music?
- How did the music affect your state of mind?
- Did you notice any physical sensations or changes in your body?

Encourage students to discuss how music can be a tool for emotional regulation and self-awareness. End with another brief mindfulness practice, encouraging students to use music as a tool for mindfulness outside of the classroom.

additional resources

Additional Resources

[Composer Dmitri Shostakovich](#)

[Composer Astor Piazzolla](#)

[Composer Caroline Shaw](#)

[Composer Pytor Ilyich Tchaikovsky](#)

[The Physics of Musical Instruments](#)

[Strings Family](#)

[Whole and Half Note Flashcard Set](#)

[Quarter Note Flashcard Set](#)

[Eighth Note Flashcard Set](#)

[Square Breathing Mindfulness Technique](#)

Bibliography

[The Dante Quartet](#)

[Poetic Forms and Their Definitions](#)

[Music Preferences of the Left and Right of the U.K. Political Spectrum](#)

[Cognitive Dissonance and the Performer's Inner Conflict](#)

[Rhythm Fractions Chart](#)

[Note Values Chart](#)

[Pytor Ilyich Tchaikovsky](#)

[*Le Grand Tango*](#)



what to know before you go

Changing Your Reservation

If you cannot attend or your party turns out to be smaller than the number of tickets you have reserved, please inform the Moss Arts Center as soon as possible by contacting **Bethany Costello**, engagement manager, at bethanycostello@vt.edu so that Moss staff can release your tickets to those on the waiting list.

Accessibility

The Moss Arts Center is committed to being accessible to all of our patrons. Differently-abled, neurodivergent individuals and their companions are accommodated through wheelchair seating, parking, and other special requests throughout the center at all levels. Assistive listening and noise-canceling devices are available. Service animals are permitted. Sign interpretations and large-print programs are available with advance notification. Sensory free rooms and sensory aids are available upon request. If you or your students have questions regarding accessibility or would like assistance, please contact **Jamie Wiggert** at wiggertj@vt.edu.

Bus Parking

The bus drop-off location is on the Alumni Mall side of the Moss Arts Center, located at **190 Alumni Mall** on the Virginia Tech campus. Drivers may pull their buses into the driveway loop directly in front of the center. Staff and volunteers will be on site to assist (please look for an individual in a Moss Arts Center T-shirt). Recommended arrival time is 15-30 minutes before the start time of the performance.

Bus staging will be located in the upper section of the Chicken Hill lot (Football Lot 5) on the Virginia Tech campus. The lot entrance is on Southgate Drive, opposite Sterrett Drive. Parking passes will not be required for buses. For more information about parking at Virginia Tech, please visit parking.vt.edu. Please note that buses are not permitted to park adjacent to the Moss Arts Center's Turner Street entrance.

Please provide your bus driver with the Moss Arts Center field trip guide for easy parking directions. Hard copies will be available in the Grand Lobby.

what to know, cont.

Cars, Vans, and Personal Vehicle Parking

Those driving cars and vans may park in the North End Center Garage (**300 Turner Street NW**), which is one block from the Moss Arts Center's Turner Street entrance. A valid university parking permit, validation from one of the retail tenants, or payment of the daily fee is required to park in the North End Center Garage. Please allow adequate time for parking and walking to Moss Arts Center from your vehicle. Estimated time of walk from North End Center Garage to Moss Arts Center is seven minutes. An additional parking guide for personal vehicles is linked [here](#) for your convience.

Checking In

Public School and/or Bus Groups: When you arrive at the Moss Arts Center, please check-in with Bethany Costello in the Grand Lobby to confirm that your party has arrived. You will be asked upon arrival how many adults and children are present in your group, as well as your bus number. Please have that count before checking in. Staff will be on site to assist with seating your group, directing you to restrooms, and answering any questions you may have.

Homeschool and/or Private Groups: Prior to arriving at Moss Arts Center, please discuss with your party where you want to meet before checking in. We recommend an easy spot like Upper Gallery, the lobby elevator, or the Grand Lobby sofa seating. When you arrive at the center, please head to your group's meeting spot and look for your group's sign being displayed by a fellow group member (similar to airplane pickup). Please do not check in at the coat check counter until all the members of your party have arrived. However, if you do not see your group's sign at your meeting location, you may proceed to the coat check counter to retrieve your group's sign and become your group's check-in representative. Once your full party has arrived, please proceed to the coat check counter to confirm your group has arrived. You will be asked upon arrival how many adults and children are present in your group. Please have that count before checking in. Staff will be on site to assist with seating your group, directing you to restrooms, and answering any questions you may have.

Individual Homeschool Families: When you arrive at the Moss Arts Center, please check in at the coat check counter to confirm your party has arrived. You will be asked upon arrival how many adults and children are present in your family. Please have that count before checking in. Staff will be on-site to assist with seating your group, directing you to restrooms, and answering any questions you may have.

If you have any questions about check in, please email bethanycostello@vt.edu.

what to know, cont.

Performance Etiquette and Expectations

The performance will take place in the Street and Davis Performance Hall's Anne and Ellen Fife Theatre. A performance etiquette guide will be provided for you to review with your students at your convenience.

Dismissal

It is recommended that buses arrive back at the Moss Arts Center 15 minutes before the end of the performance. Following the matinee, please remain in your seats; school groups will be dismissed by Moss Arts Center staff to ensure a smooth and speedy departure for all. Staff and volunteers will assist school groups in meeting their buses in the center's Alumni Mall driveway.

Feedback

Following the performance, you may receive an email requesting feedback on your group's experience. Please make time to respond, as doing so could significantly improve the Moss Arts Center's educational programs for you and future visitors.

For More Information About Moss Arts Center Programs

Please subscribe to the [Moss Arts Center's email list](#) and join the list for school-day performances and PK-12 programs.

