



PRESENTS

*arts*KSU
REVUE



KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS

2023 | 2024

FIELD TRIP EDUCATOR GUIDE

Dear Educators,

Welcome to ArtsBridge’s 2023-2024 Field Trip Season! We are thrilled to host *ArtsKSU Revue* from Kennesaw State University’s College of the Arts. Kennesaw State University’s College of the Arts encompasses all areas of the fine arts including art, dance, music and theatre. *ArtsKSU Revue* was created to show young audiences how all areas of fine arts may collaborate to create a memorable and comprehensive artistic fusion. Featuring KSU students from the School of Art and Design, Department of Dance, School of Music, and the Department of Theatre and Performance Studies, this production gives students a unique arts experience packed with energy, creativity and technical virtuosity!

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, and a variety of pre- and post-discussion questions and assessment activities. Please select materials and ideas from the guide to meet your unique class needs.

We look forward to inspiring and educating your students through the arts on March 26, 2024 at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

**The ArtsBridge Team &
KSU College of the Arts**

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About Cobb Energy Performing Arts Centre



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

- 10,000-square-foot ballroom, divisible into 3 sections, holds up to 630 for a seated meal, 800 in theatre setting and up to 650 for a reception
- 2,750-seat theater ideal for graduations or general sessions
- Unique special event spaces on theater stage, 3-level lobby, and outdoor terrace

The Centre is equipped to ensure ArtsBridge's vision of making sure everyone has access to arts experiences. Designated seats in various locations are available at every event for guests with disabilities and those needing special assistance. The venue is equipped with wheelchair accessible restrooms, elevators, plaza ramps, wheelchair accessible ticket windows, phonic ear devices, wheelchair accessible drinking fountains, and handicapped parking. Please call for more information about this and sign language interpreted performances. For safety purposes, ArtsBridge follows the Safety-First Guidelines of the Centre.

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2,750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 students each year.

Field Trip Guidelines

Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.

Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

Payment: Payments must be made in full, 4 weeks prior to the day of show, or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$15 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

Restrooms: Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.

Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette on Page 8*)

Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre! Snack Packs will be provided for students, teachers and chaperones attending an 11am or noon performance. For more information, visit www.ArtsBridgeGA.org/snack-pack-program.



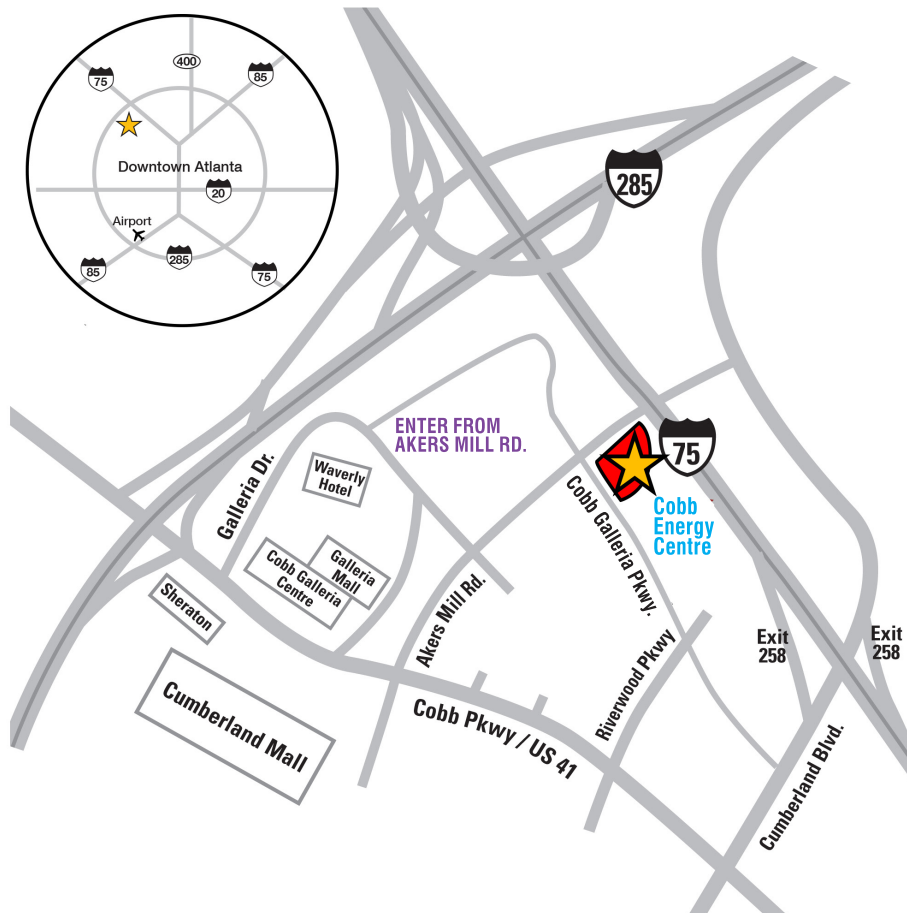
Transportation Information

Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).

Cars/Vans/SUVs: You will approach the building in the same manner, but will park in our parking deck. Please note there is a \$15 per vehicle parking fee for cars/vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



Additional Map for All Vehicles Attending



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

Local Dining

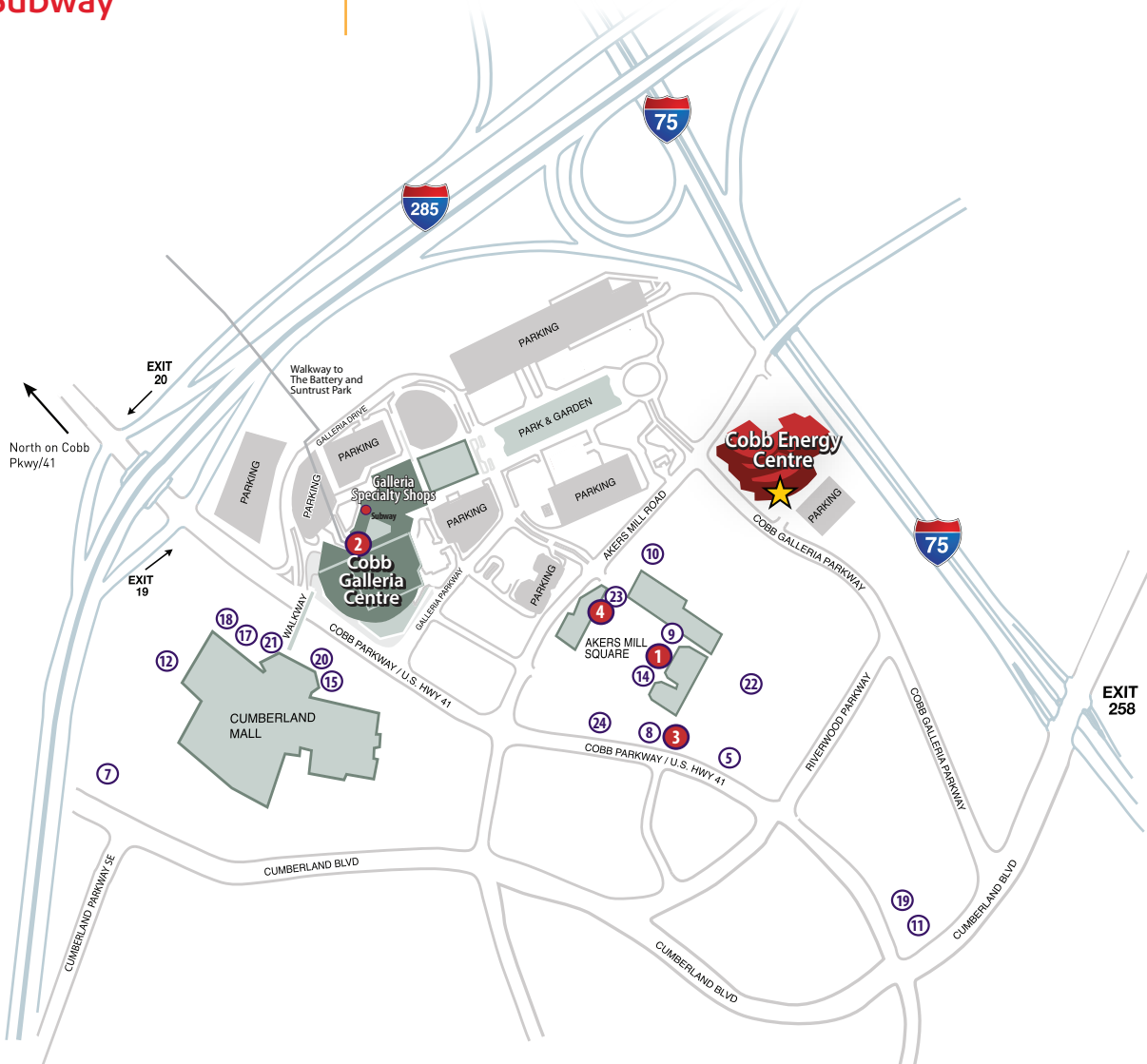
Food Sponsors

ArtsBridge Program Food Sponsors within driving distance of Cobb Energy Performing Arts Centre:

1. **Hopdoddy Burger Bar**
2. **Murph's**
3. **Chick-fil-A**
4. **Subway**

Other Nearby Restaurants

5. Bonefish Grill
6. C&S Seafood and Oyster Bar
7. Carrabba's
8. Chipotle Mexican Grill
9. Korean BBQ & Hot Pot
10. Cinco's Mexican Cantina
11. Copeland's of New Orleans
12. Fresh To Order
13. Kuroshio Sushi Bar & Grill
14. Longhorn Steakhouse
15. Maggiano's Little Italy
16. Olive Garden
17. P.F. Chang's
18. Stoney River Legendary Steaks
19. Taco Mac
20. Ted's Montana Grill
21. The Cheesecake Factory
22. Top Spice
23. Blaze Pizza
24. CAVA



Theatre Etiquette

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first-come, first-served basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



artsKSU REVUE

PROGRAM

1. Introductions and Welcome - ArtsBridge and College of the Arts
2. KSU Musical Theatre Ensemble, music from *Once on This Island*
3. KSU Jazz Band I, *Hunting Wabbits*
4. KSU Dance Company, *Chasing Shadows*
5. KSU Percussion Ensemble, *Music for Pieces of Wood*
6. KSU Chamber Singers, *Time*
7. KSU Art and Design: Visual Storytelling Video
8. KSU Cooke String Quartet, String Quartet in F minor, Op. 80, movement 1
9. KSU Jazz Band I, *The Chicken*
10. KSU Chamber Singers with KSU Percussion Ensemble, *Jai Ho!*



Pre-Show Activities

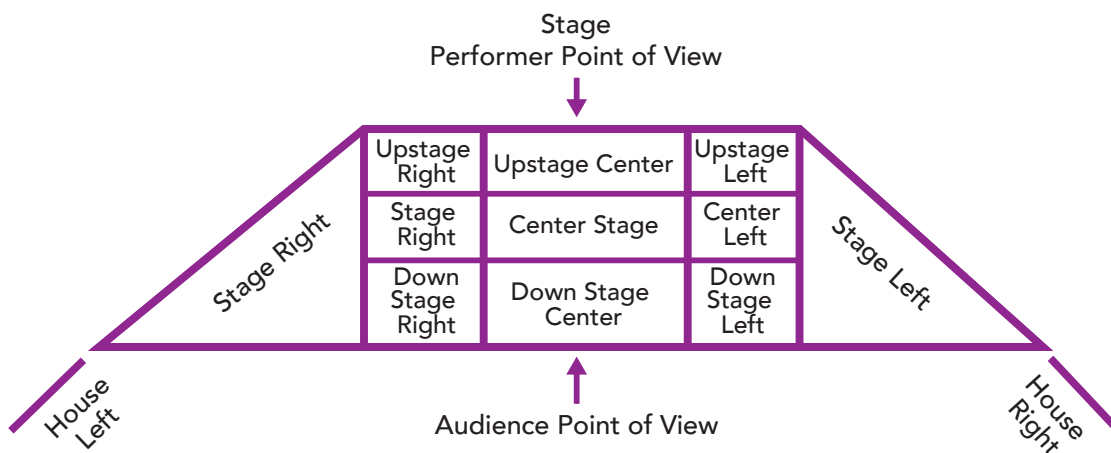
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?
2. What are some of the differences between going to the theatre and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:



- a. Have students present something to the class. The key is they are “actors” and the class is the audience.
- b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people’s feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what’s going on in the performance, take pictures, talk on your cell phone etc.
- c. Ask the class to list all the bad behavior. Write these on the board.
- d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?
- e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students. Draw the diagram on the whiteboard and have students come up and write in each part of the stage.



Theatrical Vocabulary

Review the following theatrical terms with your students before attending the performance! This will help them better understand all of the elements of a production.

Author – the writer of a script; also called the book

Audition – to perform to get a role for the production; usually includes singing, dancing, and reading scenes from the show; usually takes place in front of the Director & Creative Team

Ballad – a slow song for actors to showcase vocal clarity

Blocking – the specific movement of actors on stage; usually given by the Director

Box Office – a booth inside the theater where tickets are sold

“Calling the Show” – the process of calling out the lighting, sound, and scene-change cues during a performance; usually done by the stage manager

Casting – the process through which actors are chosen for roles in the production

Casting Agent – one who chooses actors for roles in the production

Choreographer – one who designs dance sequences and teaches them to the cast of the production

Composer – one who writes the music

Conductor – one who directs the orchestra

Costumes – a set of clothes in a style typical of a particular country or historical period

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal – rehearsal in which performers practice with costumes, props, lights, and microphones

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – typically singers, dancers, or actors who perform in group numbers

Head Carpenter – one who builds the sets for the production

House Left – the left side of the theater, when facing the stage (audience’s point of view)

House Manager – one who oversees all aspects of the audiences; responsible for ushers and audience safety

House Right – the right side of the theater, when facing the stage (audiences point of view)

Lighting Designer – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

Lyricist – one who writes the words to a song

Makeup Artist – one who applies cosmetics to a performer’s face and body

Music Director – one who teaches and rehearses the music with the orchestra

Orchestra Pit – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

Overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

Producer – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

Program – a listing of the order of events, names of the cast and crew, and other relevant information for the production

Property (Props) Manager – one who manages all items used on stage that cannot be classified as scenery, electrics, or wardrobe

Proscenium arch – the arch opening between the stage and auditorium; the frame of the stage

Read-through – the cast reads through the script without movement or music; typically done at the first rehearsal

Set Designer – one who creates the scenery for the stage

Sitzprobe – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer – one who plans and executes the layout of all sound playbook and equipment for the show

Sound Operator – one who handles the sound playbook and mixing equipment for the show; works with Sound Designer

Sound Board – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

Spotlights – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

Standby / Understudy – one who studies a role and is prepared to substitute a performer when needed

Stage Left – the left side of the stage, when facing the audience (performer’s point of view)

Stage Manager – one who is responsible for the quality of the show’s production, assists the director, and oversees the show at each performance

Stage Right – the right side of the stage, when facing the audiences (performer’s point of view)

Technical Rehearsal – rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound, and special effects

Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability

Usher – one who guides audience members to their seats

Wig Master / Mistress – one who obtains and customizes wigs for performers to wear



KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS

College of the Arts

at Kennesaw State University

The College of the Arts at Kennesaw State University is home to the School of Art and Design, Department of Dance, School of Music, and the Department of Theatre and Performance Studies.

Our highly accomplished faculty and professional staff prepare students for success in a complex global society through transformational artistic and scholarly engagement. College of the Arts students discover innovative ways to be entrepreneurs and engaged citizens. They excel as artists, conduct research alongside faculty, study abroad, and engage in a multiplicity of community-based practices that prepare them for future success.

The arts at KSU are vital to the ecology of our campus and the Atlanta community, providing opportunities to enrich people's lives and engage in critical discourse, while advancing the mission of our student-centered public institution. A diverse offering of over 100 exhibitions, performances and public lectures distinguish KSU as one of the most artistically vibrant communities in Georgia. Partnerships with professional art and community organizations ensure our relevance to our professional artistic practices.

We invite you to visit the College of the Arts and experience our community dedicated to preparing students for wide-ranging careers as lifelong learners. Please join us and experience the transformative power of our student, faculty, and guest artist presentations in our state-of-the-art venues such as the Dr. Bobbie Bailey & Family Performance Center, Dance Theater, Onyx Theater, Stillwell Theater, and the Bernard A. Zuckerman Museum of Art.

Visit arts.kennesaw.edu to learn more about our performances and programs.

About KSU School of Art and Design

Serving over 1,200 majors, the School of Art and Design is the largest unit in the College of the Arts. The School of Art & Design offers a BFA degree in Art, a BFA in Digital Animation, and an MA in Art and Design with tracks in Art Education, Digital Animation, and Museum Studies. BFA in Art students can concentrate in Ceramics, Graphic Communications, Illustration, Painting and Drawing, Photography, Printmaking, Sequential Art, Sculpture, and Textiles and Surface Design, and receive a solid classical foundation while exploring contemporary styles, methods, and materials. The Applied Arts programs

(Graphic Communications, Illustration, Sequential Art, Textiles and Surface Design and the BFA in Digital Animation) prepare students for creative careers in the burgeoning film, television, gaming industries, as well as the flooring industry in Atlanta and beyond. Art History students experience visual culture from a range of periods, regions, and contexts. Art Education leads to K-12 teacher certification and offers classroom experience early in the program.



Geo Sipp, Director of the School of Art and Design

An artist and illustrator who has worked for top international advertising agencies and clients, Geo Sipp's work has been published by many of the leading newspapers, magazines, and book publishers in the United States and abroad. His work has also been exhibited in numerous solo and group exhibitions across the United States as well as in Algeria, Belgium, China, England, France, Spain, and Tunisia. Sipp is a recipient of the Missouri Governor's Award for Excellence in Education. His artistic awards include numerous gold and silver ADDY's for his work in Illustration.

We invite you to **create your world here** at the School of Art and Design at kennesaw.edu/arts/academics/visual-arts.



School of Art and Design

A Video About Digital Animation, Illustration and Sequential Art



Visual Storytelling requires skills that must be developed to adequately translate information visually to an audience.

When you read literature, your mind's eye makes and transforms imagery to support the content of the narrative. You produce a visual linear sequence. Additionally, you employ filmic devices to help construct the sequencing (long shots, close ups, close sequence).

Comics can deliver a narrative beautifully, suggesting simultaneously, in a single panel, the past, present and future. No other art form can express this paradigm so uniquely. Great artists working in the medium fully consider the value of having every panel work formally, and each panel must respond to the previous and subsequent panel with the same formal due diligence. This is referred to as Iconostasis, suggesting our perception of the layout of a comics page as a unified composition, not so much to look at the images from panel to panel, but to look at it in its entirety, in the way we might look at a painting.

When a page is fully constructed, the composition possesses sophisticated movement and rhythm. We instinctively respond to the page because of its formal acuity, and not just because it moves the story forward. As we look at the work of storyboard artists, it's clear that their visualization skills greatly enhance the look of films. Saul Bass, the iconic graphic designer and Academy Award winner of film Title Design, worked as a storyboard artist, designing the memorable shower scene sequence in Psycho. He also contributed beautiful drawings for Stanley Kubrick's Spartacus and the title sequences for Robert Wise's and Jerome Robbins' West Side Story.

Georgia is now the No.1 filming location in the world, according to the Film L.A. Our state is also one of the biggest employers in the Gaming and Digital Entertainment industries. **Because of the convergence of visual media in all forms of entertainment, there is a growing demand for talented and original content creators in advertising, fine arts, game design, picture books, graphic novels, film, illustration, and animation.** According to the Governor's office, the industry directly employs 23,500 people, with nearly 8,200 production-related employees. These numbers will only increase.

MOEBIUS

French graphic novelist Moebius created over 3000 drawings for an unmade adaptation of Frank Herbert's Dune. As visual communication technologies advance in such areas as e-books, interactive websites, podcasts, social media outlets and mobile devices, illustrators and animators need to be prepared for the challenges and opportunities in the digital marketplace, in which they will be creative, responsible arbiters of visual storytelling, able to shape their own identities, artistic voices and narrative art.

About KSU

Department of Dance

The Department of Dance at Kennesaw State University is home to the largest collegiate dance program in Georgia, offering a Bachelor of Arts degree with concentrations in ballet and contemporary modern dance. Dance majors can develop their technique, artistry, and movement style, perform as part of the KSU Dance Company, choreograph, study abroad in Israel, participate in dance research and dance production, take a myriad of masterclasses, work with guest artists, gain professional experience in the dance field, and so much more. The Dance Theater, home to the department's performances, is the only one of its kind in the region, specifically built for dance.

Lisa K. Lock, Choreographer:

Lisa K. Lock holds a Ballet Diploma from the Grande Ecole de Danse in Bern, Switzerland, and a BFA and MFA Degree from the California Institute of the Arts in Los Angeles. Lisa relocated to Atlanta, GA where she serves as Associate Professor and the Artistic Director for the Department of Dance at Kennesaw State University. Lisa has created original works for University Dance Programs, Ballet and Modern Dance Companies, Dance Films, and the Opera. She was a recipient of an Individual Excellence Award by the Ohio Arts Council and was honored with a Lester Horton Award for outstanding achievement in choreography in Los Angeles, as well as voted Best Female Dancer of the Year by the Beverly Hills Outlook in Los Angeles. As a solo artist and choreographer, Lisa performed extensively throughout the Los Angeles Basin, as well as in showcases nationwide and internationally. For the past few years, Lisa has focused on creating dance films, both as the director and camera operator, and has won recognition and awards for her work. For more information please visit: www.lisaklock.com.



We invite you to learn more about the Department of Dance at KSU, **where imagination moves, at kennesaw.edu/arts/academics/dance.**



Department of Dance

~ presents ~

KSU DANCE COMPANY *Chasing Shadows*

Choreography: Lisa K. Lock with input from the dancers

Rehearsal assistant: Martha Goodman

*Dancers: McKaylah Bristow, Gabi Chauta, Zoey Daniels, Natalie Georges,
Evan Hamilton, Tori Hammond, Tyler Hayes, Ryann Leak, Hana Odeh,
Gianna Post, Mackenzie Vasquez, Kennedy Wright*

Music: Selected works composed by Travis Lake

Costume Design: Jill Peterson

Lighting Design: Colby Nordbert

About KSU Dance Company: The pre-professional repertory company for the Department of Dance at Kennesaw State University, the KSU Dance Company features over 60 performers who have been selected from more than 120 dance majors. This ensemble, known for its diversity and talent, is committed to fostering an appreciation of concert dance through performances, outreach, and educational initiatives both on campus and in the community. The company holds concerts each semester on campus and in the Atlanta region. They hold the distinctive achievement of receiving five national invitations to perform at the Kennedy Center in Washington, D.C.

Program Notes: In this work, inspired primarily by different concepts of time and life cycles, dancers move like a magical river that flows through the space. According to the choreographer, time has some fascinating tricks up its sleeve! It speeds up when you're having lots of fun, making the exciting moments go by in a flash, like your favorite ice cream melting on a sunny day. But when you're doing something not so fun, time slows down, and it can feel like waiting for a cookie to bake.

Then there's "*Chasing Time*" – it's like trying to catch a butterfly in the garden. Time keeps moving forward, and we're always trying to keep up with it, making every second count. Finally, "*Suspending Time*" is when you find yourself so engrossed in something you love that it's as if time takes a little nap, letting you savor the moment. So, remember, time is a fantastic adventure filled with twists, turns, and magical surprises!



About KSU

Department of Theatre & Performance Studies

The Department of Theatre and Performance Studies offers students a BA degree with a choice of four concentrations: acting, musical theatre, design/technology, and performance studies. These concentrations allow students to create their own paths to pursue their passions. The unique curriculum, grounded in the professional practice of theatre and performance studies, encourages students to investigate and question circumstance. The coursework sharpens a student's ability to critically observe the world and develop skills in creative problem solving, critical thinking, collaboration, presentation skills, conflict resolution, and empathy. The faculty of professional scholars and artists work to create partnerships, internships, service learning, undergraduate research, and student job opportunities with the top arts organizations in the region.



Amanda Wansa Morgan, Musical Theatre Coordinator:

Originally from San Diego, California, Amanda Wansa Morgan is a professional music director, director, actor, and educator based in the Atlanta, GA area since 2015. She serves as the Artistic Director of the Department of Theatre and Performance Studies at Kennesaw State University where she is also the Coordinator of Musical Theatre and Associate Professor. At KSU, she teaches courses in musical theatre performance, acting, voice, and musical theatre history and literature. Amanda is the author of *Conversations with Women in Musical Theatre Leadership* and of the book chapter "Women in CCM (Contemporary Commercial Music)" in the Rowan & Littlefield book *So You Want to Sing Music by Women*.



Timothy Ellis, Musical Theatre Coordinator:

A lecturer of Musical Theatre, Timothy Ellis teaches Private Voice, Acting in Musical Theatre, Musical Theatre Dance Workshop, Musical Theatre History, and other courses. He is also the Faculty Advisor for the Student Company for Musical Theatre. KSU Productions - *Company* (Director), *The SpongeBob Musical* (Choreographer), *The Spitfire Grill* (Director), *Bring It On!* (Co-Choreographer). He appeared on Broadway in the 1998 revival of *Annie Get Your Gun*, the national tours of *Showboat* and *Best Little Whorehouse in Texas*, a European tour of *Evita*, and on the stages of regional theaters across the country.

Learn more about the Department of Theatre and Performance Studies.
Great Stories Told Here at kennesaw.edu/arts/academics/theatre.

Department of Theatre & Performance Studies

~presents~

KSU MUSICAL THEATRE ENSEMBLE

*Mama Will Provide and Why We Tell the Story,
from Once on this Island*

Musical Theatre Coordinators: **Amanda Wansa Morgan and Timothy Ellis**

KSU Musical Theatre Ensemble: *Mama Will Provide and Why We Tell the Story, from Once on this Island*
Amanda Wansa Morgan and Timothy Ellis, Musical Theatre Coordinators

About the KSU Musical Theatre Ensemble: Each school year, the Theatre and Performance Studies (TPS) Department's season includes plays, musicals, spoken word performances, adaptations of classic literature, storytelling, improv comedy, and new works. Students work on everything from traditional scripted plays and musicals to devised theatre and student-written plays.

This year, TPS will produce four plays, two musicals, six showcases, eight staged readings, a 10-minute Play Festival, and a 48-Hour Play Festival. Our performance today features cast members from *Once on this Island*, which was produced in fall 2023.

Dramaturgy Note:

**"Love has many powers, if the love is true,
it can conquer even you!"**

— **Erzulie**, *Once on this Island*

Love always wins, they say. What other force is strong enough to test the power of such love or even determine who we choose to love? Whether we are gifted or surprised with love, we must cherish this priceless treasure that if we are lucky enough to come across love more than once, it will bless us with a beautiful life.



Department of Theatre & Performance Studies

Once on this Island tells the story of the peasant orphan girl, Ti Moune, who falls in love with Daniel Beauxhomme, a boy from the other side of the island of Haiti. On the stormiest night, Ti Moune finds Daniel Beauxhomme trapped in his crashed car and believes because her life was saved, she must save his life no matter what. The story of *Once on this Island* was inspired by the book *My Love, My Love, or the Peasant Girl* by Trini author Rosa Guy, which also has ties to the classic Hans Christian Anderson tale, *The Little Mermaid*. Guy marries her experience growing up in the Caribbean, African folktale, and romance into this important novel, which centers around issues of colorism in the Caribbean. Though colonialism in the Caribbean has ended, remnants of the French culture like stereotypes and colorism remain. These consequences of colonialism reflect the internal battle within Haitian society, where our production of *Once...* is set.

On January 1, 1804, the Haitian slave revolt ended when the French were finally taken over by the enslaved who burned the crops and murdered many enslavers. Freedom is the luxury the people of Haiti fought and died for; however, their economy was in complete debt. Much of their land remained infertile and unprofitable, so the inhabitants began to make handmade goods. The economic inequality resulted in many Haitians having to work quite often and pray constantly to their Gods. Despite economic hardships, Haitians cherish the love within their communities and find hope in their liberated homeland, even as they grapple with the enduring effects of colonialism.

Within the Caribbean, dangerous storms are seen too often, destroying infrastructure and crops. The most famous, Hurricane Matthew, devastated the people of Haiti in 2016, as it cost over \$6 billion in damage, razed much of Haiti's landscape, and took over 500 lives. Colonialism, narrated in the song "The Sad Tale of the Beauxhommes," is another threat in the present day as oppression and negative standards encourage us to believe that our differences should divide us. Remnants of colonialism are tied into the beliefs of society like racism and colorism, which is central to the show.



Colorism and racism go hand and hand with the curse left behind by the enslavers. Colorism is an enemy in our production and in our daily lives, especially through the lens of social media and the endless cycle of comparison. Unfortunately, many of us accept this mindset of visual superiority which results in division among ourselves.

Our accomplished director (and alumna of KSU) Kayce Denise encourages honesty and clarity through the rehearsal process. Kayce believes, "Colonialism is the true villain in history" because of the corrupt ideas that shadow love at the root. She recognizes how colonialism reflects the "love for power," but within our story, we can uplift the "power of love."

Ti Moune is tested by the gods to discover if love can overcome death. As I hope you learn from Ti Moune's fate, her greatest accomplishment was overcoming the battle between "Waiting for Life" and finally becoming "A Part of Us." Unlike Ti Moune, who lacked the courage to challenge visible or invisible limits and the status quo, choosing not to fight leaves us trapped in a state of unforgiveness and sickness, the opposite of healing.

YOU DECIDE:
Will you break open the gates or wait for life to begin?

–Ebony Golden, Lead Assistant Dramaturg

About KSU Bailey School of Music

The Dr. Bobbie Bailey School of Music at Kennesaw State University is comprised of over 250 vibrant, creative, and talented music students and over 80 faculty members and professional staff devoted to the development of music education, performance, and scholarship within our community. Kennesaw State University is an accredited member institution of the National Association of Schools of Music (NASM). The Bailey School of Music at KSU offers the Bachelor of Music degree in Music Education with concentrations in instrumental, choral, and general music education, as well as Bachelor of Music degrees with concentrations in Music Performance, Music Theory and Music Composition.



Leslie J. Blackwell, Director of Choral Activities, Conductor:

Leslie J. Blackwell serves as the Interim Associate Dean for the College of the Arts. She is also the Director of Choral Activities and Professor of Music and Music Education at Kennesaw State University. Dr. Blackwell has taught the KSU Men's Ensemble, KSU Chorale, and KSU Chamber Singers as well as advanced choral conducting and literature. Dr. Blackwell's choirs have performed at National, Regional, and State conferences of the American Choral Directors Association (ACDA), Georgia Music Educators Association (GMEA), and the National Choral Organization (NCCO).



John Lawless, Director of Percussion Studies:

After joining the music faculty of Kennesaw State University in 1998, John Lawless became the Director of Percussion Studies in 2004. Principal timpanist of The Atlanta Opera Orchestra since 1979, Lawless held the same position with the Chattanooga Symphony for 21 years. Since 1978, Lawless has performed, toured, and recorded with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist. A graduate of Georgia State University, Lawless' teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder, and Mark Yancich. Previous faculty appointments include those at Georgia State University, Clark Atlanta University, and West Georgia State University.



Learn more about the School of Music, *where passion is heard*, at kennesaw.edu/arts/academics/music.

Bailey School of Music

Sam Skelton, Director of Jazz Studies:

The Director of Jazz Studies and Senior Lecturer in Saxophone at Kennesaw State University, Sam Skelton is also the Artistic Director of the Georgia Symphony Orchestra Jazz and the Georgia Youth Symphony Orchestra Jazz. Skelton served as Professor of Saxophone at Georgia State University from 1991 to 2004 and was the Jazz Ensemble Director at Georgia Institute of Technology from 2002 to 2004 and Artist-in-Residence at the University of Georgia Jazz Department. He served as visiting Professor of Saxophone at Furman University from 2001 to 2002. Professional associations include: The Jazz Educators Network, Georgia Music Educators Association, Georgia Association of Jazz Educators, National Academy of Recording Arts & Sciences (voting member), and the American Federation of Musicians. For his contributions to the city's cultural life, Atlanta Public Broadcasting named him a "Lexus Leader in the Arts" in 2003. Skelton is proud to be a Conn-Selmer and D'Addario artist.



Erika Tazawa Jenkins, Assistant Director of Choral Activities:

Erika Tazawa Jenkins conducts the Chamber Singers, Chorale, and Men's Ensemble. Tazawa Jenkins is a doctoral candidate in choral conducting at the University of Georgia and, prior to her appointment at KSU, she served on the faculty at Emory University. Tazawa Jenkins enjoys a versatile and collaborative musical career, actively performing as a conductor, pianist, vocal coach, and guest clinician. She is a core member of the contemporary music ensemble Bent Frequency, has served on musical staff at The Atlanta Opera and American Institute of Musical Studies in Graz, Austria, and is conducting the choir for the Georgia Philharmonic this season.



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~presents~

KSU PERCUSSION ENSEMBLE

Music for Pieces of Wood

Steve Reich (b. 1936)

Director: **John Lawless**

About KSU Percussion Ensemble: Known for performing a varied repertoire featuring all types of percussion instruments, the KSU Percussion Ensemble includes music majors and minors, as well as occasional non-major students. Under the direction of KSU faculty artist John Lawless, the ensemble has collaborated with important guest artists and has been featured at the ArtsKSU Gala, as well as in collaboration with the KSU Department of Dance. They will be performing for the upcoming Year of Senegal celebration at KSU.

About the Work and the Composer: Steve Reich has been called “the most original musical thinker of our time” (The New Yorker) and “among the great composers of the century” (The New York Times). Starting in the 1960s, his pieces *It’s Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tellehim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways.

“Music for Pieces of Wood grows out of the same roots as Clapping Music, a desire to make music with the simplest possible instruments. This piece is one of the loudest I have ever composed but uses no amplification whatsoever. The rhythmic structure is based entirely on the process of rhythmic “buildups” or the substitution of beats for rests and is in three sections of decreasing pattern length: 6/4, 4/4, 3/4.” —Steve Reich

What To Listen For: This piece uses entirely percussion instruments that are made of wood. It is important to remember that even just striking a piece of wood can create a wide palette of sounds! The work was composed in 1973, and features claves, which are percussion instruments that have very specific pitches. This style of music originated in Cuba. Reich’s score instructs the players to repeat each bar “approximately” the number of times indicated, which provides a little freedom within a structured piece of music. Listen for the larger rhythmic patterns to be created starting with just one instrument and note, then becoming two, three, four and eventually...five!



Bailey School of Music

presents

COOKE SCHOLARSHIP STRING QUARTET

Felix Mendelssohn (1809-1847) String Quartet in F minor, Op. 80, movement 1: *Allegro vivace assai*
Sarah Chang, Mimi Chapman, Aria Cox, and Katie Coker

About KSU Cooke Scholarship String Quartet:

Members are selected by audition from the top string students in the Bailey School of Music. All students in the Cooke Quartet are part of a select group of music students awarded scholarships endowed by John and Linda Cooke. This group is coached by Charae Krueger, Cello Instructor.

About the Work and the Composer:

Felix Mendelssohn was an early Romantic era composer and is especially known for his beautiful melodic style. Mendelssohn was a child prodigy, making his concert debut as a pianist at the young age of 9. He wrote symphonies, choral works, chamber music, and of course numerous works for piano. One of his most famous pieces of music was written as incidental music for the Shakespearean play entitled *A Midsummer Night's Dream*. Other famous works include his *Octet for Strings*, the *Italian Symphony*, and his *Songs Without Words* (which were beautiful, song-like compositions for solo piano).

What To Listen For: A string quartet has high, middle, and low instruments – just like most choirs have high, middle, and low voices. The violins are the sopranos; the viola can sound like an alto or tenor; and the cello is the bass voice of the quartet. Listen for the different sounds of each of the instruments. Stringed instruments produce sound when the string is made to vibrate, either by plucking, or by drawing the bow



(made of wood and horsehair!)
across the strings to create a more sustained tone.

This quartet was written in 1847, most likely in memory of his beloved sister Fanny Mendelssohn Hensel, and very shortly before Mendelssohn's untimely death at the young age of 38. He was distraught and devastated by the loss of his sister, and his angst can be heard throughout this piece in the fiery, rapid rhythms, minor key, surprising dynamic contrasts, and dissonant intervals in the theme.



Bailey School of Music

~presents~

KSU CHAMBER SINGERS

Time

Jennifer Lucy Cook (2022)

Director: **Erika Tazawa Jenkins**

About the KSU Chamber Singers: The premiere auditioned choral ensemble at Kennesaw State University, the KSU Chamber Singers is comprised of all undergraduate students, primarily music majors. They have performed at National, Regional, and State Conferences of NCCO, ACDA, and GMEA. The choir sang at the ACDA Southern Division Conference, presenting music of South America, 2010. In 2013, The KSU Chamber Singers were selected to perform at the NCCO 5th National Conference performing David Maslanka's masterwork *A Litany for Courage and the Seasons*. Recently, they received their fifth invitation to the GMEA State Conference and the KSU Chamber Singers were honored to be selected to perform at the ACDA Southern Division Conference.

About the Work and the Composer: Jennifer Lucy Cook's *Time* was the winner of the 2022 Cantus Composition Competition. Cook is a young American composer and lyricist based in Los Angeles who is rapidly gaining popularity for her fresh sound and genre-bending style. She specializes in music for the stage and screen, choral music, and pop songwriting. This work utilizes contemporary a cappella harmonies and techniques to create a captivating texture and highlights the rapidly fleeting nature of time.



What to Listen For: This piece has nearly constant movement, which makes it feel very much like the passing of time. The choir members make some percussive noises, to indicate the ticking of a clock. The rushing phrases being passed back and forth between the different voices also serve to evoke the feeling of time passing all too quickly!



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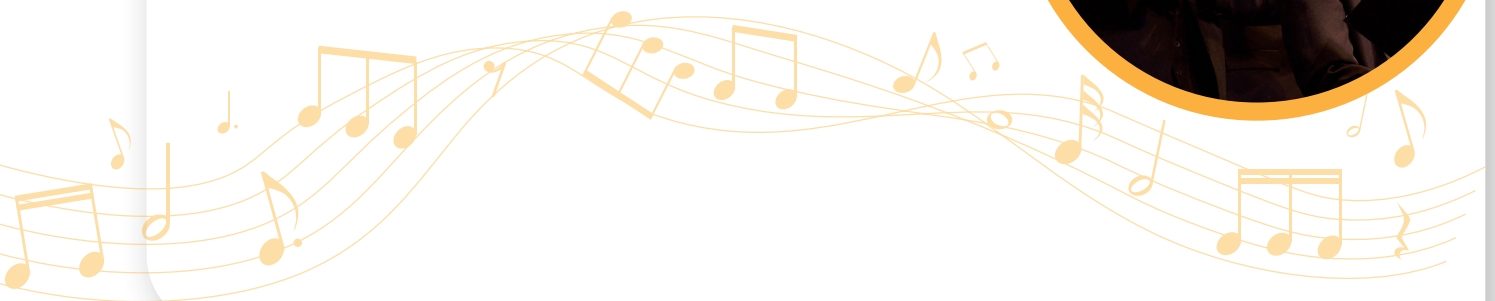
KSU CHAMBER SINGERS

Time

Time - text by Jennifer Lucy Cook

Time – You can spend it
When you spend it
Then you're running out of
Time
You can save it
But to save it is to take a little
Time
In a minute
When you're in it
Can you feel the passing
Time
Is an illusion
There's confusion
When they tell you now it's
Time
To get older

Time
To work and
Time to waste and there's no
Time
Left to hold her
Time
To tell him how you feel
While there's still
Time
Three two one, eleven thirty
Two AM, then dinner
Time
Now to kill
I said I will, and still
It flies and flies, oh
Time



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~presents~

KSU CHAMBER SINGERS WITH KSU PERCUSSION ENSEMBLE

JAI HO! from *Slumdog Millionaire*
A.R. Rahman (b. 1967)

Arranged by: **Ethan Sperry** Director: **John Lawless** Conductor: **Leslie J. Blackwell**

Program Notes: Ethan Sperry's exciting arrangement of the 2008 Oscar-winning song from *Slumdog Millionaire* has attracted a lot of attention, and for good reason! The song's global rhythms and combined Hindi and English text give it a multicultural appeal above and beyond its familiarity from the movie score. *Jai Ho* was written for the 2008 Oscar-winning film *Slumdog Millionaire*, which won eight Academy Awards including Best Original Score and Best Original Song for *Jai Ho*. While this is a British movie, director Tony Boyle wanted to acknowledge Indian tradition. He asked A.R. Rahman to write a song in the style of his music for the Indian cinema to be choreographed and performed during the ending credits. The resulting piece is a victory dance capturing the essence of the movie's story.

About Ethan Sperry: Born in New York City, Ethan Sperry began studying conducting at the age of eight, cello at the age of 12, and singing at the age of 18. A prolific arranger of World Music for choirs, Dr. Sperry is the editor of the Global Rhythms series for *Earthsongs Music*, one of the best-selling choral series in the world, and is also published by Hal Leonard. Sperry is also a frequent collaborator with film composer A.R. Rahman and has appeared as a guest conductor for him numerous times including at Bollywood Night at the Hollywood Bowl and the 2008 Filmfare Awards, the Indian equivalent of the Oscars. He also serves as a consultant for the KM Music Conservatory in Chennai, the first classical music school in India, which opened in 2009.

About A.R. Rahman: A. R. Rahman (b. 1967) is an Indian composer, singer-songwriter, music producer, musician, and philanthropist. Rahman's works are noted for integrating Eastern classical music with electronic music, world music, and traditional orchestral arrangements

What to Listen To: The music not only draws on Indian classical music but also infuses R&B and hip-hop from America, and house music coming from Europe. Listen for the repeated, trance-like rhythmic figures in the percussion, the repeated motive "*Jai Ho!*" that is sung repeatedly by the choir, and the vocal imitations of the sound of the tabla, a set of two drums, that can bend pitch slightly depending on how you strike the drum. The table is known as a "membranophone" – or a drum that has a membrane (or skin, or synthetic material) across the top that, when struck, produces a sound.



Bailey School of Music

~presents~

KSU CHAMBER SINGERS WITH KSU PERCUSSION ENSEMBLE

JAI HO! from *Slumdog Millionaire* A.R. Rahman

Jai Ho!

Long Live or Victory to Thee (*Hindi and Spanish*)

Aaja aaja jind shamiyaane ke taley
Aaja zari waale neele aasmaan key taley
Jai Ho!

Ratti ratti sachchi maine jaan gawayi hai
Nach Nach koylon pe raat bitaayi hai
Ankhiyon ki neend maine phoonkon se udaa di
Gin gin taarey maine ungli jalayi hai

Eh Aaja aaja jind shamiyaane ke taley
Aaja zari waale neele aasmaan ke taley

Baila! Baila!
Ahora conmigo, tu baila para hoy
Por nuestro dia de movidas,
los problemas los que sean
Salud!
Baila! Baila!
Jai Ho!

Chakh le, haan chakh le, yeh raat shehed hai,
Chakh le, haan rakh le,
Dil hai, dil aakhri hadd hai
Kaala kaala kaajal tera
Koi kaala jaadu hai na?

Aaja aaja jind shamiyaane ke taley
Aaja zari waale neele aasmaan ke taley
Jai Ho!

Kab se haan kab se, jo lab pe ruki hai
Keh de, keh de, haan keh de
Ab aankh jhuki hai
Aisi aisi roshan aankhein
Roshan dono bhi hain, hain kya?

Aaja aaja jind shamiyaane ke taley
Aaja zari waale neele aasmaan ke taley
Jai Ho!

*Come, come to the canopy of life
Come to the brocaded blue sky
Jai Ho!*

*Night after night, I have wasted my life
Dancing on hot coals, I have spent my nights
Sleeps from eyes are up in smokes
Burned fingers counting stars*

*Come, come to the canopy of life
Come to the brocaded blue sky*

*Dance! Dance!
Now with me, you dance for today
For our day of moves,
whatever problems may be
Cheers!
Dance! Dance!
Jai Ho!*

*Taste it, taste this night is honey
Taste it, yes keep it
The heart, heart is the last limit
This dark black kohl of yours
Is it not black magic?*

*Come, come to the canopy of life
Come to the brocaded blue sky
Jai Ho!*

*Since long, paused on my lips
Say it, yes, say it
Blushing now are those eyes
These sparkling eyes
Both are bright, are they?*

*Come, come to the canopy of life
Come to the brocaded blue sky
Jai Ho!*



Bailey School of Music

~presents~

KSU JAZZ BAND I *Hunting Wabbits*

Gordon Goodwin (b. 1967)

Director: **Sam Skelton**

About Jazz Band I:

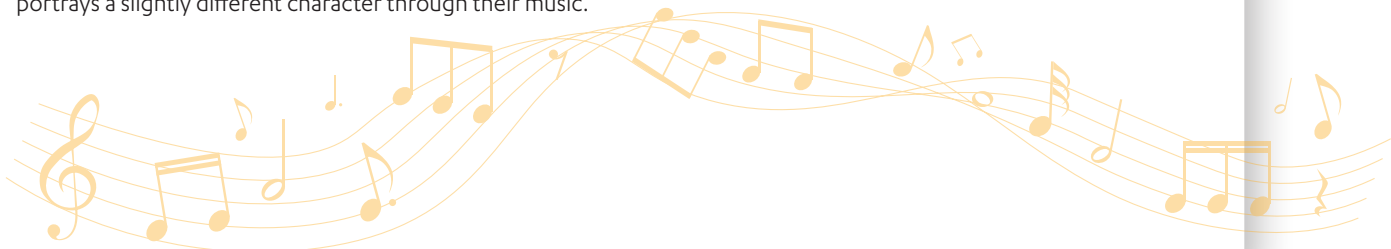
The premier performing jazz ensemble at KSU, Jazz Band I is a full big band, and has collaborated with prominent guest artists, and performs several concerts each semester. The band performs masterworks of the jazz canon, as well as original compositions by students and faculty. The arrangement you will hear today is for jazz band. A “big band” in the jazz world is a full jazz band with multiple woodwinds (alto, tenor, baritone, and sometimes soprano saxophones, clarinets, and flutes), multiple brass (trumpets, trombones), and a rhythm section consisting of percussion (drum set plus occasional other percussion instruments), bass (upright and/or bass guitar), and guitar and/or keyboards. The sound of a big band is like the sound of a full orchestra or a concert band in terms of variety of sound, as opposed to a small jazz combo with just one person per instrument.

About the Work and Composer:

Gordon Goodwin is a renowned American saxophonist, pianist, and conductor. His award-winning L.A.-based jazz ensemble, Gordon Goodwin’s Big Phat Band, is one of the largest and most successful jazz big bands in the country. Among Goodwin’s many honors are four Grammy Awards and three Daytime Emmy Awards, and over twenty Grammy nominations! *Hunting Wabbits* is Gordon Goodwin’s homage to the composer Carl Stalling, who is famous for composing the music to the *Bugs Bunny* movies.

What To Listen For:

Listen for the idea of creating a story through music – imagine the cartoon characters that would be visible on a TV while listening to this piece! Each instrument (character) is different and offers a slightly different “take” on the tune. Solos are improvised, created on the spot, and the alternation between solos and the full band creates variety and excitement. Listen for differences in rhythm and speed, the range of the instruments, and how each instrument portrays a slightly different character through their music.



Bailey School of Music

~presents~

KSU JAZZ BAND I *The Chicken*

Alfred James "Pee Wee" Ellis (1941-2021)

Arranged by: **Kris Berg**

Director: **Sam Skelton**

About the Piece and the Composer:

Alfred James "Pee Wee" Ellis (1941-2021) was an accomplished saxophonist, composer, and arranger. He studied at the Manhattan School of Music and performed alongside some of the top names in jazz including Sonny Rollins and Ron Carter, as well as with other artists - particularly those who fused elements of jazz/funk, like James Brown and Van Morrison. The Chicken opens with a gospel-style, slower-tempo chorale section before the faster, funk-infused main tune enters. Famous jazz bassist Jaco Pastorius recorded this piece, and you can hear his jumping, almost melodic, bass line that provides the foundation for the entire tune.

What To Listen For:

Listen for the many opportunities for solos. Most of the solos are improvised or created on the spot (without having the notes written down) by the performers. The alternation between soloists and the full band, and the use of improvisation to make any piece of music truly a unique experience, create a wide variety of sounds and ideas in the context of a fun, up-tempo piece of music.



EXTRA!

EXTRA!

Now that you have seen Kennesaw State's ArtsKSU Revue, write a newspaper story telling people what you saw.

ArtsBridge Times

Write your headline here:

Write your story here:

Draw your picture here:

Post-Show Activities

#1 Write a Letter

Goal: To reflect on the performance experience and to practice writing skills.

When: After the performance.

Explanation: After the show, students will write letters to the *ArtsKSU Revue* performers or to ArtsBridge donors whose support keeps field trip tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussing questions to guide the conversation:
 - a. What was the show about?
 - b. What parts of the show were most exciting?
 - c. Which character did you enjoy the most? Why?
 - d. What did the characters learn?
2. Next, invite students to write a letter to the performers or to ArtsBridge donors about their theater experience.

a. Letter Example #1

Dear *ArtsKSU Revue* Performers,
My favorite part of the show was....
While watching your show I felt... because...
I have drawn a picture of the scene when....
If I could be in your show, I would play the part of
... because...

b. Letter Example #2

Dear ArtsBridge donors,
Thank you for helping my class go to the Cobb Energy Centre to see *ArtsKSU Revue*. My favorite part of the show was.... While I was watching the show I felt... because... I have drawn a picture of the scene when... This experience was special because...

3. After writing the letter, students can illustrate a scene from the performance.

4. Last, mail the letters to us and we'll make sure they get to the right people.

ArtsBridge Foundation
Attn: Education Department
2800 Cobb Galleria Parkway
Atlanta, GA 30339

Follow-Up Discussion Questions:

1. What did you choose to share in your letter? Why?
2. How does receiving a letter make you feel?
3. How do you think the recipient of your letter will feel when he or she receives your letter? Why?
4. Why do you think the performers choose to make being a performer their career?
5. Why do you think people give money to help students like you attend ArtsBridge performances at the Cobb Energy Performing Arts Centre?



Post-Show Activities

#2 Write a Review

Goal: To write a review of the performance.

Explanation: In this activity, students will reflect on the performance by writing their own review.

Activity:

1. Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *ArtsKSU Revue* to inform others about what they experienced.
2. In the review, they should describe with details:
 - a. What they saw
 - b. What they heard
 - c. How the performance made them feel
 - d. What the performance reminded them of
 - e. What their favorite part was and why
3. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

Follow-Up Discussion Questions:

1. What did you include in your review? Why did you want to share that particular idea?
2. What things did writing the review make you think about that you hadn't thought of by just watching the show?

#3 Write An Original Song

Goal: To write song lyrics inspired by an academic subject, such as in *ArtsKSU Revue*.

Explanation: In this activity, students will write the lyrics to an original short song inspired by an academic subject of their choice.

Activity:

1. Invite students to think about a subject area they would like to write a song about. It could be a favorite subject, or even a subject they struggle with.
2. In their song, they should include more than one verse and a chorus that repeats. The lyrics do not have to rhyme, but it should be something catchy and easy to remember.
3. The song should highlight a particular theme, such as spelling words, historical events, or a concept in math (just a few examples). It could be anything!
4. Provide students with time and resources to conduct any research before they begin writing.

Follow-Up Discussion Questions:

1. How are your song lyrics similar to ones in *ArtsKSU Revue*? How are they different?
2. What was challenging about this activity?
3. What other subject areas could you write short songs about to help you remember the subject matter? Do you think this is a tool you can use when studying?

Curriculum Connections

- Science
- Dramatic Arts/Theatre
- Dance
- Music
- Visual Arts
- Chorus
- Illustration
- Animation
- Poetry
- Instrumental Music

