



artsbridge
foundation

PRESENTS



2014-2015

FIELD TRIP EDUCATOR GUIDE

Dear Educators,

Welcome to ArtsBridge’s 2014-15 Field Trip Season! We are thrilled to present Global Stages’ production of *The Peking Acrobats* to you and your students. This troupe of China’s most gifted tumblers, contortionists, jugglers, cyclists, and gymnasts is complemented by live musicians playing traditional Chinese instruments will bring their 2,000-year-old tradition of acrobatics to North America for an extensive tour of North America, including many cities in Canada. **THE PEKING ACROBATS** played to sold-out houses and earned rave reviews during their previous twenty-seven headline Theatre Tours from 1986 through 2013.

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, as well as a variety of pre and post discussion questions and assessment activities. On page 15, you’ll find the Common Core and Georgia Performance Standards included in *The Peking Acrobats*. Please “pick and choose” material and ideas from the guide to meet your class’ unique needs.

We look forward to inspiring and educating your students through the arts on March 12th at the world-class Cobb Energy Performing Arts Centre!

See you at the theater,

The ArtsBridge Team

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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-arts systems, amenities and design featured 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 theaters. Yet it incorporates modern touched 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.

For special occasions and events – from wedding receptions and themed parties to corporate banquets and black-tie galas- the Centre's flexible spaces include a 9,500- square foot Courtyard, 3,100-square-foot Terrace and 10,000-square-foot Ballroom – divisible into three independent spaces, each with autonomous sound and lighting controls. The Ballroom's pre-function area is ideally suited for pre- and post- event gatherings.

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, 2750 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 – 40,000 students each year.

Field Trip Guidelines

Below are some simple guidelines for your ArtsBridge Field Trip to the Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions or require additional information.

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, 3 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 \$6 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. Classes will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Classes 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 rest room. We encourage that you take groups so that 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 7)

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 classes to eat lunch in the Cobb Energy Centre. We recommend classes eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus.



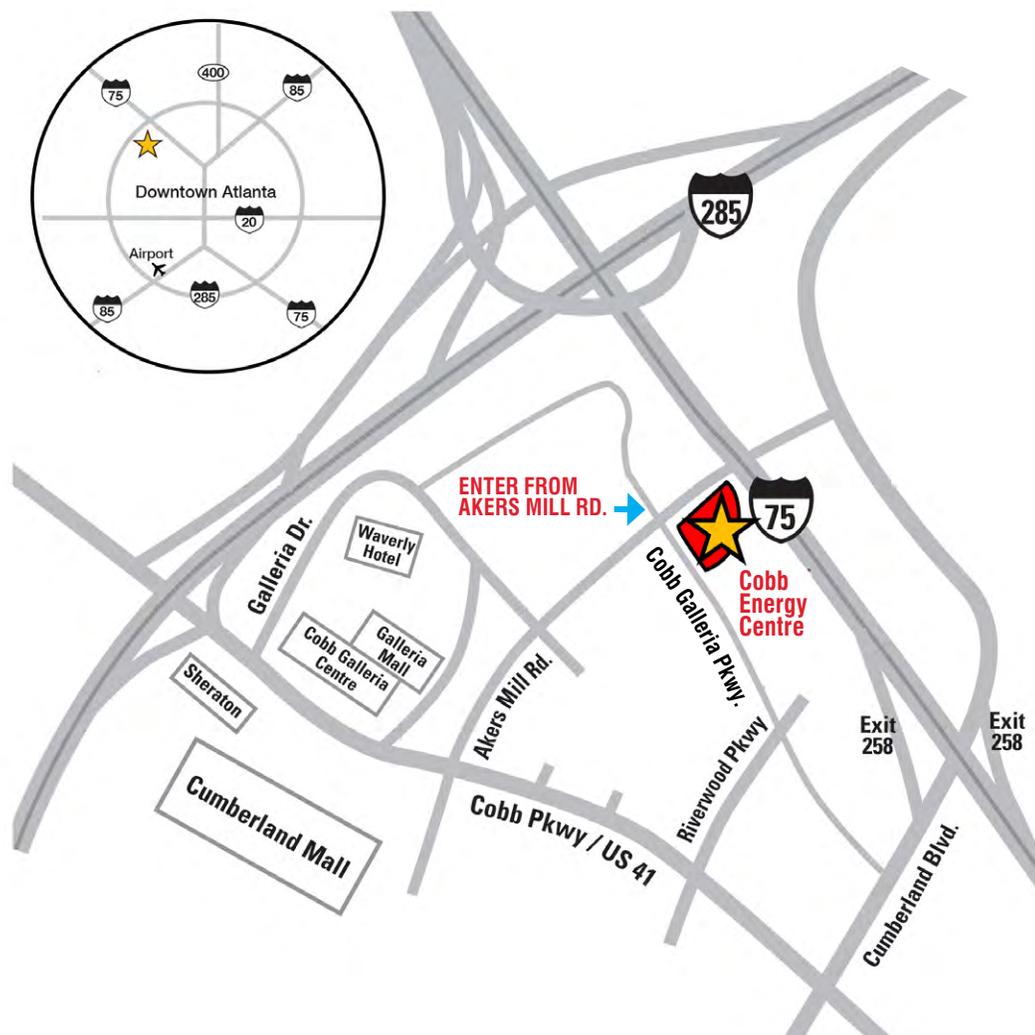
Transportation Information

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 are going to try and 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 still approach the building in the same manner, but will parking in our parking deck. Please note there is a \$6 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 (theater 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

Theater 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 serve basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theater.
- 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 theater during the performance.
- Respect the theater. 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 theater 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 theater, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



Pre-Show Activities

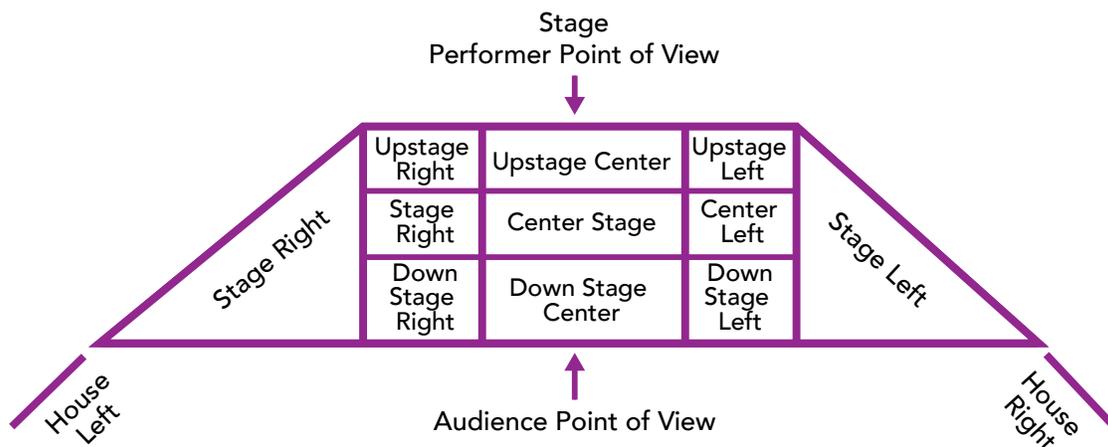
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theater performance? What did you see?
2. What are some of the differences between going to the theater and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theater 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.



Pre-Show Questions



- 1.** Ask the class to brainstorm all that they know about China and the Chinese people.
- 2.** Ask students to locate China on a map of the world. How do China's geographic location, size, and different climates affect the daily lives of the people there? How do they think China's location and different climates may have affected Chinese history?
- 3.** Have students read and discuss the attached information about the city of Beijing, Chinese daily life, politics, theatre, and the background on Chinese acrobatics.
- 4.** Discuss capitalism and socialism as economic systems. Discuss democracy and communism as political systems. What are the pros and cons of each system? How would your daily life be different if you did not live in a Western democracy?
- 5.** Based on the attached information, have the students compared their daily lives to the daily life of an acrobat-in-training? How does their routine differ? How is it the same?
- 6.** Review the attached vocabulary list. Or, assign a portion of the list to different groups of students and have them provide definitions. Have the groups share their definitions with the class as they relate to the actual definitions from the list.

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; work 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

About The Performance

Since their Western debut in 1986, **THE PEKING ACROBATS®** have redefined audience perceptions of Chinese acrobatics. They perform daring maneuvers atop a precarious pagoda of chairs; they are experts at trick-cycling, precision tumbling, somersaulting, and gymnastics. They defy gravity with amazing displays of contortion, flexibility, and control. They push the envelope of human possibility with astonishing juggling dexterity and incredible balancing feats, showcasing tremendous skill and ability. They are masters of agility and grace. Often accompanied by live musicians skillfully playing traditional Chinese instruments and high-tech special effects that coalesce with the music and awe-inspiring feats to create an exuberant entertainment event featuring all the excitement and festive pageantry of a Chinese Carnival!

They set the world record for the Human Chair Stack on Fox's GUINNESS BOOK PRIMETIME TV show where they astounded audiences with their bravery and dexterity as they balanced six people precariously atop six chairs 21 feet up in the air without safety lines!

THE PEKING ACROBATS are also making the scene on the silver screen as Company members were featured in Steven Soderbergh's hit film **Ocean's 11** playing along with Hollywood's elite such as Julia Roberts, Brad Pitt and George Clooney. PEKING ACROBATS' alumnus Shaobo Qin also appeared in that film's two sequels, **Ocean's 12** and **Ocean's 13**.



The ability to perform the astounding is rooted in centuries of Chinese history and folk art. A performance by **THE PEKING ACROBATS**, therefore, brings with it the opportunity to view the epitome of a rich and ancient folk art tradition, highlighted by today's technology melding the ancient and traditional with the modern wonders of the 21st Century.

China and Her People

Peking (pron. **pee king** or **pay king**), which means “Northern Capital” in Chinese, has been a center of civilization for thousands of years. Some of the earliest known pre-historic human beings inhabited the area around Peking. In the early part of the 20th century, the city of Peking was renamed Beijing (pron. **bay jing**) because, as the story goes, foreigners who visited the city kept mispronouncing the word Peking!



The earliest and longest enduring system of government in China was the dynasty, beginning around 2070 BC. In a dynasty, an emperor ruled until he died or passed the throne on to his first-born son, nephew, or grandson. As a result of political upheaval in 1911 led by revolutionaries, the most famous of whom was Sun Yat-sen, the Dynastic system of government finally ended. Years of war and civil conflict followed. In 1949, the Communist Party of China, under the leadership of Mao Zedong, took control of China’s mainland, and it became the People’s Republic of China. As the cultural and political center of China, Beijing houses political institutions, prestigious universities, art museums, and theatres. Beijing has a long and rich theatrical history, dating

back centuries to the Shang dynasty (1523-1028 BC). During the rule of the Shang dynasty, “seers” performed ceremonial songs and dances to honor the gods, invoking them to drive out pestilence, cause crops to be abundant, or create other “miracles.” By the Han dynasty, (around 202 BC) court entertainers were very popular. Clowns, wrestlers, acrobats, singers, and musicians entertained emperors and their attendants by acting out mythical stories and famous fables.

These entertainments were the precursors of Peking Opera, which is a multi-faceted art form. Peking Opera combines singing, dancing, acrobatics, martial arts, pantomime, highly stylized acting, costume, make-up, and more to create fantastic stage productions. The fundamental belief of Chinese theatregoers is that theatre, at best, should be an illusion of life. Good Chinese theatre must show the real struggle of humans to succeed and survive, as well as the joys of living. THE PEKING ACROBATS take part in the philosophy of Peking Opera and bring it to the world. Acrobatics as an art form displays the grace, beauty, strength, and agility of the human race. In their performances, THE PEKING ACROBATS make possible feats of the seemingly impossible, right before your very eyes!

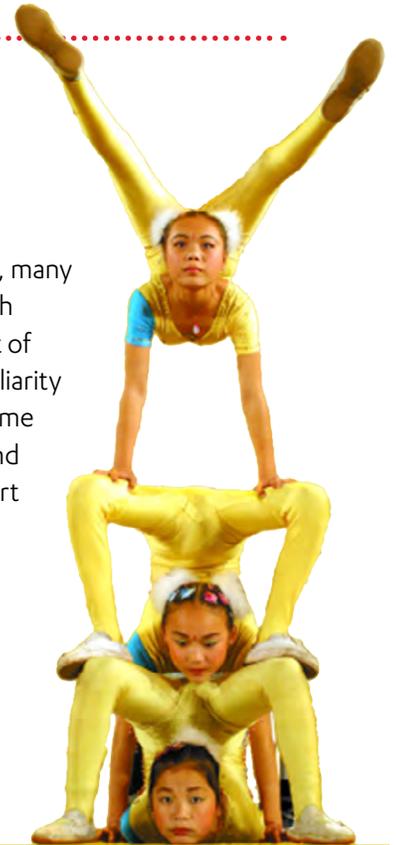


Chinese Acrobatic Myth-Busters!



THE PEKING ACROBATS begin training at a very young age. While they make everything appear easy on stage, there is a great deal of difficulty associated with the feats they perform. Because of their unique abilities, many myths have been perpetuated about both contortionists and acrobats. While most of these myths come from people's unfamiliarity with human anatomy and physiology, some are just falsehoods that were invented and passed down through the years in an effort to mystify a given performer's skills. The truth is that a contortionist or any flexible athlete has to work hard most of their lives, combining diet and exercise with practice and discipline, to be able to perform these amazing feats.

Contortionism is an unusual form of physical display which involves the dramatic bending and flexing of the human body. Contortion is often part of acrobatics and circus acts.



Myth #1: Contortionists have to dislocate their joints when they bend unusually far.

FALSE: Since some loose-jointed people are able to pop a joint out of its socket without pain, it may be hard to tell whether a joint is actually dislocated without an x-ray. However, as long as the joint socket is the right shape, most extreme bends can be achieved without dislocating the joint. Actual dislocations are rarely used during athletic contortion acts since they make the joint more unstable and prone to injury. It is important to note that a dislocated limb cannot lift itself or support any weight.

Myth #2: Contortionists can bend "bonelessly" in any direction.

FALSE: The amount of flexibility of every joint in every person varies from below average to extremely flexible, including every degree of flexibility in between. Contortionists can create the illusion of having "boneless" bodies by specializing in the skills that show off their most flexible joints, with the help of their acting talent and mime skills. THE PEKING ACROBATS spend years training, stretching and exercising everyday to be as flexible as they are. They even attend special schools where they spend half of their school day just training to be acrobats one day.

Myth #3: You are either born a contortionist or you're not.

FALSE: Muscle flexibility can be acquired with persistent training, as long as the shape of the bones in the joint does not limit the range of motion. There are a relatively small number of professional performers who claim they were not unusually flexible before undergoing years of intense training. Those who have naturally flexible joints, however, start out with an advantage, both in knowing that they have an aptitude for contortion, and the amount of flexibility they can eventually achieve.

Peking Vocabulary

Acrobat – one who is skilled in feats of balance and agility in gymnastics.

Audition – a “hearing” or trial performance by an actor, dancer or musician to demonstrate suitability or skill.

Capitalism – an economic system in which the means of production and distribution are privately owned for profit.

Communism – any system of common ownership of property.

Dedication – selfless devotion.

Doctrine – ideas or theories that are taught; teachings of a set of ideas or theories.

Dynamics – the branch of mechanics that is concerned with the effects of forces on the motion of a body or system of bodies, especially of forces that do not originate within the system itself.

Dynasty – a lord or ruler; a succession of rulers who belong to the same family; also, the period during which a certain family reigns, as in the Ch’in Dynasty.

Invoke – to call upon for blessing, help, inspiration, or protection.

Myth – a traditional or legendary story, usually concerning some being, hero, or event, with or without a determinable basis of fact or a natural explanation. An unproved or false collective belief that is used to justify a social institution or set of beliefs.

Mystification – something obfuscated or hidden to confuse or bewilder another person or group of people.

Pantomime – a drama played in actions and gestures to the accompaniment of words sung by chorus or music.

Ponder – to think deeply; to deliberate; to meditate.

Revere – to regard with deep respect, love, awe, and affection.

Seers – a prophet; one who foretells; a soothsayer.

Socialism – an economic theory in which the means of production and distribution are owned by society rather than by individuals.

Troupe – a company or group of touring actors, singers, dancers, and, etc.



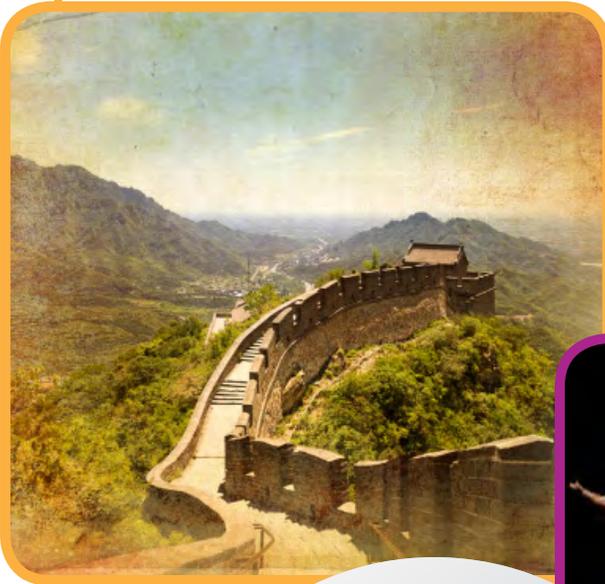
Curriculum Standards

Social Studies

Georgia Performance Standards

7th Grade – SS7G11, SS7G12, SS7CG6,
SS7CG7, SS7E8, SS7H3

9-12 Grades – SSWG5, SSWH2,
SSWH10, SSWH11



Fine Arts

Georgia Performance Standards

Music – M3GM.6-.8, M4GM.6-.8,
M5GM.6-.8, M6GM.6-.8,
M7GM.6-.8, M8GM.6-.8

Theater – TAES3.1, TAES4.1,
TAES5.1

Dance – D3FD.2, D4FD.3, D4FD.2,
D5FD.2



Post-Show Questions

- 1.** If Chinese theatre is an illusion of life, which part of the performance illustrated struggle? Which part illustrated joy? How did they specifically show joy and struggle in the show?
- 2.** If you were to create an acrobatic routine to depict one of your struggles, what would that struggle be, and how would you show that? Follow the same creative process to depict one of your joys.
- 3.** What have you learned about China or the Chinese people through the acrobat's performance that you found most interesting?
- 4.** Using the attached information and what you saw in the performance, consider all the training that goes into being an acrobat. What does acrobatics show you about the human race and our capabilities? Compare training to be an acrobat to striving for your individual goals in life, and how you "train" for your own future career?
- 5.** Consider Chinese acrobatics as an art form. What Western (European, American, Latin, etc.) art forms are similar to Chinese acrobatics and why are they similar?
- 6.** If someone asked you about the performance you saw, what would you tell them about? Why would you pick that particular part of the show to share with them?
- 7.** Consider the myths discussed in this study guide about Chinese acrobats. How does your new knowledge of the truth behind these myths change the way you look at acrobatics? Does it change at all? Does the science behind acrobatics make the art form more accessible to you now? How does knowledge of facts and science change how we look at art and life in general?



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 Peking Acrobats* 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 Peking Acrobats 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 The Peking Acrobats! 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 use 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 *The Peking Acrobats* 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 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 *The Peking Acrobats*.

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 Questions:

1. How are your song lyrics similar to ones in *The Peking Acrobats*? 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?

Resources and Sources

Further Reading

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