



SYNERGY



2017

FIELD TRIP EDUCATOR GUIDE

Dear Educators,

Welcome to ArtsBridge’s 2016-17 Field Trip Season! We are thrilled to host "Synergy" 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. The production of Synergy was created to show young audiences how all areas of fine arts may collaborate to create a memorable comprehensive artistic fusion. Featuring the KSU Dance Company, Orchestra, Visual Artists, Percussion Ensemble, Men’s Chorus and Musical Theatre Ensemble, 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, as well a variety of pre- and post-discussion questions and assessment activities. On page 18, you’ll find the Common Core and Georgia Performance Standards included in Synergy. Please “pick and choose” materials 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 8th at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

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

This study guide was written by Kennesaw State University’s College of the Arts, Natalie Barrow, Laura Gronek, and designed by Gibbs Creative

GUIDE CONTENTS

About The Cobb Energy Performing Arts Centre	3
Field Trip Guidelines	4
Transportation Information	5
Directional Map	6
Theatre Etiquette	7
Pre-Show Activities	8
College of the Arts Facts	9
Theatrical Vocabulary	10
Art.	11
Dance	12-13
Music	14-16
Theatre.	17
Curriculum Connections	18
Post-Show Activities	19-21

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.

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, 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 – 40,000 to 50,000 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, 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. 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 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 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.



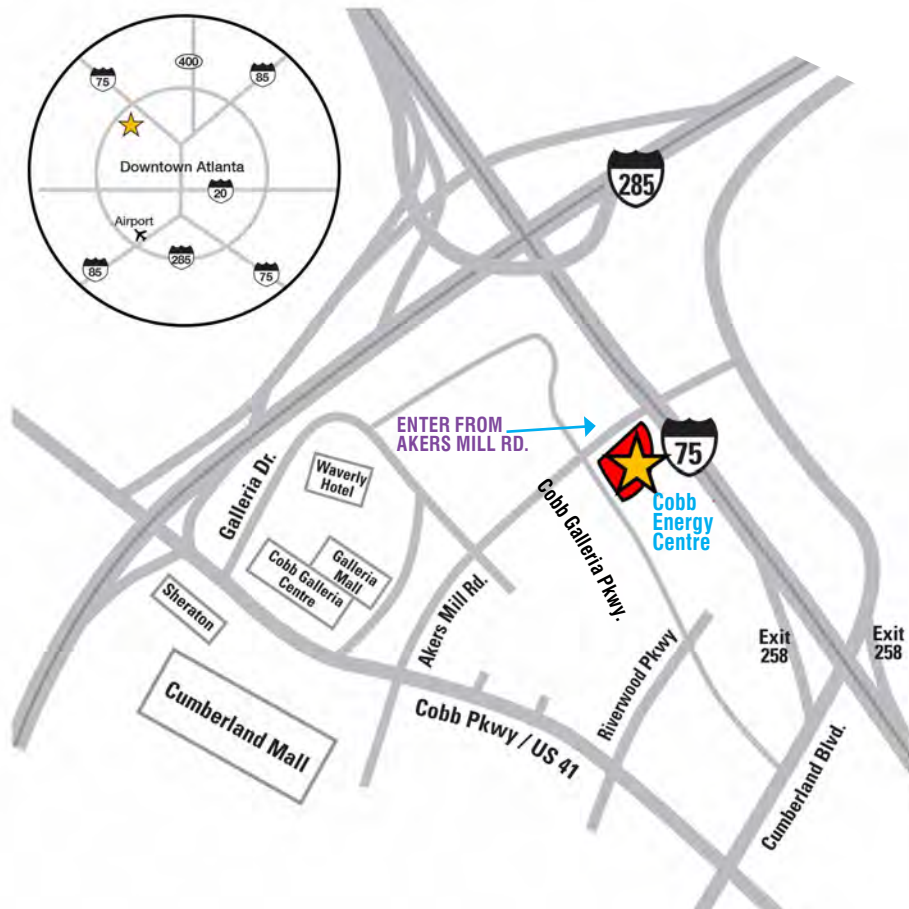
TRANSPORTATION INFORMATION

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 \$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 (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

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!



PRE-SHOW ACTIVITIES

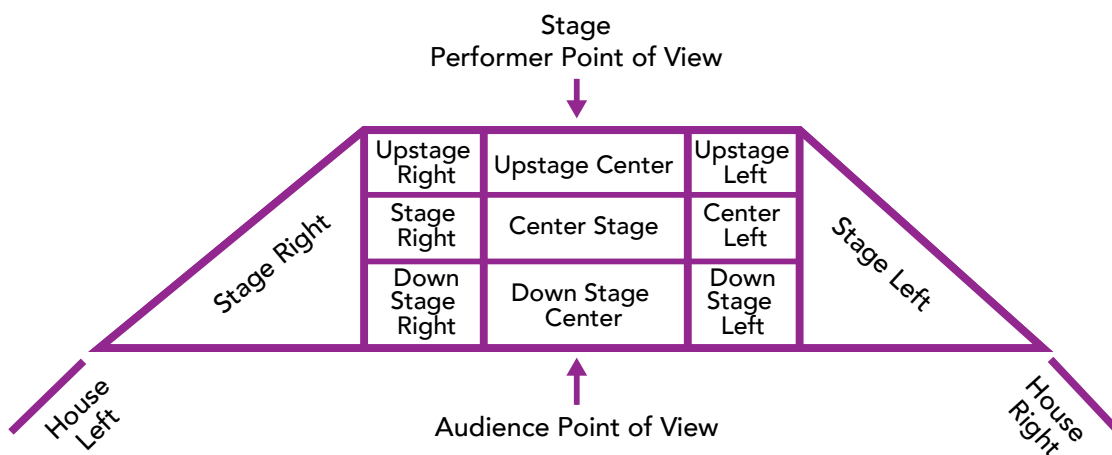
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

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 theatre 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 typically 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 theatre, 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 theatre, 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 designs 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 shifts, 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



College of the Arts

The College of the Arts is one of the largest schools of the arts in Georgia, and is home to more than 1,000 arts majors.

Areas of Concentration:

Department of Dance

Department of Theatre and Performance Studies

School of Art and Design

School of Music

Public Events:

The College offers more than 200 music, theatre and performance studies, dance and art events each year. Presentations include performances and exhibitions by students and faculty as well as by nationally and internationally renowned guest artists. In addition to performing or exhibiting at the university, most guest artists also present master classes for the students.

Performances and productions are typically held in one of five venues: Morgan Hall at the Dr. Bobbie Bailey and Family Performance Center, the Stillwell Theater, the Onyx Theater, and the Fine Arts Gallery on the Kennesaw campus, and the Dance Theater on the Marietta campus.

Accreditations:

National Association of Schools of Art and Design

National Association of Schools of Music

National Association of Schools of Theatre

National Council for Accreditation of Teacher Education

Southern Association of Colleges and Schools

Degrees Offered:

The College offers Bachelor of Arts degrees in Art History, Dance, Music and in Theatre & Performance Studies; Bachelor of Music degrees in Music Performance and in Music Education; Bachelor of Fine Arts degrees in Art; Bachelor of Science degrees in Art Education; and Master of Arts in Teaching degrees in Art.

Summer Art Intensives:

Each summer, we offer rising high school students the opportunity to participate in summer arts intensives in all disciplines. Register online at arts.kennesaw.edu/intensives.php.

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

ART

Digital Animation, Illustration & Sequential Art



Visual Storytelling requires skills that must be developed in order 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. Iconostasis refers to our perception of comic layout as a

unified composition, to look at it in its entirety in the way we might look at a painting rather than from panel to panel. 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 winning master of film title design, worked as a storyboard artist, designing memorable scenes in Alfred Hitchcock's *Psycho*, Stanley Kubrick's *Spartacus*, and Robert Wise and Jerome Robbins' *West Side Story*. 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 eBooks, 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 visual storytellers.

Georgia is now the top state for movie and television production behind California and New York. 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 Georgia Governor's office, the industry directly employs 23,500 people, with nearly 8,200 production-related employees. These numbers will only increase. The film industry had a \$7.1 billion economic impact in FY 2015.



DANCE

Kennesaw State University Dance Company

The KSU Dance Company is a pre-professional repertory company representing a rapidly growing population of more than 110 dance majors in the Department of Dance, with the mission to bring quality concert dance to the metro Atlanta region through public performance, community outreach, and education.

The Company has been invited to perform at the National American College Dance Festivals held at the Kennedy Center for four successive national years and most recently, received the Schusterman Visiting Artist Award from the Israeli Institute to host choreographic artist-in-residence Ella Ben-Aharon for fall 2016. The KSU Department of Dance is the largest collegiate dance program in Georgia, with artistic and educational partnerships with Atlanta Ballet, Dance Canvas, the Rialto Center for the Arts, the Cobb Energy Performing Arts Center and the Consulate of Israel in Atlanta. For additional information please visit: ksudance.com



KSU DANCE COMPANY

DISQUIETUDE

Choreography: **McCree O'Kelley**

Music: **Ezio Bosso**

Lighting: **David Tatu**

Costumes: **Jill Peterson**

Disquietude is a contemporary ballet investigating the body's physical responses to anxiety. The female dancers represent the cause and effect of stress on the male dancer, mirroring conditions associated with anxiety and panic through movement, interaction, and characterization. While the movement is anchored in classical technique, the choreography is not limited to the classical ballet vocabulary. Many influences were employed while creating the movement for this piece, including personal experiences of dancers with anxiety. By sharing the ways stress and anxiety have impacted their lives, the dancers directly contributed to the creative process and developed a personal relationship with the choreography.

About the Choreographer

McCree O'Kelley is an Assistant Professor of Dance at Kennesaw State University. He began his ballet training with the Carolina Ballet in Columbia, SC. At 16, he moved to New York City, accepting a full scholarship to the School of American Ballet before furthering his dance training at the North Carolina School of the Arts.

His versatile career as a professional dancer included performing with the Atlanta Ballet, the Metropolitan Opera Ballet, and the Broadway National Tour of *Cats* as Mr. Mistoffelees.

As a choreographer, he has created works for the Pacific Symphony, Ballet Spartanburg, Carolina Ballet, Center Stage and Workshop Theater of South Carolina and was chosen as a finalist for Ballet Arkansas's choreographic competition, *Visions*.

Previously, McCree was an assistant professor of dance at Converse College in Spartanburg, SC, where he was the artistic director of Dance Converse in addition to holding numerous faculty positions throughout the United States. He holds a BA in Dance from the University of South Carolina and an MFA in Dance from the University of CA, Irvine.

DANCE

KSU DANCE COMPANY

A Meal to Remember

Choreography: **Ivan Pulinkala**

Music: **Paul Reeves**

Lighting: **David Tatu**

A Meal to Remember is a satirical work commenting on social interactions during a dinner party; it was originally created for the 2016 Meals on Wheels Annual Banquet in Atlanta. The six dancers are seen playfully conversing and interacting during a formal dinner party that becomes increasingly rambunctious and the dance more physically charged. The use of a simple tablecloth creates the illusion of a dinner table with fluid perspective, giving the audience an opportunity to witness the dinner party from different angles in the room, including from under the table and the four sides of the table. A Meal to Remember is a physically challenging work that showcases the virtuosity of the dancers and creative playfulness of the choreographer.



About the Choreographer

Dr. Ivan Pulinkala is the founder and chairman of the Department of Dance at Kennesaw State University. Originally from New Delhi, India, Pulinkala received his doctorate in Higher Education Administration from the University of Alabama, his Master of Fine Arts in Dance from Mills College, and his Bachelor of Commerce from Hindu College – Delhi University. He began his professional training and choreographic career in India, where he served as the artistic director of his own company from 1994-1998 and served as the choreographer-in-residence for Delhi Music Theatre for five years. He travels all over the world to choreograph and teach dance, including works for Atlanta Ballet's Wabi Sabi, The Israel Ballet, FRESCO Dance Company, and Kennesaw State University. Pulinkala's recent solo work for internationally-renowned dance artist Ido Tadmor premiered in Spain and Israel in December 2016. Pulinkala's written scholarship includes articles in Research in Dance Education and Theatre Topics. Pulinkala is the recipient of several awards and grants for artistic and teaching excellence and is currently developing a 450-seat dance theatre in Marietta that will be the first performance venue in the region built specifically for dance. You may read more about Ivan Pulinkala at www.ivanpulinkala.com

A Meal to Remember is a satirical work commenting on social interactions during a dinner party; it was originally created for the 2016 Meals on Wheels Annual Banquet in Atlanta.

MUSIC

Jazz Ensemble

Kennesaw State University Jazz Ensemble I was formed in 2003 under the direction of Sam Skelton. This ensemble performs literature from every period of jazz from traditional swing charts of Basie and Ellington to cutting edge contemporary composers like Maria Schneider and Darcy James Argue.

This group is comprised of the top jazz students in the School Of Music and has been invited to perform at the Jazz Educator's Network Conference in Atlanta, GMEA In-Service Conference, Reinhardt University, The Board of Regents Conference and the International Deans Conference in Atlanta.

KSU JAZZ ENSEMBLE I

Hunting Wabbits 3 (Get Off My Lawn)

Conductor: **Sam Skelton**

Composer: **Gordon Goodwin**

Gordon Goodwin is a successful composer and arranger in Hollywood and is the recipient of a 2006 GRAMMY Award for his Instrumental Arrangement of "Incredits" from the Pixar film *The Incredibles*; three Emmy Awards, and thirteen GRAMMY nominations.

Hunting Wabbits 3, originally recorded by the Goodwin-led Big Phat Band, is the final installment of his tribute to the music of Saturday morning cartoons. It received a 2011 GRAMMY nomination for best jazz composition for large ensemble.



MUSIC

Percussion Ensemble

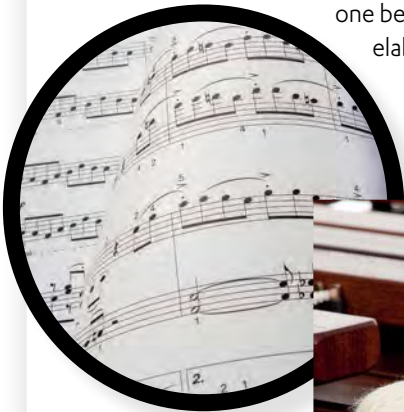
Under the direction of John Lawless since 1998, the Kennesaw State University Percussion Ensemble performs works written specifically for traditional as well as non-traditional instruments of the percussion family.

KSU PERCUSSION ENSEMBLE

Pieces Of Wood

Composer: **Steve Reich**

Mr. Reich, an influential pioneer of minimal music in the 1960s, composed this piece for the most basic “instruments” of wood. Starting with a single repeated note that continues through the entire composition, each player builds the rhythm with a piece of wood that is tuned to a slightly different pitch than the one before it, layering an elaborate rhythm.



KSU PERCUSSION ENSEMBLE

White Pines

Composer: **Michael Burritt**

Solo Marimba: Joe Donohue

Burritt, a current Professor of Percussion at the Eastman School of Music in Rochester, NY, has composed numerous solo and chamber pieces for percussion instruments. White Pines was inspired by the energy, crispness and majesty of the snow-covered trees in the winter months near Michael Burritt’s home in New York. It is scored for solo marimba with both keyboard and battery percussion.



MUSIC

Men's Ensemble & Chamber Singers

KENNESAW STATE UNIVERSITY MEN'S ENSEMBLE

The Kennesaw State University Men's Ensemble, formed in 2000, is a non-auditioned choir open to all students, representing a variety of musical backgrounds and academic disciplines. In 2007, the KSU Men's Ensemble performed at the Georgia Music Educators Association Conference and was featured at the American Choral Directors Association State Conference with Dr. Jerry Blackstone at Spivey Hall. The ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas and most recently, the 2016 American Choral Directors Southern Division Conference in Chattanooga, Tennessee.

KSU MEN'S ENSEMBLE AND CHAMBER SINGERS

Adiemus: Songs of Sanctuary

Composer: **Karl Jenkins**

Soprano Saxophone: **Sam Skelton**

Percussion: **John Lawless**

Sir Karl William Pamp Jenkins, born in Wales in 1944, is now the most-performed living composer in the world and has been awarded 17 gold and platinum disc awards.

Jenkins has an extensive performance and composition career; his breakthrough came with the crossover project Adiemus. Released in 1995, Adiemus: Songs of Sanctuary quickly garnered critical acclaim with the title track Adiemus, used prior to the album's release in a 1994 Delta Air Lines television commercial. Adiemus combines 'classical' music with ethnic vocal sounds, percussion adding an invented language. Adiemus topped classical and 'pop' charts around the world.

KSU MEN'S ENSEMBLE AND CHAMBER SINGERS

Victimae Paschali Laudes

from Codex Las Huelgas (c. 1300-1325)

Arrangement: **Michael Engelhardt**

Michael Engelhardt creates a diverse range of choral, pop, jazz, electronic music, and concert media, all in hopes of making deep connections with real people.

Michael currently serves as Artistic Director for The Singing City, a non-profit that aims to unite the entire city of St. Louis, Missouri, in song for one night each year.

Michael Engelhardt describes Victimae Paschali Laudes as Daft Punk and Pentatonix collaborating on a remix of an ancient Gregorian chant. There is clearly contrapuntal skill harnessed within a pop sensibility in a clear conceptualization of form. There is an unwavering manner in which the ancient text is delivered and set in the Daft Punk style where sometimes the emotional content is subdued for the sake of the beat.

THEATRE

Pop & Rock Musicals in Performance!

All Shook Up! Mamma Mia! Rock of Ages! Hamilton!

What do these musicals all have in common, even though they are set in different times & places? They are all “Pop/Rock Musicals”! The pop/rock musical phenomena- featuring electric guitars, drum machines, and synthesizers- has been sweeping across Broadway and international stages since the 1960s, but recently has become the predominant form of musical, from indie pop tunes of *Waitress* to head-banging shredding in *School of Rock*.



Join us as we travel through different genres of popular music, beginning with the late 1950s groove of *All Shook Up*, stayin’ alive through *Mamma Mia* in the 1970s, letting loose in the 1980s with *Rock of Ages*, and arriving at the genre of contemporary hip-hop musical theatre with *Hamilton*.



All Shook Up features the music of Elvis Presley and the story of Shakespeare’s *Twelfth Night*. It debuted on Broadway in 2005 and also enjoyed a run in the UK and a national American tour. Joe DiPetro, wrote the book (script); he also wrote the Tony award-winning book to *Memphis*.

Mamma Mia debuted in 1999 and features the music of the hit 1970s group ABBA. This show has grossed over \$2 billion worldwide and has enjoyed success on Broadway, on film, and in multiple international productions. The Broadway production closed in 2015 with the distinction of being the 8th longest running show in Broadway history.

Rock of Ages

is a classic jukebox musical featuring popular songs from the 1980s which accompany an original story about an aspiring rocker trying to make it big in Hollywood. The Broadway production opened in 2009 and closed in 2015. There is also a film adaptation starring Tom Cruise, produced in 2012. The musical features songs from 1980s bands such as Bon Jovi, Foreigner, Pat Benatar, Styx, Journey, Steve Perry, and more.

Hamilton is the 2015 smash Broadway musical about the life and career of founding father Alexander Hamilton, told through the music of hip-hop, rap, and R&B. *Hamilton* received a record-setting 16 Tony nominations and took home 11 awards—including Best Musical—and was also the recipient of the 2016 Grammy Award for Best Musical Theatre Album, as well as the 2016 Pulitzer Prize for Drama. Written and composed by Lin-Manuel Miranda, *Hamilton* is known for its innovative staging, its intelligent lyrics, and the diversity of its non-traditional casting.

Curriculum Connections

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

Art

VAHSPAMC.1, VA1-8MC.1



EXTRA!

EXTRA!

Now that you have seen Kennesaw State's Synergy, 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 Synergy* 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 *Synergy* 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 *Synergy*. 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 *Synergy* 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 *Synergy*.

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 *Synergy*? 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?