



# RED & GREEN



**2016-2017**  
**FIELD TRIP EDUCATOR GUIDE**

# Dear Educators,

Welcome to ArtsBridge’s 2016-17 Field Trip Season! We are thrilled to present *Red & Green* to you and your students. *Red & Green* is the story of Rhythmic Circus, a group of desperately excited and uniquely talented tap dancers who are on a mission to do no less than inspire every single man, woman, and child on earth to find the hidden dancer that lives inside of them.

From hopeless love to soulful melodies, Rhythmic Circus takes you from their childhood baseball practice all the way to the "Big Top Circus" of their rhythmic dreams! It is a wildly creative take on tap dance, music and the inspiring energy that comes from following your dreams! Ultimately, the concept for *Red & Green* is drawn directly from the reality of the lives of the cast. The show is a reflection of the positive energy the group has continuously bounced off each other over the past decade while fighting for their belief in each other and for their collective dreams.

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 *Red & Green*. 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 December 1, 2016 at the world-class Cobb Energy Performing Arts Centre!

**See you at the theatre,**

**The ArtsBridge Team**

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*This study guide was written by Natalie Barrow, Cara Myler and designed by Gibbs Creative.*

# 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

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*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.*

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**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.

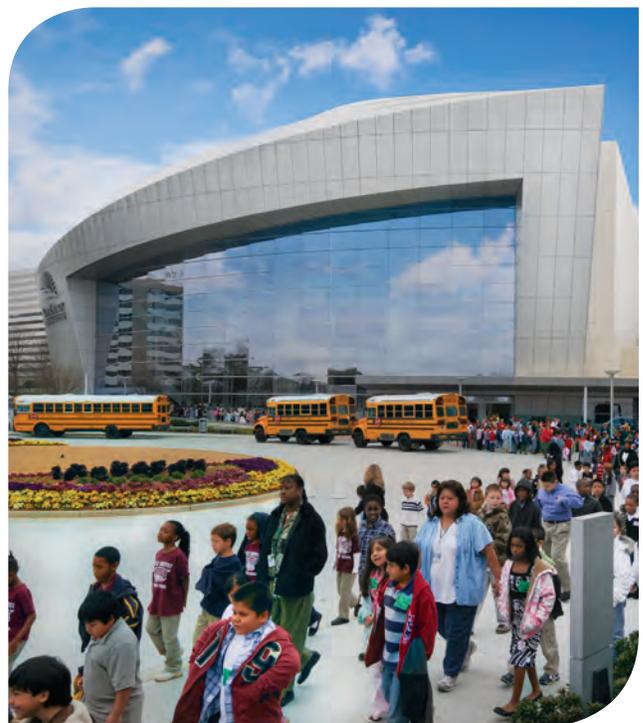
**Restrooms:** Please seat your entire group, before taking restroom breaks so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.

**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

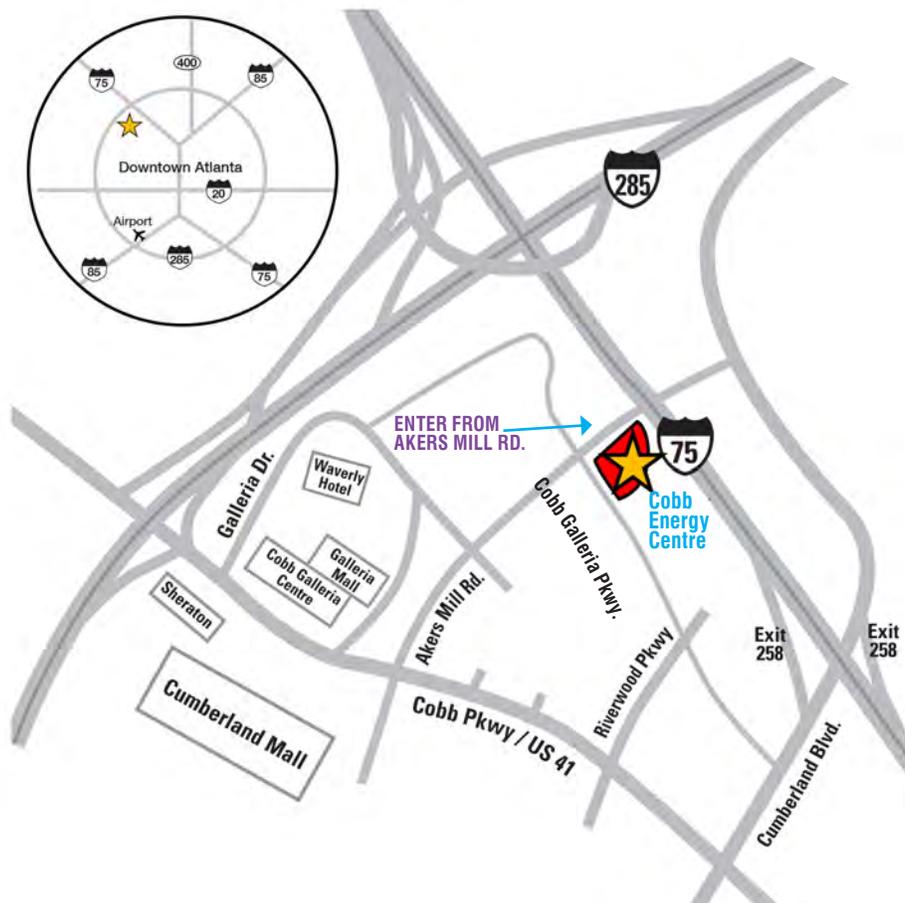
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**Buses:** All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto 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.*

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- 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

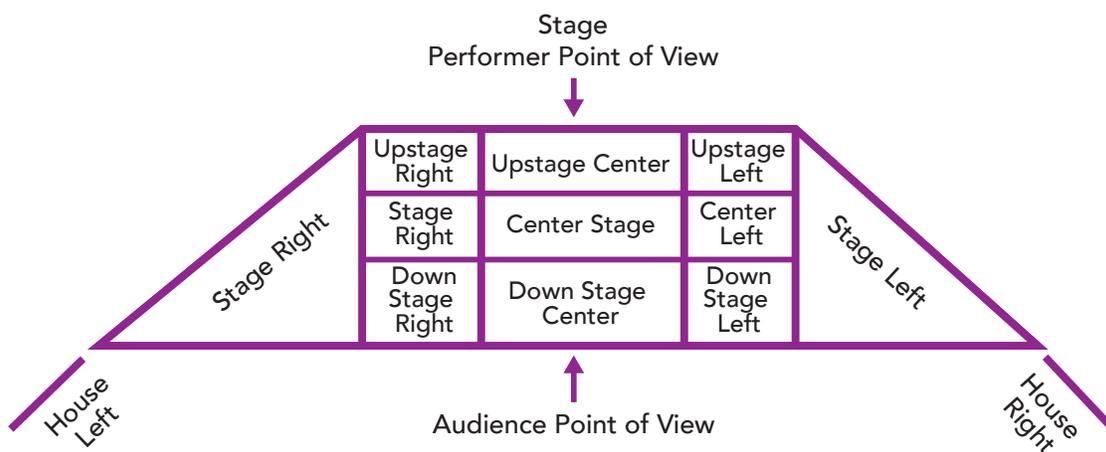
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

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

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**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.**

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**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

# RED & GREEN

## ABOUT THE SHOW

From the creators of *Feet Don't Fail Me Now!* **Rhythmic Circus** presents a brand new holiday experience. Combining their signature style of rapid-fire tap with music you know and love. This show leaves audiences excited with the joy of the holiday spirit! The four world-renowned hoofers of Rhythmic Circus and their swingin' seven-piece band, fuse their signature style of rapid-fire tap into holiday classics with a groovy twist to bring you *Red & Green!* — a song and dance filled celebration of the holiday season the entire family can enjoy together!

*Red & Green* captures the indomitable spirit of the holiday with a wildly-imaginative beatboxing rendition of "The Grinch", a full-cast performance of "Linus and Lucy" (A Charlie Brown Christmas), five new originals, and a bright mash-up medley titled "Toy Soldier March" where the dancers and musicians are adorned in colorful soldier attire performing a syncopated percussive dance sequence at eye-popping speeds.

Get ready as *Red & Green* brings of the joy of the holiday back to life once again in their new holiday spectacular. Packed full with memorable, genre-hopping, holiday melodies, to set the festive mood of the season by inspiring our imaginations to rediscover the true meaning of the holiday season.



"They bring  
the furious funk...  
and tap their way into  
everyone's hearts!"  
- Star Tribune

## ABOUT THE COMPANY

Rhythmic Circus is a troupe of internationally renowned artists. Since their early start at a small theatre in northeast Minneapolis, they have grown into an international sensation touring to over 100 cities worldwide. Although the company's official inception was in 2007, the troupe's core members have been choreographing and performing together since 2000. No stranger to the spotlight, they were featured on Twin City Public Television's *MN Original*, collaborated with Vocal Essence in *Witness: A Tribute to Duke Ellington* at the Ordway Performing Arts Center and appeared in the *Crash Bang Boom! Festival* at the Minnesota Orchestra Hall. The company's reputé goes well beyond the sum of the dancer's talents; themed pieces include costume changes and musical segues that highlight the funky styling of a seven-piece band. With their combined and highly integrated talents, the dancers and musicians are known for leaving audiences on their feet and dancing in the aisles.

# BIG BAND

A big band is a type of musical ensemble that originated in the United States and is associated with jazz and the Swing Era typically consisting of percussion, brass and woodwind instruments. The terms jazz band, jazz ensemble, jazz orchestra, stage band, society band, and dance band may describe this type of ensemble in particular contexts.

A standard big band consists of saxophones, trumpets, trombones and a four-piece rhythm section (composed of drums, acoustic bass or electric bass, piano and guitar). Some big bands use additional instruments. Beginning in the mid-1920s, big bands were the main popular music. These bands did little improvisation. By the end of the 1920s, big bands added more improvised soloing. Radio was a major factor in helping bandleaders like Benny Goodman to achieve fame. Big bands appeared in movies in the 1930s through to the 1960s.

Swing music began in the 1920s and flourished through the early 1930s. After 1935, big bands rose to prominence playing swing music. There was a considerable range of styles among the hundreds of popular bands. After WWII, bandleaders pioneered the performance of various styles with traditional big band instrumentation. In the late 1990s, swing made a comeback in the US. While jazz “combo” performances are largely improvised, big band music is primarily crafted in advance by an arranger.



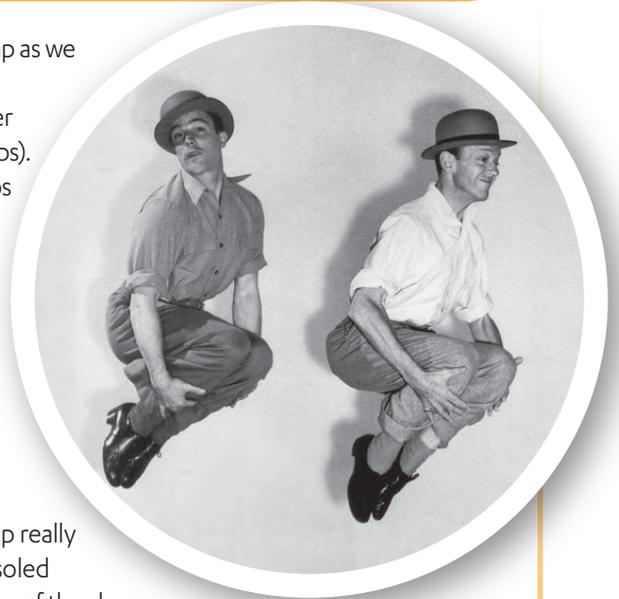
# HISTORY OF TAP DANCING

**The history of tap dancing in the United States is a long one, with influences ranging from the British Isles to Africa. While the dance style originated in the early 1800s, it was more than 100 years later that the genre would become popular on a national scale.**

In the earliest days, before this style of dancing could even be considered tap as we know it today, tapping was done in leather-soled or wooden-soled shoes. Nowadays, tapping is done with closely-fitted metal taps fixed on the leather sole of a tap shoe (note that clogging taps are different from tap dancing taps). While the shoes have changed completely since the early days, and the steps have evolved considerably, the basis of tap dancing is to create a rhythm with one's foot movements. Because the goal of this dance is to create rhythmic sounds, it is referred to as a percussive dance. From the earliest days, tap was a percussive dance with catchy rhythms.

In 1828, the first tap dance took place during a theatrical performance by Thomas 'Daddy' Rice. By the end of the 1800s, tapping was a common scene in minstrel shows and on showboats in the South.

It wasn't until about 100 years after the first performances onstage that tap really began to enjoy widespread popularity. In the 1920s, wooden and leather-soled shoes had been replaced by the modern shoe with a metal plate on the toe of the shoe and one on the heel. This new sound may be what kicked tap dancing into high gear, or it could have simply been the spirit of the times. Tap dancing was an audience favorite because people were surprised by the complex rhythms dancers could make with their feet, not to mention the impressive acrobatic style.



Further adding to the upswing of the popularity of this dance genre were the performers of the 1930s to 1950s such as Fred Astaire and Gene Kelly, who brought a whole new suave style to tap dance. By incorporating steps and movements from classical ballet, as well as postures and turns from ballroom dancing, this new generation of tappers continued to impress younger audiences with their rhythms, while also exhibiting the polished dance style that many mature Americans preferred. Featured in many movies of the times, tap dancing spread to the masses through the medium of film.

## TAP DANCE

# THE SCIENCE OF TAP

The frequency of a wave refers to how often the particles of the medium vibrate when a wave passes through the medium a sound wave moves through a medium, each particle of the medium vibrates at the same frequency.



## WORDS TO KNOW

**FREQUENCY** - the rate at which something occurs or is repeated over a particular period of time or in a given sample

**WAVELENGTH** - the distance between successive crests of a wave, esp. points in a sound wave or electromagnetic wave

**SOUND** - vibrations that travel through the air or another medium and can be heard when they reach a person's or animal's ear.

## HOW DO TAP SHOES MAKE SOUND?

Tap shoes differ by the amount of screws attached to the taps. The screws are adjustable. Tap dancers often loosen or tighten screws to adjust the sound made by their taps. The most common tap shoes have three screws on each shoe.



## Sound is a physical phenomenon.

Though we cannot see sound travel, it does so in waves. Think of the air as the water in a pond. When you drop a pebble in still water, ripples spread outward from the spot in the water the pebble went in. Sound travels in the same way. When an object is struck, it begins to vibrate. As it vibrates, it rhythmically pushes and pulls the air molecules next to it. Each push creates a region of higher density and pressure in the air, and each pull creates a region of lower density and pressure. A wave of alternating high and low pressure regions forms, which moves outward and carries the sound's energy with it

# TAP SHOE ANATOMY

Here is a short glossary on different shoe terms, explaining what they are and how they relate to choosing a tap shoe:

**Toe Box** – A toe box is a reinforcement of the area that houses the toes and can be useful for tap dancers that dance forcefully and/or do a lot of work with the tip of their toe.

**Topline** The top edge of the sides and back of the shoe is the topline. A lower top line will enable greater ankle flexibility, while a higher top line will promote ankle stability.

**Pattern** – The pattern of the shoe, or how the housing material is cut, should be taken into consideration for style and function. The cut of the shoe is important when considering the length and width of your foot.

**Heel** – The large heel at the back of the shoe can also be modified for sound and comfort. A plastic heel is inexpensive, but has a poor sound quality. A thick leather heel will produce a rich, deep tone.

## THE STANDARD OXFORD

The most common tap shoe is an Oxford style shoe with the housing and sole made from leather and the taps made from aluminum. An Oxford style shoe is a low top, leather shoe that is laced over the instep and has a low heel. Appropriate for casual or formal attire, the Oxford style shoe is as versatile as it is timeless. While the vast majority of tap shoes tend to look the same, the specialized attention to design and engineering in modern tap shoes gives each brand traits and attributes unique unto itself.

# STANDARDS

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## COMMON CORE STANDARDS

**Science** - S1P1, S8P4

## 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

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- 1 How is big band music different from the music you listen to?
- 2 What is tap dancing?
- 3 How do you become a tap dancer?
- 4 How many different parts are on a tap shoe?
- 5 How do tap shoes make sound?
- 6 Name some of the instruments you saw on stage.



# POST-SHOW ACTIVITIES



## #1 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 *Red & Green* to inform others about what they experienced.
2. In the review, they should describe with details:
  - 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?
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?



## #2 Write An Original Song

**Goal:** To write song lyrics inspired by an academic subject, such as in *Red & Green*

**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 *Red & Green*? 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?

# POST-SHOW ACTIVITIES

## #3 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 *Red & Green* 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 *Red & Green* 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 *Red & Green*  
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?



# SOURCES

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<http://dance.lovetoknow.com/history-tap-dancing>

<http://www.britannica.com/art/tap-dance>

<http://www.danceadvantage.net/tap-shoe-construction/>

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