



PRESENTS



2018 | 2019
FIELD TRIP EDUCATOR GUIDE

Dear Educators,

Welcome to ArtsBridge's 2018-19 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. *Synergy* was created to show young audiences how all areas of fine arts may collaborate to create a memorable and 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, and a variety of pre- and post-discussion questions and assessment activities. Please select materials and ideas from the guide to meet your unique class needs.

We look forward to inspiring and educating your students through the arts on March 13, 2019 at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

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

Cover photo by Robert Pack, widescreenvideo productions.com

GUIDE CONTENTS

.....

About The Cobb Energy Performing Arts Centre	3
Field Trip Guidelines	4
Transportation Information	5
Directional Map	6
Theatre Etiquette	7
Local Dining	8
Pre-Show Activities	9
Theatrical Vocabulary	10
Synergy Program	11
College of the Arts Facts	12
School of Art and Design	13
Department of Dance	14-15
School of Music	15-19
Department of Theatre and Performance Studies	22
Curriculum Connections	23
Post-Show Activities	24-26

About Cobb Energy Performing Arts Centre



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

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

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

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

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

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

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 8*)

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

Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre!



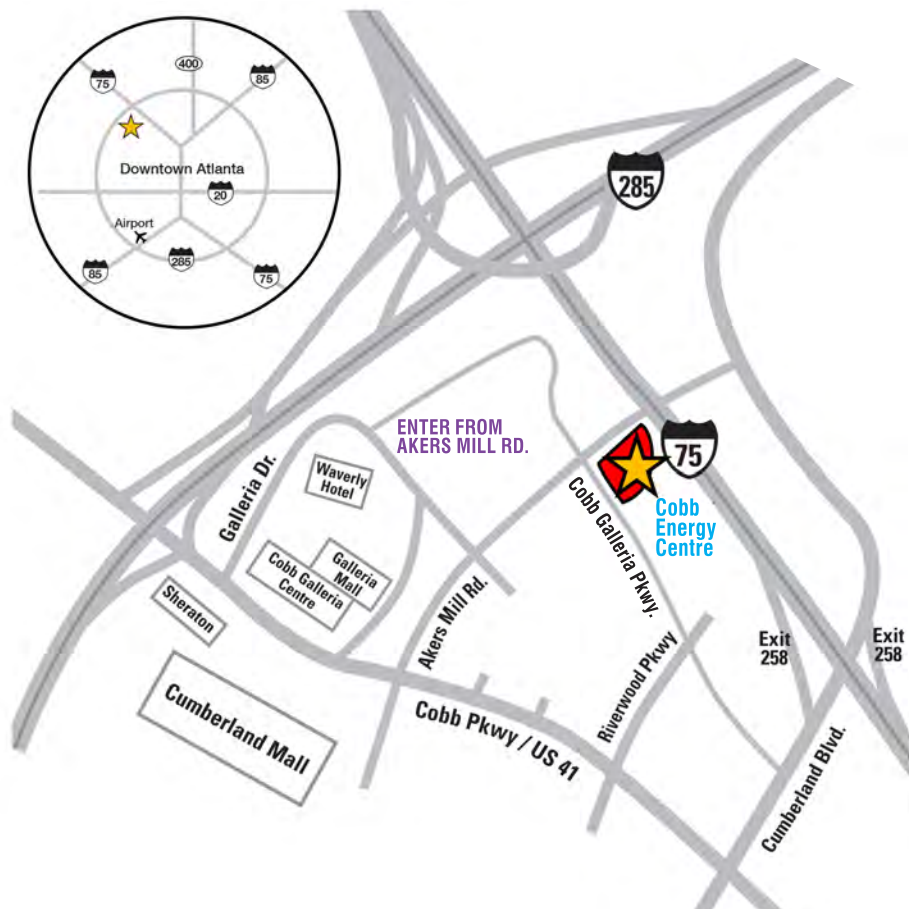
Transportation Information

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

Local Dining

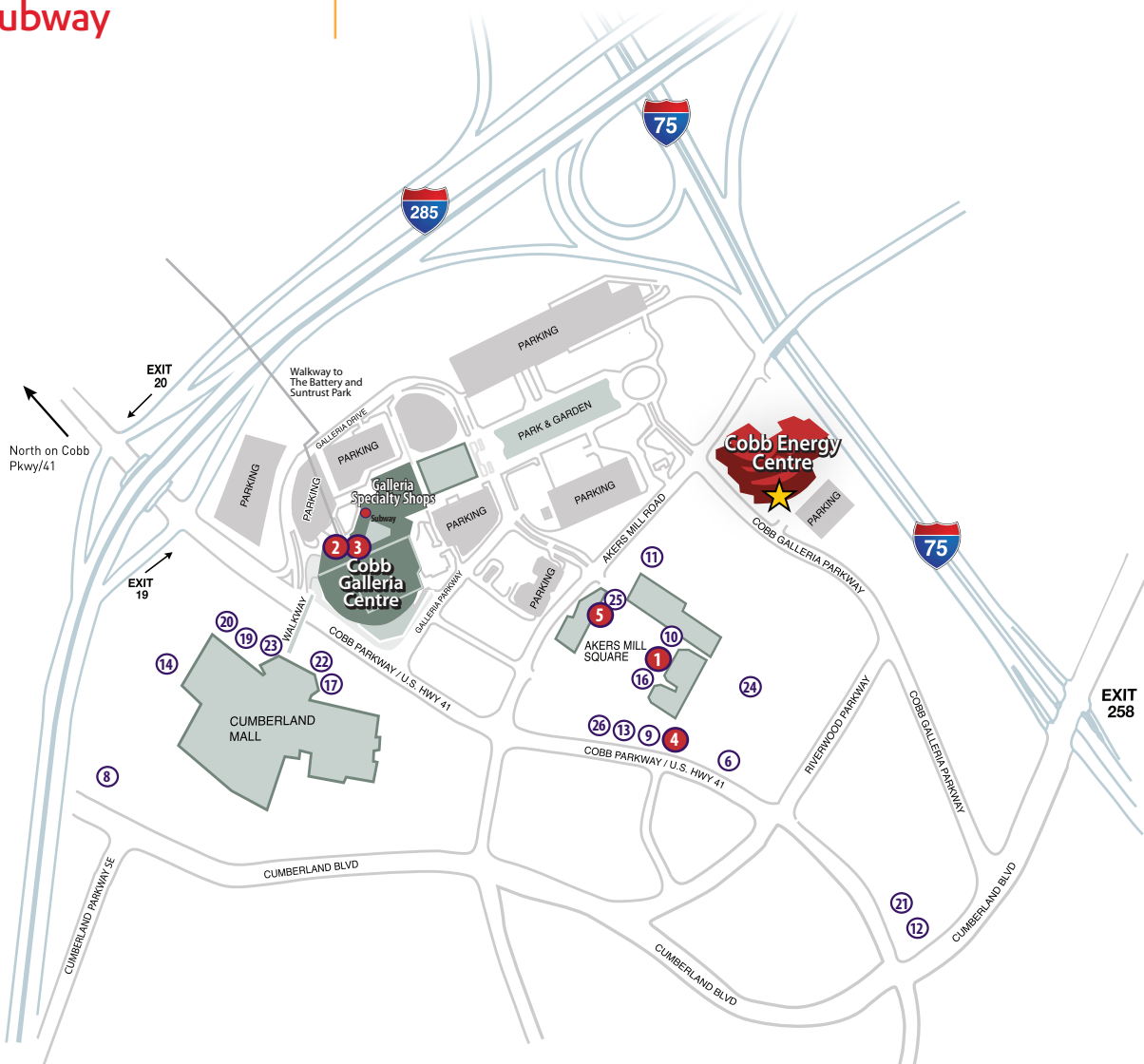
Food Sponsors

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

1. Grub Burger
2. Big Chow Grill
3. Murph's
4. Chick-fil-A
5. Subway

Other Nearby Restaurants

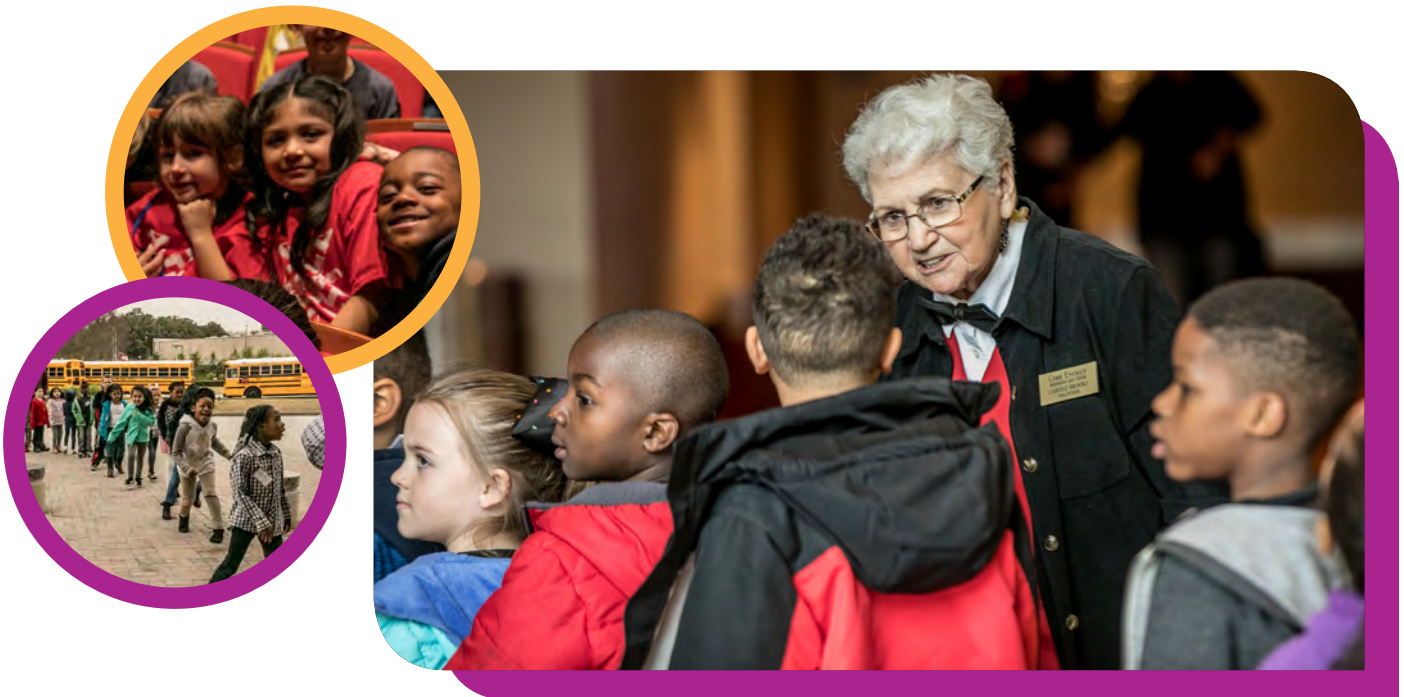
6. Bonefish Grill
7. C&S Seafood and Oyster Bar
8. Carrabba's
9. Chipotle Mexican Grill
10. Chuy's Tex-Mex
11. Cinco's Mexican Cantina
12. Copeland's of New Orleans
13. Corner Bakery Cafe
14. Fresh To Order
15. Kuroshio Sushi Bar & Grill
16. Longhorn Steakhouse
17. Maggiano's Little Italy
18. Olive Garden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



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

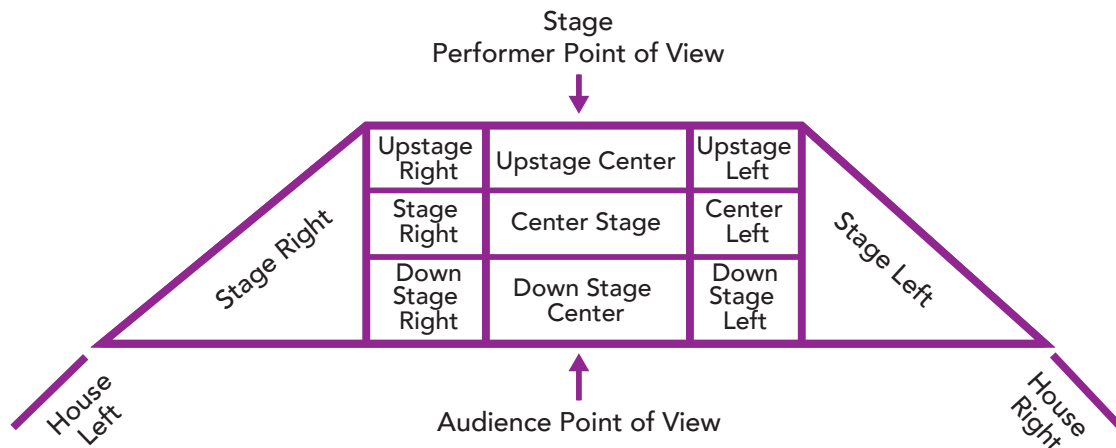
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

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

SYNERGY

PROGRAM

1. INTRODUCTION AND WELCOME
2. TRUMPET ENSEMBLE
3. PERCUSSION
4. JAZZ BAND
5. KSU TELLERS
6. CHAMBER SINGERS
7. ANIMATION VIDEO ON STAGE
8. PERCUSSION
9. DANCE
10. MEN'S ENSEMBLE WITH PERCUSSION





KENNESAW STATE
UNIVERSITY

About KSU School of Art and Design

.....

Serving over 800 majors, the School of Art and Design is the largest unit in the College of the Arts. The School of Art & Design offers a BFA degree in Art, a BFA in Digital Animation, a BS degree in Art Education, a BA in Art History, a BAT in Apparel Textiles Technology, and an MAT in Teaching Art. BFA in Art students concentrate in Ceramics, Graphic Communications, Illustration, Painting and Drawing, Photography, Printmaking, Sequential Art, or Sculpture, and receive a solid classical foundation while exploring contemporary styles, methods, and materials. The Applied Arts programs (Graphic Communications, Illustration, and Sequential Art and the BFA in Digital Animation) prepare students for creative careers in the burgeoning film, television and gaming industries in Atlanta and beyond. Art History students experience visual culture from a range of periods, regions and contexts. Art Education leads to K-12 teacher certification, and offers classroom experience early in the program.



Sequence Cut. paper, cyanotype and acrylic sealed on mounted plastic panel. 6' x 19.75'

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

SCHOOL OF ART AND DESIGN

A Video about Digital Animation, Illustration & Sequential Art



Photo by Shane McDonald

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

When a page is fully constructed, the composition possesses sophisticated movement and rhythm. We instinctively respond to the

page because of its formal acuity, and not just because it moves the story forward. As we look at the work of storyboard artists, it's clear that their visualization skills greatly enhance the look of films. Saul Bass, the iconic graphic designer and academy award winning master of film title design, worked as a storyboard artist, designing the memorable shower scene sequence in Psycho. He also contributed beautiful drawings for Stanley Kubrick's Spartacus and the title sequences for Robert Wise's and Jerome Robbins' West Side Story. 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 arbiters of visual storytelling, able to shape their own identities, artistic voices and narrative art.

Georgia is now the No. 1 filming location in the world, according to FilmLA. In fiscal year 2017, the film industry had a \$9.5 billion economic impact in Georgia. Our state is also one of the biggest employers in the Gaming and Digital Entertainment industries. Because of the convergence of visual media in all forms of entertainment, there is a growing demand for talented and original content creators in advertising, fine arts, game design, picture books, graphic novels, film, illustration and animation. According to the governor's office, the industry directly employs 23,500 people, with nearly 8,200 production-related employees. These numbers will only increase.



Photo by Shane McDonald

DEPARTMENT OF DANCE

KSU Dance Company

The KSU Dance Company is a pre-professional repertory company in the Department of Dance at Kennesaw State University. Representing a rapidly growing population of more than 100 dance majors, the KSU Dance Company serves a mission of public performance, community outreach and education, bringing quality concert dance to the metro Atlanta

region. The KSU Dance Company has been invited to perform at the National American College Dance Festivals held at the Kennedy Center in Washington DC for four successive national years in 2008, 2010,

2012, 2014 and again in 2018. The Company received the National Endowment for the Arts American Masterpiece Grant in 2010 to commission the work of internationally acclaimed, Tony award-winning choreographer, Bill T. Jones. Most recently, the KSU Dance Company 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, 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.



Photo by Bubba Carr



Photo by Bubba Carr

The KSU Department of Dance is the largest collegiate dance program in Georgia, with artistic and educational partnerships with Atlanta Ballet, the Rialto Center for the Arts, the Cobb Energy Performing Arts Centre, and the Consulate of Israel in Atlanta.

DEPARTMENT OF DANCE

KSU Dance Company

WALLS

Choreography: **Lisa K. Lock**

Music: **Conifer** by Derek Piotr, **Bloom** by Pessimist, **Rest in Peace Knowing the Sound of Angels** by Janek Schaefer, **A Spectacle of Malleable Glass** by Kim Cascone

Dancers: **Angelita Andrade, Ethan Brasseaux, Hope Duncan, Carly Franco, Payton Horton, McKenzie Maxey, Andries Payne, Hoke Payne, Katherine Reeves, Veronica Sacca, Kelci Walker, Kimberlee Witt**

Costumes: **Jill Peterson**

Set and Lighting: **David J Tatu**

In this work, inspired primarily by video games, movable walls allow for dancers to magically appear and disappear. At times, the walls seem to have personality as they chase dancers, force them to move in a certain direction, and become heavy objects for a single dancer to push. This ballet of walls also comments on the barriers we create through the clothing we choose to wear. How different can people appear from one another based on the clothing they choose? How different can the same person appear wearing different clothes? This aspect of the piece was inspired by the Swiss writer Gottfried Keller who wrote a humorous story titled "Clothes Make People."



Photo by Bubba Carr

SCHOOL OF MUSIC

KSU 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.

African Percussion Music

Composer: **Traditional**

Percussion music of Africa presents some of the most complex rhythms known to man. These rhythms were not written down, but have been played for thousands of years. They are actually passed down from one generation to the next through stories and traditions.

This morning, you will hear the KSU Percussion Ensemble present this music on a wide variety of African percussion instruments. The first sounds will be the Mbira, or “thumb piano.” These instruments date back some 3,000 years. Adding to these sounds will be the Balafon, or African xylophone, the Tama, or talking drum, and the Gome, an African foot drum from Ghana.

After this introduction, you will hear traditional West African drum rhythms played on the djembe drums, bobobo, dundun, and shakere.



Marimba Spiritual

Composer: **Minoru Miki**

Marimba Solo: **Andrew Creech**

Percussion: **Andrew Yi,
Michael Makrides, Jason Frey**

Marimba Spiritual was commissioned by NHK (Japan Broadcasting Corporation) for marimba soloist Keiko Abe. It is scored for solo marimba and three percussionists playing various sizes of drums and bells.

The rhythmic patterns in the percussion accompaniment are taken from the festival drumming of the Chichibu area northwest of Tokyo.



SCHOOL OF MUSIC

KSU 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 the traditional swing charts of Basie and Ellington to cutting edge contemporary composers like Maria Schneider and Darcy James Argue. Comprised of the top jazz students in the School of Music, the Ensemble 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 Count Bubba

Conductor: **Sam Skelton**
Composer: **Gordon Goodwin**

Count Bubba is a good old fashioned "barn burner!" It features all of the sections of the jazz ensemble (saxophones, brass and rhythm), and is sure to keep your toes tapping.



Photo by DV Photography and Video



About the Composer

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 Pixar in *The Incredibles*; three Emmy Awards, and thirteen GRAMMY nominations.

SCHOOL OF MUSIC

KSU Men's Ensemble with KSU Percussion Ensemble

Gaudete

Composer: **Michael Engelhardt**

Gaudete is based on the Gaelic chant and ancient carol from *Piae Cantiones*, 1582. Gaudete is, in song, where Mad Maxx meets Gregorian Chant.

This arrangement is a fusion of mechanical precision—together with rural simplicity—that can be directly attributed to my upbringing by my father, an engineer, and mother, a dressmaker in Chicago. I have always lived in a beautiful tension of industry versus artistry, machinery versus humanity, progress versus heritage.

Gaudete is a fusion of harmony and percussion transforming a simple medieval tune into a post-modern, quasi-industrial groove-anthem.

— Michael Engelhardt

Gaudete! gaudete!
Christus est natus
Ex Maria virgine, gaudete!

Rejoice, rejoice!
Christ is born
Of the Virgin Mary, rejoice!

Tempus adest gratiæ
Hoc quod optabamus,
Carmina lætitiæ
Devote reddamus.
Deus homo factus est
Natura mirante,
Mundus renovatus est
A Christo regnante.

It is now the time of grace
That we have desired;
Let us devoutly return
Songs of rejoicing.
God has become man,
And nature marvels;
The world has been renewed
By Christ who is King

(omitted verse)

Ezechielis porta
Clausa pertransitur,
Unde lux est orta
Salus invenitur.
Ergo nostra cantio,
Psallat iam in lustris;
Benedicat Domino:
Salus Regi nostro.

The closed gate of Ezechiele
Has been passed through;
Salvation is found there,
Whence the light rises.
Therefore let our song
Now resound in purification
Let it give praise to the Lord:
Salvation to our King.

About the KSU Men's Ensemble

Directed by Dr. Leslie J. Blackwell, the Kennesaw State University Men's Ensemble, formed in 2000, is a non-auditioned choir open to all students, including both music majors and non-majors from across the campus. Ranging from freshmen to seniors, the choir represents a variety of musical backgrounds and academic disciplines. In 2007, the KSU Men's Ensemble was featured at the Georgia Music Educators Association Conference presentation "Men...Can't Live with Them, Can't Sing without Them!" The KSU Men's Ensemble performed at the 2012 Georgia Music Educators Association Conference in Savannah, Georgia and in the summer of 2013, the KSU Men's Ensemble was featured at the American Choral Directors Association State Conference with Dr. Jerry Blackstone at Spivey Hall. Recently, the Kennesaw State University Men's Ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas and the 2014 American Choral Directors Southern Division Conference in Jacksonville, Florida. Most recently, the KSU Men's Ensemble performed at the 2016 American Choral Directors Southern Division Conference in Chattanooga, Tennessee.



SCHOOL OF MUSIC

KSU Chamber Singers

Led by Dr. Leslie J. Blackwell, the Kennesaw State University Chamber Singers is the premiere auditioned choral ensemble at Kennesaw State University. Ranging from freshmen to seniors, the choir is open to all students including both music majors and non-majors from across campus and represents a variety of musical backgrounds and academic disciplines. The KSU Chamber Singers have performed master works of Bach, Haydn, Duruflé, Mozart, Britten, and most recently Brahms' Ein Deutsches Requiem. In the spring of 2012, the KSU Chamber Singers, KSU Chorale, and KSU Symphony Orchestra performed Beethoven's Ninth Symphony broadcast on Atlanta 90.1 WABE. The KSU Chamber Singers performed at the 2002, 2006, 2008, and 2011 Georgia Music Educators Association State Conferences. In 2010, the choir was invited to sing at the American Choral Directors Association Southern Division Conference in Memphis, Tennessee, presenting music of South America. In October 2013, the KSU Chamber Singers was selected to perform at the National Collegiate Choral Organization 5th National Conference performing David Maslanka's masterwork A Litany for Courage and the Seasons.

Northern Lights (2013)

*Performed by the
KSU Chamber Singers with tuned
water glasses and hand chimes*

Composer: **Ēriks Ešņvalds** (b.1977)

Tenor: **Todd Wedge**

The aurora borealis, or northern lights, are an ethereal display of colored lights shimmering across the night sky. This gorgeous a cappella setting of a Latvian folk song for chorus with soloist, hand chimes, and tuned water glasses describes the first sighting aboard a ship witnessing this dramatic display of lights in the night sky. The sailors are at first frightened, then amazed and finally in awe by this display of beauty. The choral text is in English while the soloist sings the Latvian text. With dramatic dynamic changes and alternating sections of lyrical, sustained singing followed by exciting contrasting sections, this modern choral work provides an ethereal setting for the text.

Ancient Latvian folk song:

(solo text)

Cik naksnīnas ziemeli
redzēj' kāvus karojam,
Ēredzēj' kāvus karojam.

Whenever at night, far in the north
I saw the kāvi soldiers (Northern Lights) having their battle,
I was afraid, perhaps they might bring a war to my land, too.

It was night, and I had gone on deck several times.
Iceberg was silent; I too was silent.
It was true dark and cold.

At nine o'clock I was below in my cabin,
when the captain hailed me with the words:
"Come above, Hall, come above at once, Hall!
The world is on fire!"

I knew his meaning, and quick as thought, I rushed to the companion stairs.
In a moment I reached the deck, and as the cabin door swung open,
a dazzling light, overpowering light burst upon my startled senses!

Oh, the whole sky was one glowing mass of colored flames, so mighty,
so brave!
Like a pathway of light the northern lights seemed to draw us into the sky.
Yes, it was harp-music, wild storming in the darkness;
the strings trembled and sparkled in the glow of the flames like a shower
of fiery darts.

A fiery crown of auroral light cast a warm glow across the arctic ice.
Like a pathway of light the northern lights seemed to draw us into the sky.
Again at times it was like softly playing, gently rocking, silvery waves,
on which dreams travel into unknown worlds.



DEPARTMENT OF THEATRE AND PERFORMANCE STUDIES

Awilda the Pirate Queen

Performed by **Alice Garriga & Sarah Paige**
Adapted and Directed by **Dr. Charles Parrott**

The legend of *Awilda the Pirate Queen* takes place in the fifth century and was first recorded by the Danish historian Saxo Grammaticus in his book *Gesta Danorum*, which roughly translates to Deeds of the Danes. There is no way to know if the story is “true” by contemporary historical standards, but the story is too good not to tell. This retelling of Awilda’s tale remains faithful to the original story while also reframing it as a parable for feminine empowerment for modern audiences.



Photo by Robert Pack, widescreenvideo productions.com

About the KSU Tellers

The storytellers you’ll see at Synergy are part of the KSU Tellers, an undergraduate storytelling troupe housed in the Department of Theatre & Performance Studies at Kennesaw State University. They combine storytelling and undergraduate research to create solo and group performances that look different than most theatre you’ve seen before. The Tellers have performed at local, national, and international storytelling festivals and academic conferences in addition to the Atlanta Fringe Festival, Atlanta’s DragonCon, and the Atlanta Science Festival.

Curriculum Connections

Music

MKGM.6-8, M1GM.6-8, M2GM.6-8, M3GM.6-8, M4GM.6-8, M5GM.6-8, M6GM.6-8, M7GM.6-8, M8GM.6-8, M9GM.6-8, M10GM.6-8, M11GM.6-8, M12GM.6-8

Theater

TA6-12.PR.1, TA6-12.PR.2, TA6-12.RE.1, TA6-12.RE.2, TA6-12.CN1, TA6-12.RE1, TA6-12.RE2, TA6-12.CN1, TA6-12.SAD.RE.1, TA6-12.SAD.RE.2, TA6-12.SAD.CN.1, TA6-12.SFT.RE.1, TA6-12.SFT.RE.2, TA6-12.SFT.CN.1, TA6-12.SMT.PR.1, TA6-12.SMT.RE.1, TA6-12.SMT.RE.2, TA6-12.SMT.CN.1, TA6-12.STT.RE.1, TA6-12.STM.RE.1, TA6-12.CN.1

Dance

D6-12FD.2, D6-12FD.3, D6-12CR.2, D6-12CO.4

ART

VA6AR.1, VA7AR.1, VA8AR.1, VA6C.1, VA7C.1, VA8C.1, VA6C.3, VA7C.3, VA8C.3, VAHVSAMC.1, VAHVSVAAR.3, VAHSPAC.3



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?