artsbridge foundation

2026-2027

# Educator Guide

# ARTRAGEOUS®





# Dear Educators,

Welcome to ArtsBridge's 2026-2027 Field Trip Season!

**We are thrilled to present *ARTRAGEOUS* to you and your students!**

Thank you for sharing this special experience with young minds. 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. Please "pick and choose" materials and ideas from the guide to meet the unique needs of your class.

We look forward to inspiring and educating your students through the arts on Tuesday, September 29, 2026 at the world- class Cobb Energy Performing Arts Centre!

**See you at the theatre,**

**Team ArtsBridge**

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# About **Cobb Energy Performing Arts Centre**

The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment. The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to- ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster. The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word. The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

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

## 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 20,000 students each year.

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. Visit **www.cobbenergycentre.com** to learn more about accessibility, including the new WaveCast app that is available to download to mobile devices and sign-language interpreted performance. For safety purposes, ArtsBridge follows the **Safety-First Guidelines of the Centre.**



# 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. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

**Payment:** Payments must be made in full, 4 weeks prior to the day of show, unless otherwise approved by ArtsBridge staff, 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, free of charge. 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. Homeschool attendees should park in the parking garage and proceed to the Admin Doors for check-in. The entrance will be clearly marked with signage. Please note that parking fees may apply.

**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. Students are seated in the order their buses arrive at the venue. Because we continuously seat groups as they arrive, we are unable to hold seats for buses arriving separately. If your group needs to be seated together, please coordinate with your bus drivers to arrive together. Otherwise, students arriving on separate buses may be seated in different areas.

**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 Cumberland Mall, or at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre! Snack Packs will be provided for students, teachers and chaperones attending a field trip. For more information, visit www.ArtsBridgeGA.org/snack-pack-program.

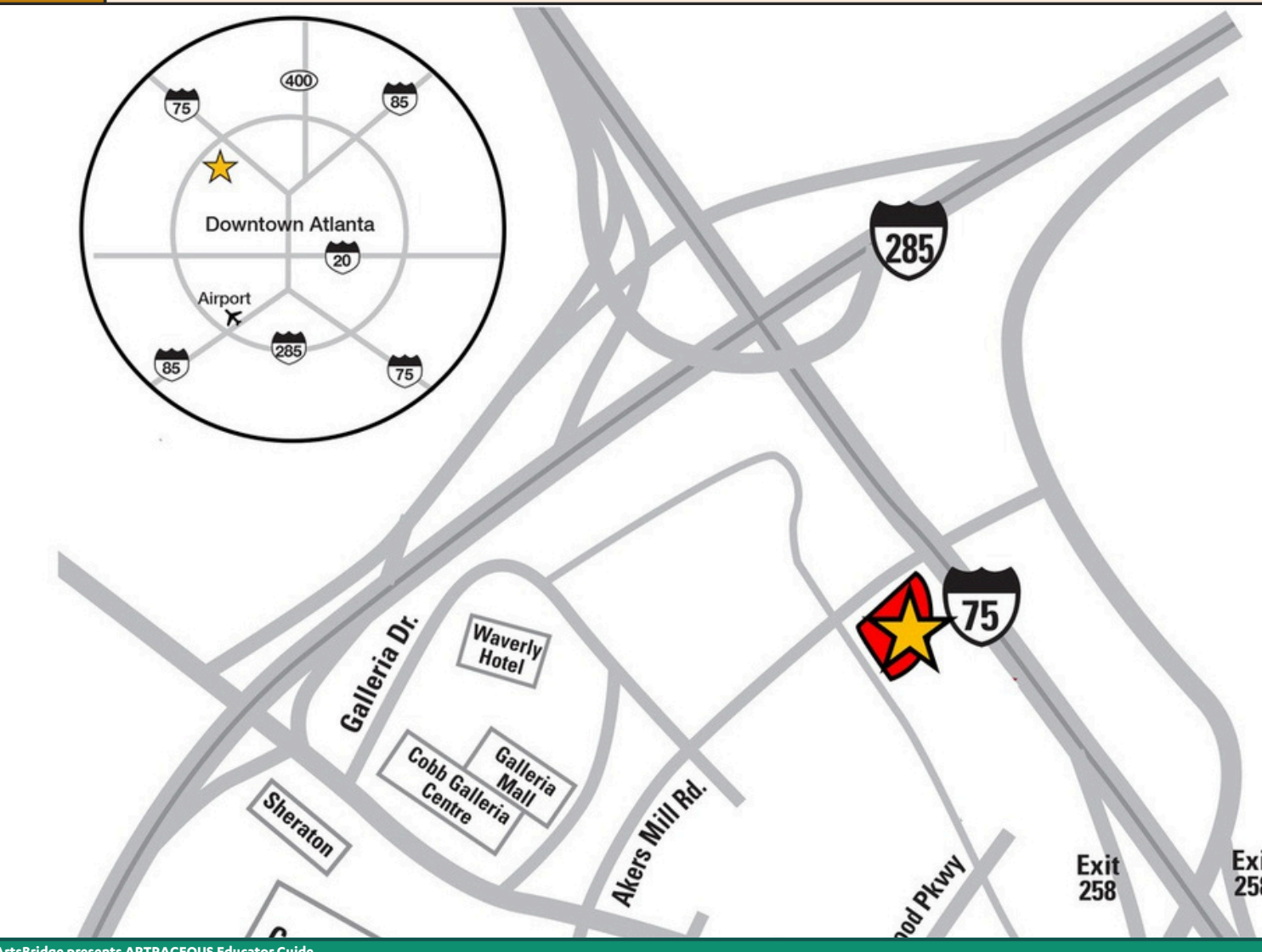
# Transportation Information

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



# Local Dining

## Food Sponsors

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

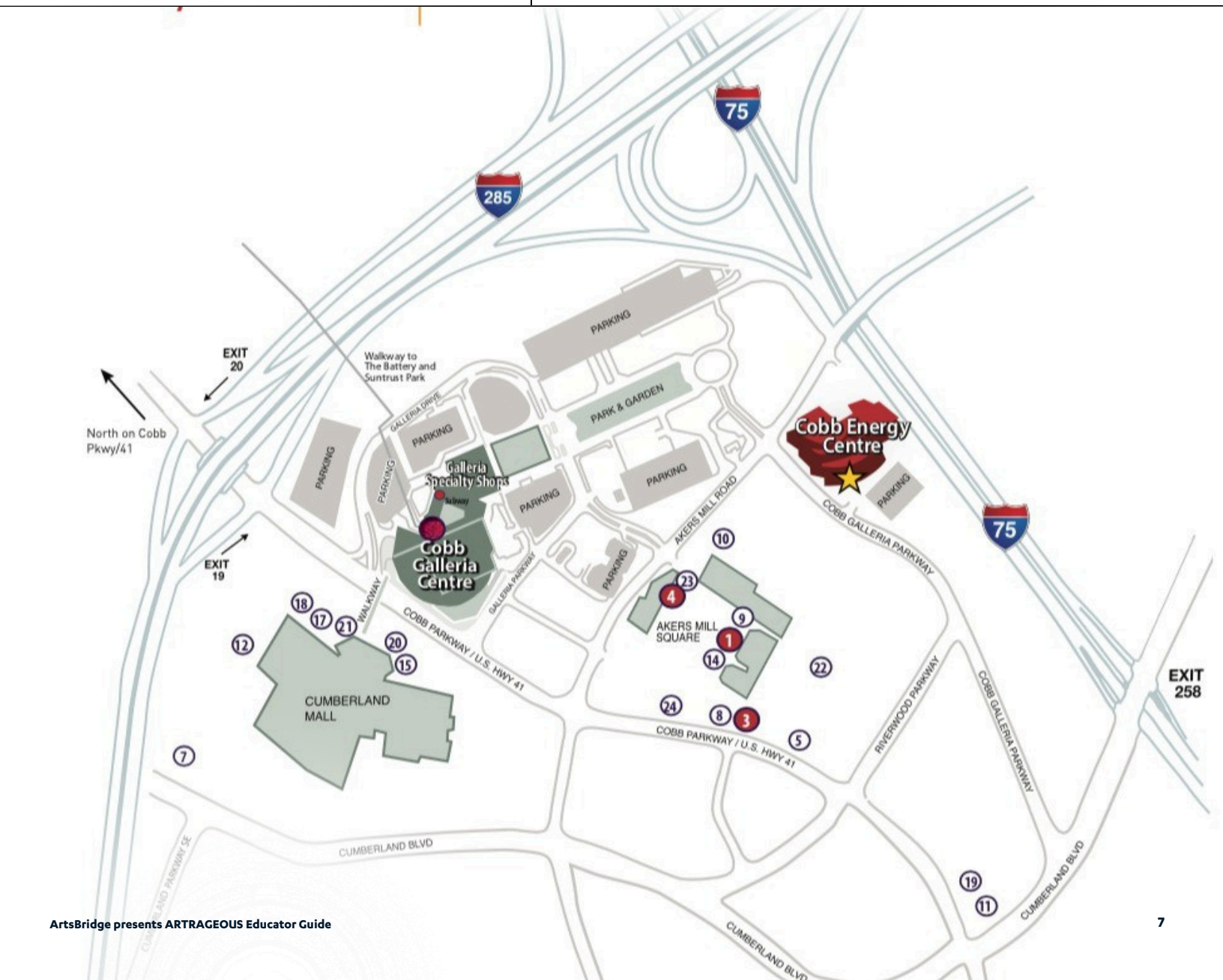
**1.** Hopdoddy Burger Bar

**2.** Chick-fil-A

**3.** Subway

## Other Nearby Restaurants

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





# Theatre Etiquette

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

- Arrive early. Groups are seated on a first-come, first-served basis. Seats are not assigned for ArtsBridge events. Early Arrival 10:00-10:15AM, On-Time Arrival 10:15-10:30AM, Late Arrival after 10:30AM. Late arrivals may be seated after the performance begins.
- 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.

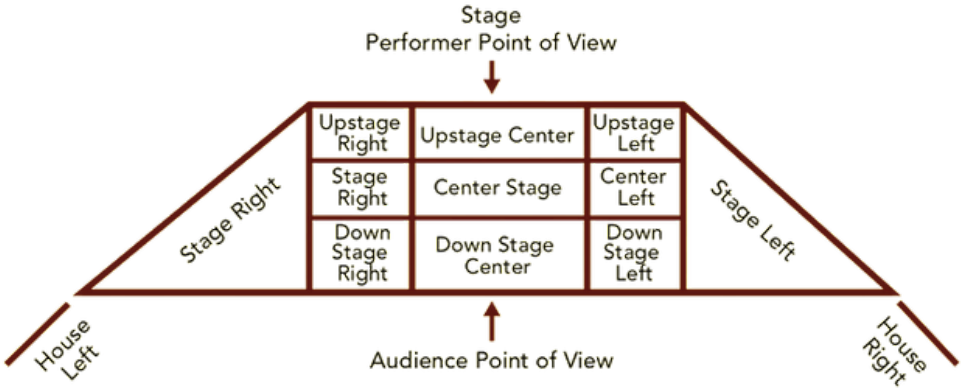
**b.** Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people's feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what's going on in the performance, take pictures, talk on your cell 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

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

**Author –** the writer of a script; also called the book
**Audition –** to perform to get a role for the production; usually includes singing, dancing, and reading scenes from the show; usually takes place in front of the Director & Creative Team
**Ballad –** a slow song for actors to showcase vocal clarity
**Blocking –** the specific movement of actors on stage; usually given by the Director
**Box Office –** a booth inside the theater where tickets are sold
**"Calling the Show" –** the process of calling out the lighting, sound, and scene-change cues during a performance; usually done by the stage manager
**Casting –** the process through which actors are chosen for roles in the production **Casting Agent –** one who chooses actors for roles in the production
**Choreographer –** one who designs dance sequences and teaches them to the cast of the production
**Composer –** one who writes the music
**Conductor** – one who directs the orchestra
**Costumes –** a set of clothes in a style typical of a particular country or historical period
**Curtain Call –** the appearance of one or more performers on stage after a performance to acknowledge the audience's applause **Director –** one who supervises the creative aspects and guides the artistic vision of the production
**Dress Rehearsal –** rehearsal in which performers practice with costumes, props, lights, and microphones
**Dresser –** one who assists performers with their costumes during dress rehearsals and shows
**Electrician –** one who works with the lighting designer to adjust and operate lighting instruments
**Ensemble / Chorus –** typically singers, dancers, or actors who perform in group numbers
**Head Carpenter –** one who builds the sets for the production
**House Left** – the left side of the theater, when facing the stage (audience's point of view)
**House Manager –** one who oversees all aspects of the audiences; responsible for ushers and audience safety
**House Right –** the right side of the theater, when facing the stage (audiences point of view)
**Lighting Designer –** one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets.
**Lyricist** – one who writes the words to a song
**Makeup Artist** – one who applies cosmetics to a performer's face and body.
**Music Director –** one who teaches and rehearses the music with the orchestra
**Orchestra Pit –** the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance
**Overture –** an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition
**Producer –** a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.
**Program –** a listing of the order of events, names of the cast and crew, and other relevant information for the production
**Property (Props) Manager –** one who manages all items used on stage that cannot be classified as scenery, electrics, or wardrobe
**Proscenium Arch –** the arch opening between the stage and auditorium; the frame of the stage
**Read-through –** the cast reads through the script without movement or music; typically done at the first rehearsal
**Set Designer –** one who creates the scenery for the stage
**Sitzprobe** – the first rehearsal with both the performers and the orchestra, with no staging or dancing
**Sound Designer –** one who plans and executes the layout of all sound playbook and equipment for the show
**Sound Operator –** one who handles the sound playbook and mixing equipment for the show; works with Sound Designer
**Sound Board –** a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music
**Spotlights –** a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage **Standby / Understudy –** one who studies a role and is prepared to substitute a performer when needed
**Stage Left –** the left side of the stage, when facing the audience (performer's point of view)
**Stage Manager –** one who is responsible for the quality of the show's production, assists the director, and oversees the show at each performance
**Stage Right –** the right side of the stage, when facing the audiences (performer's point of view)
**Technical Rehearsal –** rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound, and special effects
**Uptempo Song** - a fast, upbeat song for actors to showcase dancing and acting ability
**Usher** - one who guides audience members to their seats
**Wig Master/Mistress** - one who obtains and customizes wigs for performers to wear.



# WELCOME TO ARTRAGEOUS ARTREACH

Students will experience visual art, live music, movement, theater, storytelling, and creative participation — all woven together in one vibrant performance.

The experience invites curiosity, connection, and self-expression. Students are encouraged to participate in the way that works best for them. There is no single right way to engage with art.

"Creativity isn't something you either have or don't have. It's something you practice."

**Mission: To spark possibility, empathy, and community through the arts.**

## Our Story: Resilience + Community

### Where It All Began

*Artrageous* was born in Vancouver — a bold group of artists who believed creativity was meant to be shared. Working together across painting, music, and performance, they built something joyful, alive, and entirely their own.

### Resilience + Rebuilding

When fire destroyed their original theater, the troupe faced a defining moment. Rather than stop, they rebuilt — stronger, more connected, and more committed than ever. That experience of loss and renewal became woven into everything *Artrageous* creates.

### Artreach: Creativity for Every Young Person

Today, Artrageous Artreach brings that spirit of resilience, teamwork, and belonging into schools. Young people experience art as a tool for expression, connection, and possibility.
SEL Values: Resilience · Growth Mindset · Collaboration · Belonging








# WHAT STUDENTS WILL EXPERIENCE

### Live Painting + Music + Rhythm
*Watch artists create live paintings in real time while performers bring music and rhythm to life. Students will see how visual art and sound connect, influence each other, and tell stories together on stage.*

### Movement + Theater + Storytelling
*Creative movement, theater, and storytelling weave through the performance. Students will observe how the body, voice, and imagination combine to express ideas and emotions that words alone cannot capture.*

### Audience Participation + Collaboration
*Notice While You Watch: How do performers communicate without words? What happens when something unexpected occurs? How does one art form influence another? Where do you see courage, cooperation, or imagination?*

## Before the Show: Creative Agreements

### Be Curious & Brave
*Be curious. Encourage brave ideas. It is okay to experience art differently. Applaud effort, courage, and creativity.*

### Respect How Others Participate
*Notice without judging. Respect how others join in. Every student may participate in the way that works best for them.*

### Sensory-Friendly Choices
*Sing aloud, move in your space, watch quietly, take a brief break, or use classroom-approved sensory supports.*

## Art Is Everywhere

### What kinds of art do you encounter every day?
*Music · Dance · Theater · Painting + Drawing · Photography + Film · Fashion + Design · Architecture · Cooking · Storytelling · Digital Art · Cultural + Traditional Art Forms*

### Discussion Prompt
*"When have you used creativity to solve a problem, express a feeling, or connect with someone?" Share with a partner or write your response below.*

### SEL: Self-Awareness · Identity · Belonging
*Art is not only found in museums — it lives in the music you hum, the clothes you wear, the meals you cook, and the stories you tell. Add your own examples to the list above!*

# BEFORE THE SHOW:
# ART + EMOTIONS



Frida Kahlo,
*Self-Portrait with Thom Necklace and Hummingbird*, 1940

Select several contrasting artworks or images and guide students through these questions for each:

- What feeling do you notice first?
- What colors, shapes, or lines created that feeling?
- What music might belong with this artwork?
- How would your body move if you stepped inside it?
- Can two people experience the same artwork differently?

Curriculum Tags: Visual Arts · Music · Dance · ELA · SEL

✦ "Different answers can all be true." Encourage students to sit with uncertainty — there is no single correct response to a work of art. Divergent observations build empathy, self-awareness, and identity. SEL Focus: Self-Awareness · Perspective-Taking · Identity · Belonging

Teacher Tip: Choose artworks with strong contrasting moods — one energetic, one calm; one warm-toned, one cool — to spark richer discussion

## Draw the Feeling

**Before the Show:** Express Emotion Through Art
Choose an emotion. Express it using color, line, shape, texture, pattern, and movement. Do not draw a face or write the emotion's name

**Your tools:**

- Color — warm, cool, bold, soft
- Line — jagged, flowing, sharp, looping
- Shape — tight, expanding, scattered, layered
- Texture — rough, smooth, chaotic, rhythmic
- Pattern — repeating, breaking, building
- Movement — the direction your marks travel

Share your artwork using: "I notice _____, and it makes me think or feel _____."

SEL Focus: Emotional Vocabulary · Self-Expression · Empathy
Remember: There is no wrong answer — only your unique expression.

# THE COLLABORATION CHALLENGE

## *How to Collaborate*

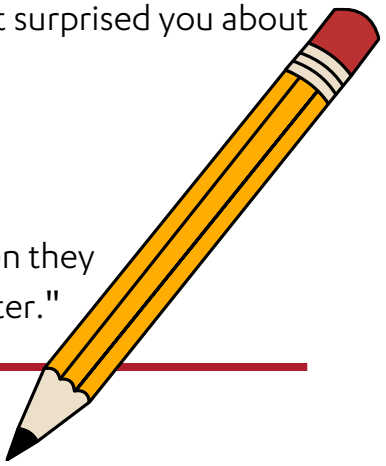
In small groups, create one shared artwork. Everyone contributes at least one element. Do not erase or cover another person's work. Build on what has already been added. When finished, choose a title together as a group.

## *Reflect Together*

What made collaboration easier or harder? What did you do when you had different ideas? How did someone else's contribution change or improve the result? What surprised you about the final artwork?

## *SEL Connections*

Cooperation: Share space and ideas generously. Communication: Express your vision and listen to others. Flexible Thinking: Build on ideas even when they differ from your own. "The best collaborations make everyone's work better."



# MEET THE BUILDING BLOCKS OF ART

## ELEMENTS OF ART

Line — The path of a moving point; can be thick, thin, curved, or jagged.

Shape — A two-dimensional area defined by edges or color.

Color — Hue, value, and intensity working together to create mood.

Texture — The surface quality of an artwork — rough, smooth, layered.

Space — The area within, around, and between subjects or objects.

Form — A three-dimensional shape with height, width, and depth.

Value — The lightness or darkness of a color or tone.

★ Challenge: During the performance, look for at least three of these building blocks in action!

## PERFORMANCE VOCABULARY

Rhythm — A repeated pattern of sound, movement, or visual elements.

Tempo — The speed or pace at which music or movement unfolds.

Gesture — A movement of the body that expresses an idea or feeling.

Character — A role or persona created and performed by an artist.

Improvisation — Creating or performing in the moment without a script.

Collaboration — Working together to create something none could make alone.

Audience — Active participants whose energy shapes the performance.

"Notice which vocabulary words appear in unexpected places during the show — art forms borrow from each other!"

# AFTER THE SHOW: **REFLECT + CONNECT**

## What surprised or moved you?

What moment surprised you? What moment made you feel something strongly? When did you see someone take a creative risk? Share your response by talking, writing, drawing, or moving.

## How did performers connect?

How did performers support one another? What changed when the audience became part of the performance? How did collaboration shape what you experienced?

## What do you believe about creativity?

What is one thing you now believe about your own creativity? Respond your way — Talk · Write · Draw · Move. All answers are welcome here.

# AFTER THE SHOW: **MANY PERSPECTIVES**

## Choose One Moment — Express It Two Ways

Draw it and write about it. Create a movement and pair it with a sound. Write a short poem and design a visual background.

## Retell From a New Perspective

Tell the story from the point of view of a performer, a painting, an instrument, or an audience member. How does the perspective change the meaning?

## SEL + Curriculum Connections

Perspective-Taking · Empathy · Communication — ELA · Visual Arts · Theater · Music · Dance.
"One experience can hold many truths at once."



# AFTER THE SHOW: **CREATIVE COURAGE**

Recall a moment when a performer tried something difficult, made a bold choice, worked through uncertainty, trusted another artist, or turned an idea into something visible.

- "Creative courage means _ _ _ _ _ _."
- "One creative risk I would like to try is _ _ _ _ _ _."
- "Someone who could encourage me is _ _ _ _ _ _."

Creativity is not the absence of fear - it is choosing to make something anyway. Every performer on that stage modeled creative courage. Now it's your turn.

# AFTER THE SHOW: **CREATIVE STUDIO**

## Continuous-Line Partner Portrait

With a partner, draw each other using one continuous line — never lift your pencil from the page!

## Shape Self-Portrait & Upside-Down Drawing

Build a self-portrait from shapes only. Then try drawing an image upside down to see it fresh!

## Emotion Remix, Music-to-Art & More!

"There is never a wrong answer in art — only another possibility." Try Music-to-Art or Two Images in One!

## Keep Creativity Going

"Creativity is a way of noticing, communicating, connecting, and imagining what is possible."

Mission: To spark possibility, empathy, and community through the arts.

Visual Arts | Music | Dance | Theater | ELA | Social Studies | Science | SEL

For more videos, projects and lessons visit www.artrageousartreach.org

artsbridge
foundation

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Georgia COUNCIL for the Arts
NATIONAL ENDOWMENT for the ARTS arts.gov