



2026-2027

Educator Guide



This show guide for *Catching the Moon* was created to help teachers and students prepare to see the play and reflect together afterward.

Dear Educators,

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

We are thrilled to present *CATCHING THE MOON* 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 Monday, October 5, 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.

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**.

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.



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.



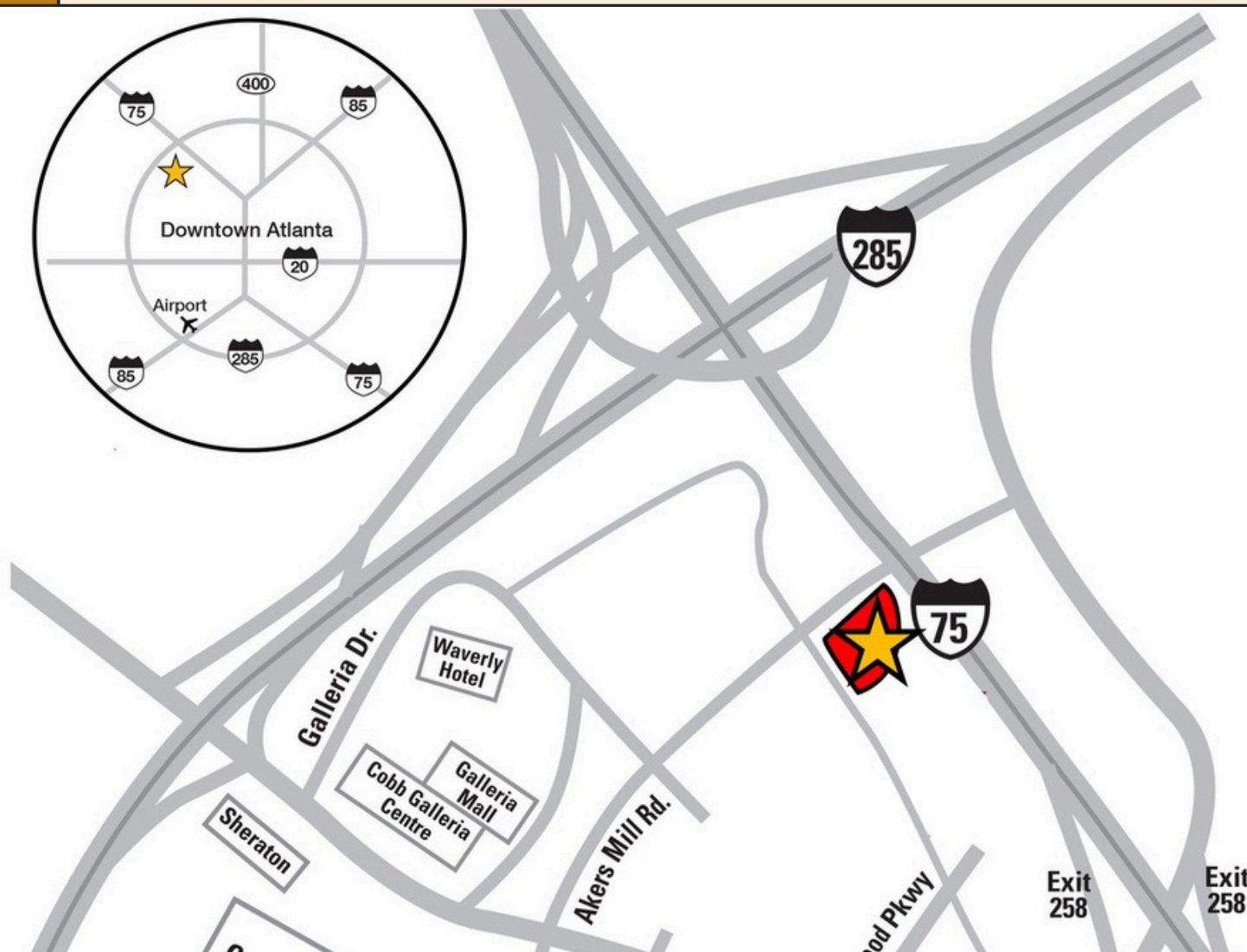
Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the 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

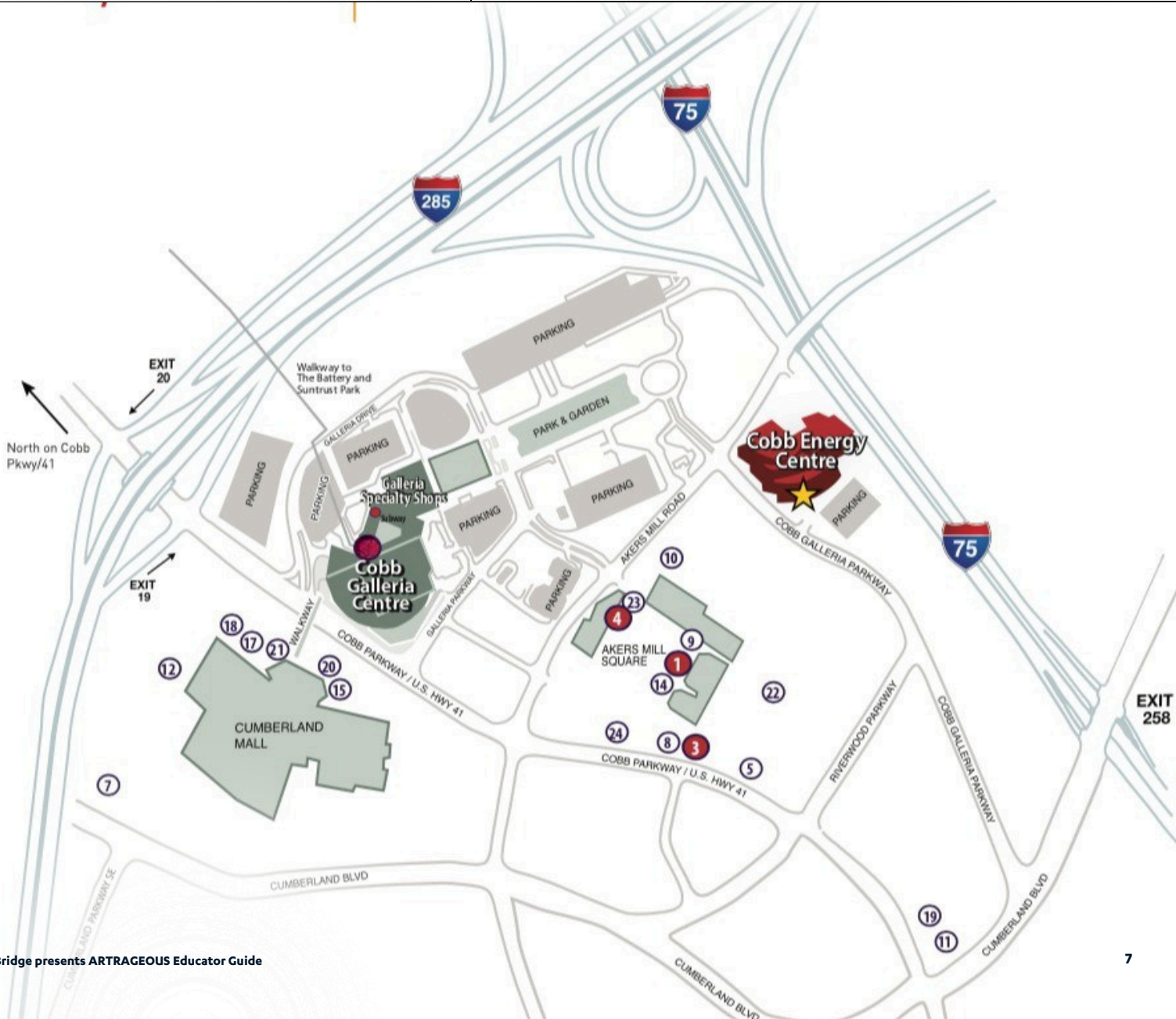
ArtsBridge Program Food Sponsors within driving distance of Cobb Energy Performing Arts Centre:

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:

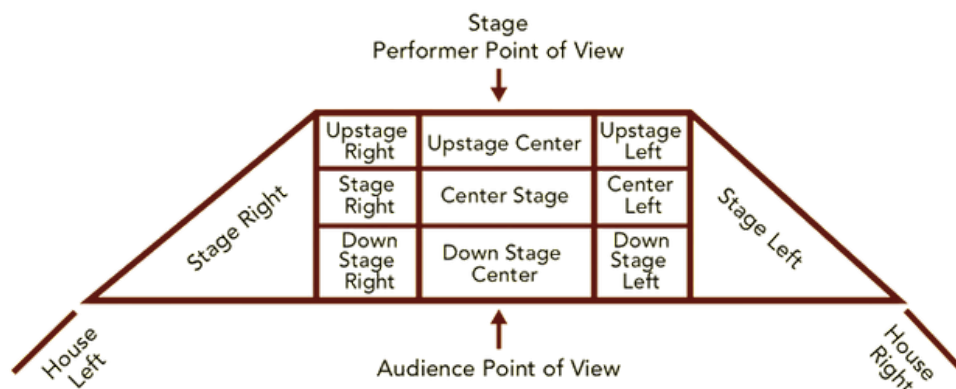
1. How many of you have experienced a live theatre performance? What did you see?

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.

A photograph of three performers in a forest setting. A woman on the left wears a white top with a red sash and a brown skirt. A man in the center wears a brown suit and a red hat. A woman on the right wears a light blue blouse and a brown skirt. They are all smiling and have their arms outstretched. The background features a large tree and a painted backdrop of a forest.

ABOUT SYNCHRONICITY

Synchronicity Theatre produces smart, gutsy, and bold theatre to spark community connections and uplift the voices of women and girls.

Synchronicity Theatre was founded in 1997. In 2000, after having produced one show per year for three years, Synchronicity Theatre presented their first FULL season! This amazing theatre company now reaches nearly 16,000 patrons through a season of plays for adults (Bold Voices) and families (Family Series); community outreach; and educational programming, including summer camps and after-school programs, New Stages tour and award-winning Playmaking for Girls (PFG) Program, as well as a new training program for theatre technicians - Production Boot Camp.

CONTACT SYNCHRONICITY

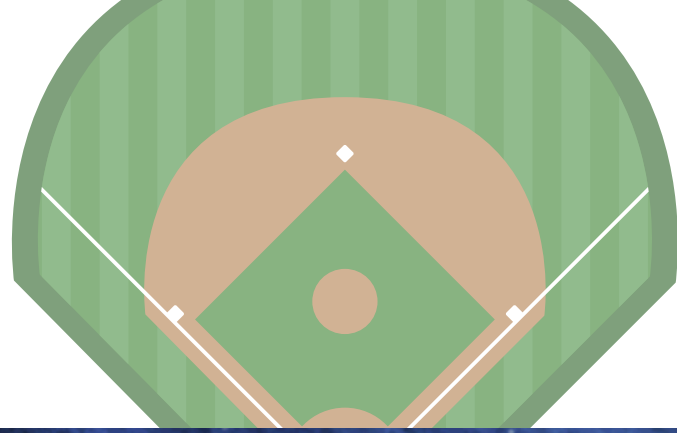
www.synchrotheatre.com

education@synchrotheatre.com

404.974.3291



ABOUT THE PLAY



She didn't just play the game—she changed it.

Characters: Marcenia Lyle, Papa Lyle, The Moon, Mr. Street, Clarence, and Harold.

Setting: *Catching the Moon* is set in a working-class American town during the 1930's, in the heart of the Great Depression. The story unfolds primarily on a dusty neighborhood sandlot baseball field, a rough, improvised space made from dirt, potato-sack bases, and the fences of nearby homes. This field is both a literal place to play and a symbolic space where dreams are tested.

As a kid in the 1930's, Marcenia could outrun, outplay, and outshine anyone on the field - but she had to fight for every inning she got. When opportunity knocks in the form of a summer baseball camp run by the legendary Gabby Street, she faces a new challenge: proving she belongs in the game, no matter what the rules say.

Bursting with rhythm, drive, and heart, *Catching the Moon* celebrates the power of determination, the thrill of the game, and the courage it takes to change it forever.

With the crack of a bat, Marcenia Lyle rounds the bases with ease and slides into home. *Catching the Moon*, a blues-infused musical, tells the spirited story of a young Black girl who grew up to become "Toni Stone," the first woman to play for an all-male professional baseball team.



MEET THE AUTHOR

Crystal Hubbard grew up in St. Louis, Missouri, surrounded by stories thanks to her mother, a teacher, and the local librarian who introduced her to literary greats. She knew she wanted to write by age ten, penning imaginative plays and serialized adventures for classmates. After years of keeping her work private, she was encouraged by a fellow writer to submit her stories, leading to the 2005 debut of both her first adult novel and her first picture book, *Catching the Moon: The Story of a Young Girl's Baseball Dream*.



**CRYSTAL
HUBBARD**

A lifelong baseball fan, Hubbard credits her grandmother for teaching her practical skills, resilience, and a love for the game. Today, she is the author of multiple books for young readers, drawing inspiration from her four children, her pets, and her belief that the best way to become a writer is simply to write.

WORDS TO KNOW

Trailblazer - Someone who does something new or brave that hasn't been done before, making it possible for others to follow.

Prospect - A person seen as having potential for future success, especially someone being considered for an opportunity.

Investment - Giving time, money, or support now because you believe it will lead to something meaningful later.

Realistic - Thinking about what seems practical or possible based on the world as it is, not just hopes or dreams.

Determination - The decision to keep trying and not give up, even when something is difficult or unfair.

Opportunity - A chance to do something important or meaningful.

Expectations - Beliefs about how someone should behave or what they should want to be.

Uniform - Clothing worn to represent a role or purpose; in the play, it symbolizes identity and belonging.

Judgment - Forming an opinion about someone, often without fully understanding them.

Potential - Ability or talent that can grow into something greater with effort and opportunity.

**"WORDS,
WORDS,
WORDS."**





UP FOR DISCUSSION

Marcenia is told many times that baseball is “not for her.”

What gives her the courage to keep going, and how do the people around her influence whether she believes in herself or doubts herself?

The Moon appears in many roles throughout the play.

What do you think the Moon represents, and how does her presence help Marcenia move forward when things feel difficult or unfair?

CURRICULUM CONNECTIONS

1st Grade

- ELAGSE1RL9: Compare and contrast the adventures and experiences of characters in stories.
- TAES1.1: Analyzing and constructing meaning from theatrical experiences, dramatic literature, and electronic media.
- *ELAGSE1RL2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- *ELAGSE1RL3: Describe characters, settings, and major events in a story using key details.

2nd Grade

- *ELAGSE2RL1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- *ELAGSE2RL3: Describe how characters in a story respond to major events and challenges.
- *ELAGSE2RL6: Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

3rd Grade

- *TAES3.1 - Organize, design, and refine theatrical work.
- *ELAGSE3RL3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- *ELAGSE3RL5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.



4th Grade

- ELAGSE4RL2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- *TAES4.4 : Responding to theatre experiences.
- *TAES4.5 : Connecting theatre to broader contexts.

5th Grade

- (music) ESGM5.CR.1/CR.2 : compose motifs to enhance story
- *TAES5.5 - Connecting theatre to life, other arts, and disciplines.
- *ELAGSE5RL2: Determine a theme of a story, drama, or poem from details in the text (especially how characters respond to challenges or how speakers reflect); summarize in text.
- *ELAGSE5RL6: Describe how a narrator or speaker's point of view influences how events are described.
- *ELAGSE5RL7: Analyze how visual and multimedia elements contribute to meaning, tone, or beauty of a text.



2800 Cobb Galleria Parkway
Atlanta, GA 30339

Website: ArtsBridgeGA.org

Email: Education@ArtsBridgeGA.org

Phone: 770-916-2805

