

REP
SEATTLE

PASSENGERS



YOUTH GUIDE

TABLE OF CONTENTS

2 A Note from Seattle Rep

For Youth:

3 The Virtuosity of Mistake

6 Physical Theater

8 Origins of "Acrobat" and "Acrobatics"

9 Videos of The 7 Fingers (great for younger theatergoers!)

10 More Videos (great for younger theatergoers!)

11 Opportunities for Youth at Seattle Rep

For Teachers:

13 Classroom Activity: Moment as Metaphor/Simile

17 Classroom Activity: Gesture Study and Abstraction

20 Lesson Planning

22 National Arts Standards Addressed in this Guide

A NOTE FROM SEATTLE REP

How would you define theater? In school, I learned that the Greek philosopher Aristotle defined theater through six elements: **plot, character, theme, diction, melody, and spectacle**. In other words, theater has story, characters, theme, language, music, and something special to see (costumes, lighting, special effects, etc.). How those elements show up, combine, and are weighted, helps create the variety of theatrical experiences available to us. That's what I love about this season at Seattle Rep: there's an enormous variety of formats and styles represented in the selection of plays. We have a musical (*Islander*), an adaptation (*Little Women*), and even a drag show (*Jinkx Monsoon and Major Scales: Together Again Again!*).



Passengers is a great example of unexpected art forms presented theatrically. Utilizing dance, music, and acrobatics, *Passengers* explores the concept of transportation as well as themes like empathy, freedom, and self-acceptance. What would Aristotle say about the non-verbal storytelling in this production? How does spectacle (like acrobats twirling on silks) contribute to an audience's experience? Are all six elements necessary for theater, or can some be prioritized over others?

As you read through this Youth Guide, see how your definition of theater holds up. Where do you see Aristotle's six elements showing up in *Passengers*? And, as you think about how other art shows up in your life, another interesting question might be, *What isn't theater*?

A handwritten signature in black ink, appearing to read 'Deanna Martinez'.

Deanna Martinez

Director of Arts Engagement

Pages 3–11 and 15–19 originally created by Natalie Greene, Josh Matthews, and American Conservatory Theater. Courtesy of American Conservatory Theater. Pages 12–14 ("Build-a-Phrase" exercise) excerpted from Liz Lerman's Toolkit.



THE VIRTUOSITY OF MISTAKE

A BRIEF HISTORY OF CLOWNING WITH JOSH MATTHEWS

BY SYCHE PHILLIPS

Josh Matthews is a clown, actor, and director specializing in physical theater, interactive performance, and performer generated works, as well as co-artistic director of Under the Table ensemble theater. He has worked as a clown doctor for the last 18 years finding moments of delight, fun, and transformation within medical facilities throughout the U.S. Currently he is a lead teaching artist for American Conservatory Theater's education program, and has performed with San Diego Rep, Denver Center for the Performing Arts, Lincoln Center, Big Apple Circus, and Third Rail Projects. "Through character, improvisation, and interaction I have found new spaces in places we feel are solid and immovable."

Note: As Josh Matthews is based in San Francisco, this article mentions many San Francisco-based performance groups and artists. Read "A Verbal History of Cirque in Seattle" on Inside Seattle Rep to gain insight into Seattle's relationship with the circus arts:



Lorenzo Pisoni with an old photo of his two-year old self in *Humor Abuse*. Photo by Chris Bennion. Performed at Seattle Rep and A.C.T. in 2011.

The study of the clown increases actors' ability to access vulnerability and capacity for wonder along with the rigor of creating a character from the outside-in.

Physical theater and circus has deep roots in the San Francisco Bay Area, in companies that are still thriving today. The San Francisco Mime Troupe was founded in 1959 by RG Davis, and from early days, incorporated facets

of *commedia dell'arte*, melodrama, and farce, performing around the San Francisco area, both indoors and outdoors in a display of "guerilla theater," often centering pieces around political satire. In 1974, the Pickle Family Circus was created by the Pickle Family Jugglers, who were at the time members of the SF Mime Troupe.

THE VIRTUOSITY OF MISTAKE

The Pickle Family Circus, along with the Big Apple Circus on the east coast, are both considered to be foundational in the reinvigoration of modern circus in the United States. Centering pieces around political satire. In 1974, the Pickle Family Circus was created by the Pickle Family Jugglers, who were at the time members of the SF Mime Troupe. The Pickle Family Circus, along with the Big Apple Circus on the east coast, are both considered to be foundational in the reinvigoration of modern circus in the United States.

“Pickle Family and Big Apple are twin companies, and they come from a tradition of one ring, European circus. The one ring style, a more intimate style, started to cotton on in the United States in the 60s, 70s, 80s,” says Josh. “The hallmarks and distinctions of **cirque nouveau**, which is what you’ll see in *Passengers*, is first, no animals—it’s all about the expression of the human body. And second, there is going to be **more of a visual and emotional narrative, rather than a pure spectacle**.

Modern circus is going to use a theme, a setting, or an idea as a backdrop to put the circus skills into.” As you watch *Passengers*, you may find yourself drawn to the narrative themes, and extrapolating what they mean to you. Or you may find yourself focusing on enjoying the visuals and the expression of the human body. “I find it helpful to watch with an expressionist point of view rather than literal,” says Josh. “A great professor

once told me when it comes to this kind of work, people want to ‘get it.’ But when you get into a bathtub, you don’t ‘get’ the bath. You soak. You don’t try to understand the bath. You experience the bath, you feel what it is, you enjoy the sensory input . . . and you may realize things it’s bringing up for you along the way. It’s like listening to a symphony. You don’t understand the symphony. You float in the music.”

If we think of clowning as being a closer relative to the symphony or ballet or modern dance than it is to traditional linear theater, some connections come into focus.

The **physicality of expression**, for instance. The use of archetypes (known in music as leitmotifs) as a shorthand with the audience. And the distance between the audience and what’s being done onstage—with traditional linear theater, there’s often an emphasis on realism and an ability for an audience member to think, “I could be an actor.” But “I could do that” may not occur to you watching virtuoso musicians, prima ballerinas, or acrobats throwing each other into the air.

Josh points out, “You sometimes forget that what you’re witnessing is months if not years of work. That flawless moment seems impossible for you to do, and you become numb to it because it looks like they’re doing it without effort. But it’s months and years of work to be able to not only do the skill, but make it look effortless and fit into an

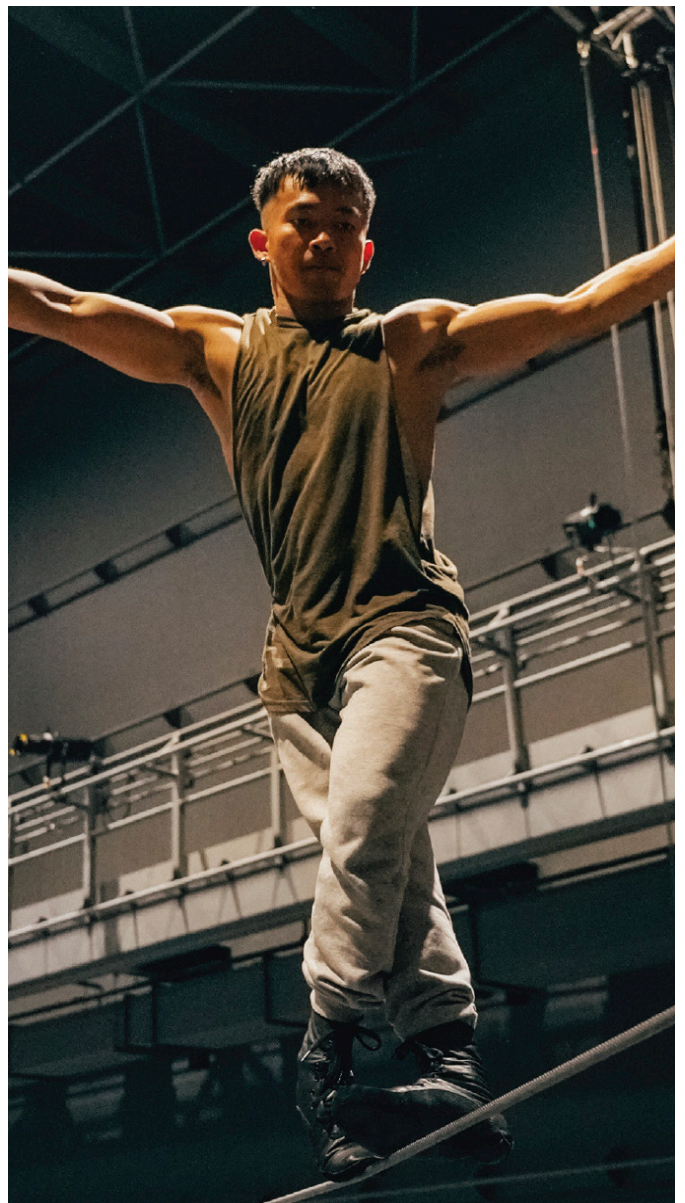
THE VIRTUOSITY OF MISTAKE

There's a thing that happens in clowning that doesn't happen in many other artistic fields. If an artist misses a move—drops a ball while juggling, or doesn't make it through the hoop—if it's safe, they'll reset and do it again and land it. It's a gorgeous proof that **this isn't some magical machine, that these are real people doing incredible tricks, and sometimes they're going to miss a step.** But like any normal person, you reset and fix it and you persevere. And the audience goes wild. “Personally, that’s why I’m a clown,” Josh says. “The clown’s job is the vulnerability of the human, the celebration of folly. You see the mistakes. The whole thing becomes about the virtuosity of mistake.

“And sometimes those drops are planned. Jugglers call it ‘the juggler’s drop.’ It’s how you get the audience on your side. It’s been so magical for so long, it’s the artist’s way of saying, ‘Don’t forget that this is very hard.’ If I see you do ten backflips in a row with no effort, then when you do one backflip it doesn’t mean anything. Of course you can do it. You can do impossible things. But if I see you struggle and not land it, over and over, in an interesting, artistic, beautiful way . . . then when you do land it, I’m jumping out of my seat.” The roots of clowning, as they come from commedia dell’arte and traditional melodrama, grew out of a popular form of theater—meaning **theater for the populace.** Circus and clowning are intended to connect bodies in space and time, to evoke emotions, and to entertain. Like many art forms, if you

study it and learn about it, your appreciation of it may grow—but you can also just let yourself be entertained.

We hope you’re able to float in the artistry and the music of *Passengers*, and to open your mind to the virtuosity of mistake. Enjoy the show.



Passengers cast in rehearsal in August 2022. Photos by Francisco Cruz.

PHYSICAL THEATER

BY SYCHE PHILLIPS

All theater is physical, as it relies on bodies in space. However, **physical theater** places the body at the center of storytelling. While words and dialogue might be included, the body is the primary method of communication. This makes room for the audience to have a visceral experience and allows for expansive interpretations of the work onstage.



Passengers cast in rehearsal in August 2022. Photos by Francisco Cruz.

HERE ARE SOME THINGS TO LOOK FOR WHEN YOU'RE WATCHING PHYSICAL THEATER:

FOCUS

- Where are the performers looking/not looking? What can they see/not see?
- What energy or emotions are they sending in the direction of their focus?

SPATIAL RELATIONSHIPS

- Proximity - are they near? far? evenly spaced? randomly staggered?
- Do the positions of their bodies suggest other things? (like a train? love? loneliness?)
- Who and how many? Look for: Solo / Duo / Small Group / Large group, then ask yourself how the groupings of bodies suggest emotions, ideas, and stories.

PHYSICAL THEATER

TEMPO

- Fast? Medium? Slow? When the tempo changes, is it abrupt or gradual? What could that mean?

DURATION

- How long does something last? How quickly does something pass?
- Does the tempo, texture or duration suggest an emotion or story? For example, SLOW can be sorrowful or sleepy, but can also be calm & at peace. FAST can be stressful & anxious, but can also be joyful and exuberant. What emotions or stories do the tempo changes convey?

KINESTHETIC RESPONSE

- What qualities or sensations do you notice, physically?
- Does it make you want to move your body?
- Does it impact your breath? Give you butterflies? Does it make you pull back in surprise?

MOVEMENT AND SHAPE

- Are the performers portraying human characters at this time? Look for: quotidian (everyday) movement and behavioral gestures, such as waving at someone or picking up a suitcase.
- Are the performers portraying bigger ideas or abstract elements? Look for: symbolic gestures representing inner states, or combined bodies representing large concepts.
- How are the bodies situated in relation to other elements? Consider how the body relates to props, architecture, and apparatus, as well as how performers' bodies interact with video, lighting, and sound.

The elements described above are also the tools that creators of physical theater use to make new work. We hope these lenses support your viewing and enjoyment of the stories and ideas expressed in *Passengers*.

ORIGINS OF "ACROBAT" AND "ACROBATICS"

The word **acrobat** is French in origin. The French word, however, was borrowed from Greek—specifically the Middle Greek word *akrobátēs*, meaning "tightrope walker," which itself is derived from *akróbatos*, meaning "walking on tiptoe."

akro - is from Greek *ákros*, meaning height, "at the farthest extreme, topmost"

batos - is from *baínein*, meaning "to walk, go"

SO....

akro - HIGH + batos - WALKING =

Greek -> French...

akrobatos - HIGH WALKING

akrobátēs - TIGHTROPE WALKER



Passengers cast, 2022. Photos by Francisco Cruz.

DISCUSSION QUESTIONS:

- How do you feel about heights, "high walking," or even balancing on a tightrope? Do you enjoy heights? Or perhaps do you have acrophobia ("fear of heights")?
- Have you ever seen acrobatics before? How does it make you feel? and why?

Sourced from <https://www.merriam-webster.com/words-at-play/word-history-of-acrobat>, where you can learn more about this word and its history!

VIDEOS OF THE 7 FINGERS

Who are The 7 Fingers?

- <https://www.youtube.com/watch?v=RN5QwoS2T5g>

1 min. 9 sec.

We are a creative collective

We are writers, directors, choreographers

We merge acrobatics and theatre, dance and multimedia, music and storytelling

We create, produce, collaborate

We do cultural and commercial, global and local, small and large scale

We push the definition and potential of live performance

WE TELL HUMAN STORIES WITH SUPERHUMAN SKILLS

Previews of this show: *Passengers*

Decide how much time you'd like to spend

- Super Short preview: <https://www.youtube.com/watch?v=yOuYHC2eqho>

1 min. 10 sec.

- Medium-length preview: <https://www.youtube.com/watch?v=a3q9oRNh7Vg>

1 min. 57 sec.

The 7 Fingers Reimagines *Passengers* in Short Film “Boxed In”

- <https://www.youtube.com/watch?v=6RsrBrlhiWA>

5 min. 45 sec.

The 7 Fingers performing on “America’s Got Talent”

- <https://www.youtube.com/watch?v=dlX3B8ksAdA>

3 min. 45 sec.

MORE VIDEOS

A, B, Circus! is an incredible educational video series created by Canadian entertainment company **Cirque du Soleil**, the largest contemporary circus producer in the world. The series takes you through the origins of the circus, from ancient times to the present day, including how acts like aerial acrobatics, juggling, and the clown came into being. In addition to history, anecdotes, and impressive visuals, it covers technical information including various aerial apparatus, answering many "how did they do that?!" type-questions.

History of the circus | A, B, Circus! | Episode 1

- <https://www.youtube.com/watch?v=U3uXVuXk8s4>

5 min. 2 sec.

History of Juggling | A, B, Circus! | Episode 2

- <https://www.youtube.com/watch?v=-HlpM7zRtbY>

5 min. 36 sec.

History of Aerial Acrobatics | A, B, Circus! | Episode 5

- <https://www.youtube.com/watch?v=A-hxJf1hbm8>

7 min. 49 sec.

PRO TIP: *If you share these videos, consider reminding students that they are not going to see Cirque du Soleil. They are seeing a smaller, younger circus company from Montreal. Only a few of the apparatus and circus elements you see in these videos will appear onstage in **Passengers**.*

What is Physical Theater?

- <https://www.youtube.com/watch?v=VjnKwTAmSNs>

2 min. 32 sec.

The Extreme Day Of A New Cirque du Soleil Artist in Training

- <https://www.youtube.com/watch?v=nI-MtMM3M1A>

24 min. 27 sec.

Movement Metaphor

- <http://www.d-lab.org/toolbox/view/Movement-Metaphor>

Another great activity from the Dance Exchange / Liz Lerman, exploring metaphors through movement.

OPPORTUNITIES FOR YOUTH AT SEATTLE REP

Do you love all things theater? Have you always wanted to be on stage but never had the chance? Do you want to see more theater in your life? Seattle Rep has options for youth to engage with theater all season long! We've included some of our upcoming programs and ongoing ticket options. Learn about our Family Friendly programming, age recommendations, and more at: seattlerep.org/forfamilies

Ticket Discounts

Seattle Rep believes theater is for everyone. We offer these discount programs and many more to make ticket prices accessible to all.

- **\$5 TeenTix:** Become a member of TeenTix for free (for ages 13 – 19) and get \$5 to every show at Seattle Rep! Seattle Rep honors a 2 for \$10 offer on Friday nights to all TeenTix pass holders (you can bring anyone of any age with you as your Friday plus-one!).
- **Student Tickets:** We offer a discount for youth under 18 or current students of any age for \$18 each.
- **Pay What You Choose:** Seattle Rep offers Pay What You Choose tickets for all of our performances.
- **Free Tickets for Native Individuals:** Seattle Rep offers free tickets for self-identified Native individuals to see all our shows.

More details, discounts, and options:



OPPORTUNITIES FOR YOUTH AT SEATTLE REP

Youth Engagement Programs

Teen Nights: On select Fridays throughout our 2023/24 Season, teens are invited to see our shows for \$5 (with a TeenTix membership) with a free pre-show reception, fun activities, and a chance to hang out with other teens in a youth-only space! Pre-show Teen Night events begin at 6:30 p.m., followed by a 7:30 p.m. performance.

2023/24 Teen Nights

- ***Passengers*** – Friday, October 6, 2023
- ***Islander*** – Friday, November 3, 2023
- ***Little Women*** – Friday, December 1, 2023
- ***Quixote Nuevo*** – Friday, February 2, 2024
- ***Sanctuary City*** – Friday, March 3, 2024
- ***Fat Ham*** – Friday, April 26, 2024
- ***Jinkx Monsoon & Major Scales: Together Again, Again!*** – Friday, June 14, 2024

Next Narrative Monologue Competition

Act on Seattle Rep's biggest stage and have the chance to perform at the legendary Apollo Theatre on an all-expenses-paid trip to New York City... what more could you ask for! **The Next Narrative Monologue Competition (NNMC)** features newly written monologues from fifty of America's leading contemporary Black playwrights. Students select a monologue, memorize and workshop the piece with talented theater professionals, and compete for the chance to perform both at Seattle Rep and in NYC!

All high school-aged youth (grades 9-12) living in Washington state can join. It's totally free to participate! **Learn more NNMC info and sign up below:**



Check out all of Seattle Rep's Youth Engagement offerings!



MOMENT AS METAPHOR/SIMILE

INTRODUCTION

Major themes and sources of inspiration for the creators of *Passengers* are **trains** and the **fleeting encounters one might have while traveling by rail**. The director/choreographer uses this backdrop as a jumping off point for the visual narrative of the show. In this dream-like production, circus arts are used as **metaphor** and **simile** for train travel.

METAPHOR (noun) met·a·phor

Definition: a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them.

Example: “she is drowning in money”

SIMILE (noun) sim·i·le

Definition: a figure of speech comparing two unlike things that is often introduced by like or as (as in).

Example: “his face is red like an apple”

SIMILE VS. METAPHOR according to Miriam Webster:

Simile comes from the Latin word *similis* (meaning “similar, like”), which seems fitting, since the comparison indicated by a simile will typically contain the words “as” or “like.” Metaphor, on the other hand, comes from the Greek word *metapherein* (“to transfer”), which is also fitting, since a metaphor is used in place of something. “**My love is like a red, red rose**” is a **SIMILE**, and “**love is a rose**” is a **METAPHOR**.

OPTION: Consider having students write their own similes and metaphors before progressing to the next activity. Have students pick one to read aloud (without sharing if it’s a simile or metaphor), and have the class indicate which one they think it is.



Passengers cast, 2022. Photos by Francisco Cruz.

MOMENT AS METAPHOR/SIMILE

ACTIVITY

In physical theater, circus, and dance, **simile** and **metaphor** can be used to create moments onstage, and can also be used to interpret moments onstage.

Let's examine how artists create in this fashion! One way is to creatively break down an image...

STEP 1: Project and enlarge the image, and give students time to digest it.

STEP 2: Keep the image on screen and have students either, write their answers in a journal or on a worksheet, discuss these questions in small groups or discuss together as a class, some combination of the above.



Passengers cast, 2022. Photos by Francisco Cruz.

MOMENT AS METAPHOR/SIMILE

QUESTIONS:

- What is happening in this image?
- What is the light like?
- What shapes do I see?
- What sounds can I imagine? What music would fit with this image?
- What time period does this image take place in or remind me of?
- What kind of movement do I imagine in this image? What might happen right before or after this?
- What feelings are invoked by this image?
- What does this image remind me of?

STEP 3: Once you have brainstormed these questions, find a metaphor or simile that describes that image. This can act as a title of the piece you create. From there you have a ton of material that you can use to make your own art from.

STEP 4: Repeat the activity with the additional images on the following page.

Additional options for teachers:

- Have students search for their own images that contain rich visual metaphors.
- Assign different groups of students different images. e.g. Group 1 look at Image 1, and come up with metaphors and similes. Group 2 look at Image 2, etc... - then groups can present their images and phrases to each other, broadening exposure and creative investigation for the full class!
- Play these songs while students study the image (e.g. 30-60 seconds of each song, then switch). Observe how the music changes the feeling of the image. For advanced writers, have students write a different metaphor or simile for each song.
 - <https://youtu.be/zKJV8VjyKeQ>
 - <https://youtu.be/3QWaNV4EWb8>
 - <https://youtu.be/eonPVJO5mVg>

MOMENT AS METAPHOR/SIMILE



Passengers cast, 2022. Photos by Francisco Cruz.

GESTURE STUDY AND ABSTRACTION

ACTIVITY, part 1:

Gesture (noun) ges·ture | \ 'jes-chər

Definition: a movement usually of the hand, arm, body, head, or face that expresses or emphasizes an idea, sentiment, or attitude

Example: She raised her hands overhead in a gesture of triumph.

WARM UP:

- **Define gesture and remind students:**

- They will be communicating with their bodies
- No sounds or words
- Only school-appropriate gestures!

- **Have students gesture for the following words and ideas (either from their desks or standing in a circle):**

- Yes/No (point out there are many correct answers! e.g. Nodding head can mean yes, but so can thumbs up. Remind students to create their own gestures and responses, encourage originality!)
- Excited/Nervous/Surprised (happy)/Surprised (scared)
- Brushing Teeth
- Something Stinks
- Come Here/Go Away

- Explain that they were just performing **literal gestures**, but that some gestures can be **abstract**.

- Ask students to create a figure 8 with their hands or arms. Lead a short brainstorm re: what this gesture could mean. e.g. infinity, continuation, life and death... point out the **literal** interpretation is the number 8, and the **abstract** interpretation contains multitudes!

GESTURE STUDY AND ABSTRACTION

BUILD-A-PHRASE:

Introduce the exercise by doing a simple gesture and then ask everyone to repeat it, say something like, “Let’s make a series of gestures, here is count number one.”

From this beginning, movements are added, one to a count. You can continue to demonstrate the next counts, or ask someone to suggest a movement to add, or begin to solicit ideas from the group based on a question or another prompt. We suggest you source gestures from the students!

As the phrase builds through the accumulation of successive movements, it is important to return to count one and repeat the succeeding counts as often as seems necessary for the group to stay connected to the developing movement. You might start with 4-5 gestures, or challenge the class to remember a sequence of 8 or 10. As the activity gets harder (on the next page), it helps to remember the numbers. We suggest you and the students count out loud as you create and practice.

Once you’ve reached the desired number of gestures, practiced and refined them, explain to the class that **you’ve just created choreography!** This is called a **movement phrase**, which is a fragment of choreography, just like a written or spoken phrase can be a fragment of a sentence. Now, you can abstract or create variations of this phrase.

ACTIVITY, part 2:

After you **Build-a-Phrase**, add **Abstraction!**

Using the movement phrase that you just built, repeat the movements with the following variations or abstractions:

- **TEMPO:** Slow/Fast Motion
- **QUALITY:** Underwater, like seaweed! Sharp and Angular, like robots!
- **SIZE of MOVEMENT:** As small as possible, like it got shrunk in the dryer. As big as possible, integrating other body parts.
- **ORDER of MOVEMENT:** Retrograde or Backwards (e.g. instead of 1-2-3-4-5, try 5-4-3-2-1) and integrate other elements of physical theater in their creations.

GESTURE STUDY AND ABSTRACTION

APPLICATIONS:

Limitless variations are possible depending on the context and the movement source. Here are some examples of different movement inspirations:

- **Add music to the phrases.** Use music you select, music we linked on the ‘Moment as Metaphor/Simile’ page above, or have the students pick their own
- **Try this activity with a theme related to your existing curriculum.** For example:
 - Take one important sentence from a textbook, have students create movements based on each word, so building-a-phrase becomes choreographing-a-sentence. Students divide into groups, create phrases for various sentences, and then the class can present a page from the book in dance form.
 - Review a concept and have students demonstrate their understanding with movement. If students studied a specific ecosystem, for example, ask them to come up with movements that represent different plants or animals from that ecosystem. Or, if students studied a specific historical era, have students create movements that represent important people, facts, events, or ideas of that era.
- **If you tried the Moment as Metaphor/Simile activity above, have students Build-a-Phrase based on the metaphors and similes that they wrote!**

Sources of movement can be quite varied for Build-a-Phrase, so among its many uses it makes a great introduction to choreographic thinking. The leader may draw a spontaneous gesture that people use in telling their stories; she may ask participants to state what they found striking and give a movement assignment based on that; she may ask for a suggestion in abstract or spatial terms (e.g.: All of our movements so far have been arm movements. Can anyone suggest something that could use other body parts?); she can tie together stories expressed by several different participants by suggesting a movement of her invention that encompasses several ideas. When constructed with thought and care, a Build-a-Phrase can demonstrate a range of possibilities, going from large to small, smooth to angular, high to low, etc. As the phrase is built the leader can state why she is making particular choices, providing a potent introduction to the choreographer’s craft.

This is a powerful tool because of the endless number contexts in which phrase-building can happen, the different ways the movement can be initiated, and ultimately the satisfaction even for those unfamiliar with dance and choreography of participating in a simple but authentic form.

LESSON PLANNING

We suggest you look through this guide and consider which activities, readings, and videos will be most interesting and appropriate for your students, and most applicable to your existing curriculum. Then, remix it like a DJ! **Here are two example lesson plans:**

LESSON 1 (more physical)

Homework: have students read:

- “Circus Roots”
- “Physical Theater”

• **Watch:** [What is The 7 Fingers? Who are The 7 Fingers?](#) (1 min. 9 sec.)

• **Activity:** Gesture Study and Abstraction, parts 1 and 2

• **Watch:**

- Tell students they will see a preview of the show they are going to see at A.C.T., and to watch for gestures, abstractions, and what the movement might mean.
- [Medium-length preview](#) (1 min. 57 sec.)

• **Discuss:** What kinds of gestures and abstractions did you see in the short video? What stood out to you, and why? What are you most curious about as you prepare to see the performance?

LESSON 2 (more language-based)

Homework: have students read:

- “Moment as Metaphor / Simile INTRODUCTION”
- “Origins of ‘Acrobat’ and ‘Acrobatics’”

• **Watch:** [Super Short preview](#) (1 min. 10 sec.)

• **Activity:**

- Class discussion using the questions at the bottom of Origins of ‘Acrobat’ and ‘Acrobatics’
- Moment as Metaphor / Simile: ACTIVITY

• **Watch:**

- Read the description on the YouTube page. Ask students to remember moments that stand out to them, bonus points if they consider visual metaphors and similes (e.g. the performer is juggling his life between the circus and his hometown, or throwing the balls is like tossing his worries around)
- [The 7 Fingers Reimagines Passengers in Short Film “Boxed In”](#) (5 min. 45 sec.)

• **Discuss:** What visual images, metaphors, and similes did you see in the video? What stood out to you, and why? What are you most curious about as you prepare to see the performance?

LESSON PLANNING

However you remix these educational materials, remember the goal is preparing students to enjoy the show! We hope these readings, activities, discussions, and ideas cultivate curiosity and excitement around *Passengers*. We're hoping for less "I don't get it" and more "what I really liked about it was ____" and "it reminded me of ____" and "circus and physical theater are AMAZING!"... which we think they are.

We'll see you at the theater, and we hope you enjoy the show!



Passengers cast, 2022. Photos by Francisco Cruz.

NATIONAL ARTS STANDARDS ADDRESSED IN THIS GUIDE

THEATER STANDARDS

Creating:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

- TH:Cr1.1.1 - c. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).
- TH:Cr1.1.4 - a. Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work.
- TH:Cr1.1.8 - a. Imagine and explore multiple perspectives and solutions to staging problems in a drama/ theatre work.
- TH:Cr1.1.I - a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.

Anchor Standard 2: Organize and develop artistic ideas and work.

- TH:Cr2-3 - a. Participate in methods of investigation to devise original ideas for a drama/ theatre work.
- TH:Cr2-6 - b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work

Responding:

Anchor Standard 8: Interpret intent and meaning in artistic work.

- TH:Re8.1.3 - a. Consider multiple personal experiences when participating in or observing a drama/theatre work.
- TH:Re8.1.5 - c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.
- TH:Re8.1.I - Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.

NATIONAL ARTS STANDARDS ADDRESSED IN THIS GUIDE

DANCE STANDARDS

Creating:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

- DA:Cr1.1.2 - a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.
- DA:Cr1.1.2 - b. Combine a variety of movements while manipulating the elements of dance.
- DA:Cr1.1.6 - b. Explore various movement vocabularies to transfer ideas into choreography.
- DA:Cr1.1.8 - a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.
- DA:Cr1.1.II - a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.

Anchor Standard 2: Organize and develop artistic ideas and work.

- DA:Cr2.1.3 - a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).
- DA:Cr2.1.5 - b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.