

Teachers' Field Guide



Flip Fabrique: Six^o

Saturday February 12, 2022 at 4:00pm

Monday February 14, 2022 at 10:00am

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How to Use this Guide

Dear educator,

Thank you for choosing to attend the performance of Flip Fabrique's new show *Six*^o at Lehigh University's Zoellner Arts Center. You can use this Field Guide to engage your students before, during, and after the show. Check the know before you go section so you are ready for the show. The guide then provides information for you and your students to get some background on the show. It depends on you and your students whether this information fits best before or after the show.

Specific ideas, activities, and lesson plans can be found in the "Lesson Materials" section. These materials are meant to cover all levels from elementary to high school so adaptation will likely be necessary. Since you know your students and your curriculum best, you can choose which activities are appropriate and how you may want to adapt them.

The purpose of this guide is to highlight the inherent value in the skills and talent of shows like Flip Fabrique's *Six*^o. Encourage your students to stay engaged, see the value, and take something from the experience.

Enjoy the show!

Zoellner Arts Center

Know Before You Go

Theater Etiquette: Below are some topics to review with your students before arriving at the show.

Arrival

Plan to arrive early to make time for:

- Travel delays
- Bathroom stops before the show
- Getting settled in the theater

Actively Watching the Show

Ways to respond to the performance:

- Laughing, gasping, sighing, oo/ah
- Performers may ask the audience to respond, responding will improve student engagement and the overall performance
- Respond politely and with positivity throughout the performance
- Other responses may disrupt the performers and could cause a dangerous situation if they lose focus
- Express your enthusiasm
- Performers will bow at the end in return
- It is customary to continue clapping until the curtain comes down at the end of the show

Stay Aware and Quiet

The theater is a “live” space and you can improve the experience for everyone by:

- Paying attention to the show
- Staying quiet
- Silencing your mobile devices
- Bringing only essential items

Not Permitted in the Theater

- Backpacks
- Lunches
- Food/Drink in seating areas
- Recording devices, including cameras, cannot be used during the performance
- Remember to silence your mobile devices during the show

Concentration During the Show

- Performers need to focus during the show to do their best work
- They need the audience to return that focus
- Artists feel supported and can do their best work

Introduction to Flip Fabrique



Flip Fabrique was founded in 2011 by a group of friends hoping to bring the world a physical form of poetry with artists performing seemingly impossible **feats**. This circus group is **renowned** around the world but considers Québec, Canada to be their home.

Flip Fabrique puts together shows that **highlight** the talents of their world-class artists while having loads of fun. The **contemporary** circus group works to provide a

moving and **relatable** experience for the audience. One of the seven founders, Bruno Gagnon, notes that his desire to have fun on stage and share his talents with the audience stem from his childhood of playing which led to him exploring the world and his limits within it. See his comments on the [“about” page](#) on their website.

Quebec, where the group is based, is a hub for **contemporary** circus groups. In 1984, the famed Cirque du Soleil was founded there along with Cirque Éloize in 1993. Flip Fabrique’s [Facebook](#) and [Twitter](#) pages help followers know what local events are happening along with news about where the newest show is being featured. Explore Flip Fabrique’s [Instagram](#) account for small **tricks** their artists perform, what looks like jump rope magic, and a practice session or two. No matter how someone experiences Flip Fabrique, it is clear that the fun they have is contagious and a reminder that the world is not without wonder.

Vocabulary to Highlight:

Feat

Contemporary

Renowned

Relatable

Highlight

Tricks

About Six°

Nominated for Outstanding Production in the International Circus Awards, Six° is a reminder that we are all more connected than it may seem. The following description is **verbatim** from the [Flip Fabrique website](#) because their overview is clear and concise ([Six° trailer](#))

“Five strangers receive a mysterious invitation that, one stormy night, leads them, to an old, abandoned building in the heart of the forest.”



“There are just six **degrees of separation** between us all. Since there are only five people on stage, what if the sixth person—the missing link—was you?”

“The visitors will discover that this house has a **soul** and a personality all its own. When you’ve been invited by the house, and when you cross its threshold, you have the strange impression that it knows you inside-out.”

“During your stay, it talks to you (that’s right, this house can talk!), it guides you, it reveals aspects of your personality you didn’t know you had. The House and its control box might throw you challenges along the way. But there will also be fun and good cheer, and some amazing **acrobatic** feats!”

“Join master **trickster** Jamie Adkins and his friends for this amazing **acrobatic** comedy from FLIP Fabrique, where mundane turns to magical, and **ingenuity**’s always involved!”

Vocabulary to Highlight:

Nominated

Verbatim

Degrees of separation

Soul

Acrobatic

Trickster

Ingenuity

Stars of the Show



Jamie Adkins
Master of Comedy/Slack Rope



Jacob Grégoire
Tramp-Wall

Full Interview
with Jamie

Credits

Original Concept - Flip Fabrique
Coconceptor - Jamie Adkins
Artistic Direction - Bruno Gagnon
Director - Olivier Lépine
Scenic Design - Julie Levesque
Costumes - Camila Comin
Light Design - Bruno Matte



Amélie Bolduc
Baton Twirling/Cyr Wheel



Camille Tremblay
Hand Balancing



Dylan Herrera
Physical Comedy

Safety Resources

PRACTICE

Jamie Adkins
talks safety!

TRAINING

Staying Safe
with NO
Safety Net



10 Safety
Measures the
Audience
Doesn't See

LIMITATIONS

Circus
School?
Safety and a
Good Workout

FOCUS

Vocabulary to Highlight:

Practice

Training

Limitations

Focus

Before the Show Ideas

1 This is a quick lesson to try the day before the show to give them something to do in the theater while they are waiting for the show to start.

1. Start by asking if anyone knows how to do any tricks? If they do, let them try to demonstrate. If the demo doesn't work out, remind them that tricks take an immense amount of practice and fail far more than they succeed and spin it to the positive.
2. Explain that some tricks don't require any props at all. And show this 6 minute [YouTube video](#) about how to do tricks only using your hands.
3. Let them try for a few minutes but tell them that if there is time before the show, that would be a perfect time to practice. If you use a "buddy system" for field trips, this would be a good time to put them with the buddy they will have.

2 This is another quick lesson to try a day or two before the show that will help build some healthy expectations for what they will see and experience.

1. Start by asking the following questions and have someone record the answers as a list for everyone to see.
 1. What do you think you will see at a circus?
 2. What does a circus performer do?
2. Refer to the "About Six^o" page of this guide and read one quoted paragraph at a time. After each paragraph, complete the following.
 1. Ask what they are interested in seeing from that paragraph? Have someone record the answers for everyone to see.
 2. Determine if any answers from the original questions seem like they would be part of the show based on the description you just read.
3. Follow up with information about [Flip Fabrique](#) and [contemporary circuses](#).

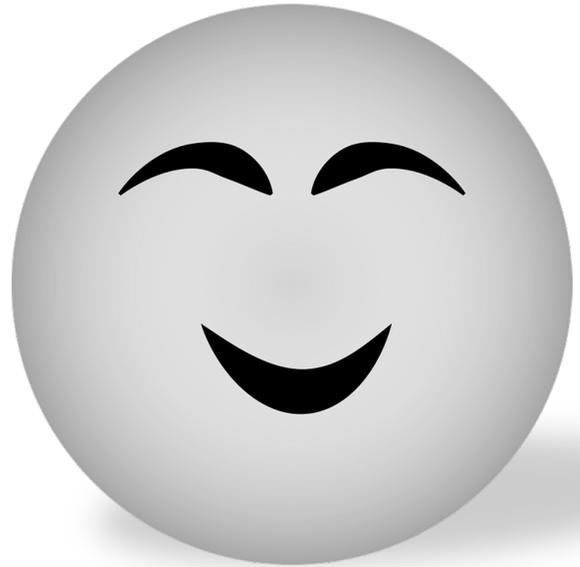
3 This is a final quick lesson to help prepare them for providing appropriate verbal feedback during the show. On the "Know before you go" page, it explains that *laughing, gasping, sighing, oo/ah* are appropriate during the show.

1. Show the emojis on the following page to represent each of the responses.
2. Practice making those noises as a class, if there are any that are too loud reign them in a bit by asking the class to all try to be the same volume.
3. Try to elicit class wide responses like these either by acting something out, holding items up, using puppets, etc, Let students act out/show something to elicit responses if there is time.

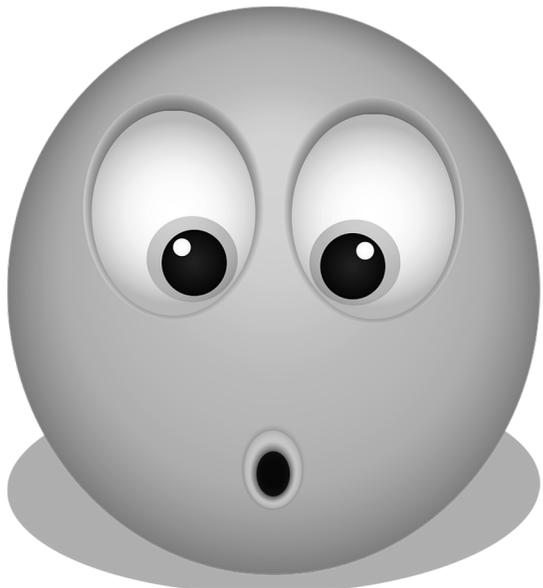
Verbal Reaction Emojis



Gasp!



Sigh!



OO! AH!



Laugh!

Lesson Plan 1: Creativity Activity

Overview

Topic: Creativity with Everyday Objects

Description: Students will find some way to make ordinary objects extraordinary. They could change the object or they could do a trick with the object or both. Their only job is to do something different with the object than intended.

Materials Needed:

- Random objects you don't need back (office supplies, plastic silverware, paper products, etc.)
- Path to Extraordinary sheet on the next page of this guide
- Space for students or pairs of students to spread out

Procedure

1. Hand out a random object to each student or each pair of students.
2. Have them draw a picture and/or write a description of the object as it is now in the "Beginning" box of the Path to Extraordinary sheet.
3. Allow students to think about ways they can change or use their object in a different way than it was intended. Provide the example of what the performers were able to do with a simple chair, hoop, and cup in the show (Give at least 10 minutes for students to make this shift).
4. Have them draw a picture and/or write a description of the object now in the "End" box.
5. Ask students to think of how they got from the beginning to the end with their object and have them draw and/or write a description of what the object was like at some point between the beginning and end in the "Middle" box.
6. Have students get in pairs or small groups to share the progression of their object and possibly do a demonstration if they chose to do a trick with it.
7. Conduct a quick follow up discussion where you hear from some students about what one or more of their groupmates came up with.

Extras

Follow-up Ideas:

- Provide a writing prompt about how to take something ordinary and make it extraordinary.
- Ask students to explore this article and see how different types of artists other than circus performers have been doing this for years.

Path to Extraordinary

Name: _____ Date: _____

Beginning

Middle

End

Lesson Plan 2: What's the Point?!?

Overview

Topic: What's the point of doing tricks? (Critical Thinking)

Description: Teachers will lead students through a critical thinking activity to determine what value there is in doing tricks. The assumption is that there is indeed value in doing tricks given that these performers would not be so successful and you would not have chosen to come to the show if there were no value in it.

Materials Needed:

- 1 large piece of paper for each group
- 1 marker for each group

Procedure

1. Split students into groups of 3-5 students, 4-6 groups is ideal.
2. Have each group identify one leader, one recorder, and the thinkers.
 1. Leader – starts the conversation and keeps it on track by asking the group for their reactions to the answers provided by other group members.
 2. Recorder – writes down all viable answers the group gives.
 3. Thinker – thinks of as many answers to the question as possible.
3. Tell leaders to ask their groups the following question and put as many answers on their paper as possible: “What is the point of doing tricks?”
4. A few minutes into the discussion, ask leaders to rephrase the question: “What is valuable about doing tricks?”
5. A few minutes later, rephrase again: “What can we learn or achieve from doing tricks?”
6. A few minutes later, rephrase again: “How is the world a better place because people do tricks?”
7. After giving about five minutes more, ask students to finish their list of answers.
8. Ask groups to move clockwise to the next group and read through the answers they came up with. Recorders should use the following symbols to provide feedback for each group.
 1. HEART – likes the answer
 2. STAR – didn't think of that
 3. QUESTION MARK – we'd like to know more
9. Every 2 minutes or so, move to the next group and do step 8 until they get to all the groups.
10. Teacher can scan the answers and highlight/summarize some that got a lot of symbols from other groups for the whole class.
11. Teacher can show the following video which is the answer one performer from Flip Fabrique gave in an interview. This is a segment of the full interview, [Why Jamie Adkins Does Tricks](#)
12. Teacher poses final question: What hobbies do you enjoy that have value similar to doing tricks? (NOTE: This is a great time to validate your students' interests, let the ideas flow and support non-academic things like video games, etc. If circus tricks have value, so do their interests provided they do not harm themselves or others)

Lesson Plan 3: A Performer's Best Prop

Overview

Topic: How performers maintain their bodies to stay safe

Description: Students will explore how the mind and body work together to do extraordinary things. This lesson will also highlight safety and promote a healthy lifestyle among students.

Materials Needed:

- Space for six station set ups
- Station instruction sheets provided on the following pages

Procedure

1. Split the class into six groups, put one at each station. (There are only three stations but in order to keep the groups smaller, there will be two of each station)
2. At each station, ask students to read the instructions and attempt the challenges.
3. After 5-8 minutes, ask them to move clockwise to the next station.
4. After each station, highlight one of the following:
 1. Circus performers need to constantly work on these and keep them in check during their shows.
 2. More than just circus performers need these skills, any profession that relies on the human body must be strong in these areas to be safe.
 3. These skills are also helpful in maintaining anyone's mental health.
5. Ask students to move to the left side of the room if they answer yes to the following question and to the right if they answer no: "Do you think you could be a circus performer?"
6. Staying on the side they chose for the last question, ask students to move to the back of the room if they answer yes to the following question and to the front if they answer no: "Would you ever consider being a circus performer?"
7. Have students chat with others that answered the same as them to determine reasons why.
8. Have one student share out an answer or two.

Extras

Follow-up Ideas:

- Ask students to answer the following question on an index card (to limit their response to a small paragraph): "Why are these skills important in circus life and every day life?"

STATION 1

A Performer's Best Prop

JUST BREATHE!

Instructions:

- Read through all of the challenges before starting the first one
- Try challenge one
- Only move to challenges two and three if you feel comfortable with challenge one

Challenge 1 Take three good belly breaths by taking a deep breath in your nose (not too fast) making sure your belly pushes out instead of your chest moving up and down.

Challenge 2 Try five "triangle breaths" where you trace a triangle in the air with your finger while you breathe in for the first side, hold for the second side, and breathe out for the third side. Count to 3 for each side of the triangle so you don't go too fast.

Challenge 3 Try to match your breath to your movements. For each of the following movements make sure you breathe in the direction listed:

1. IN – standing straight up, raise your hands above your head
2. OUT – bend over and touch your toes
3. IN – stand half way up until your back is flat like a table top
4. OUT – bend over to touch your toes again
5. IN – Put your hands flat on and your feet back in a push up position
6. OUT – put your knees on the ground so you are on all fours
7. IN – lift your right arm so it is straight out in front of you
8. OUT – put your right arm back down
9. Continue moving your arms/legs one at a time breathing IN when you lift your arm/leg and OUT when you put it back down.

STATION 2

A Performer's Best Prop

TO THE CORE!

Instructions:

- Read through all of the challenges before starting the first one
- Try challenge one
- Only move to challenges two and three if you feel comfortable with challenge one

Challenge 1 Stand up straight with your hands at your sides. Lift your right arm straight in the air at the same time as you lift your left leg with your knee bent until your thigh is parallel with the floor. Switch arms and legs, repeat 4 times.

Challenge 2 Get in a strong squat position which is like sitting in a chair but there is no chair there. Hold that position while you move your arms from straight down to above your head and back down 5 times slowly.

Challenge 3 Try to do ten leg raises.

Leg Raises

1. Lay flat on your back with your hands along your side palms down.
2. Look straight up at the ceiling, keep your feet together, and legs straight throughout the movement. If you can't do that, take a break.
3. Lift your feet off the ground until they are straight up in the air.
4. Lower them down slowly but stop just before you touch the ground.
5. Repeat steps 3 and 4 above until you get to ten.
6. Take breaks as needed and don't go too fast, it is less of a challenge if you go fast!

STATION 3

A Performer's Best Prop

ARM DAY!

Instructions:

- Read through all of the challenges before starting the first one
- Try challenge one
- Only move to challenges two and three if you feel comfortable with challenge one

Challenge 1 Get yourself into a strong push-up position with a flat back and straight legs. Hold the position while you count to 15 either out loud or to yourself.

Challenge 2 Complete 5 rounds of the following: Start in a strong push-up position, put your right forearm down on the ground, then, then your left forearm, return to the strong push-up position.

Challenge 3 Do 10 tricep dips.

Tricep Dips (triceps are the muscles on the back part of your upper arm)

1. Find a chair and sit on the very edge of it with your palms on the chair next to your hips.
2. Slowly slide your body off the chair but keep your palms on it to hold yourself up. You will need to walk your feet out a bit so you are comfortable holding yourself up by your palms on the seat of the chair.
3. Dip your body down until your upper arm is parallel with the floor.
4. Push your body back up until your arms are straight again.
5. Repeat steps 3 and 4 until you do ten of them.
6. Take breaks as needed and don't go too fast, it is less of a challenge if you go fast.

Lesson Plan 4: Forces at Work

Overview

Topic: Types of force

Description: Students will explore different types of force and determine which types are present in the Flip Fabrique show.

Materials Needed:

- Projector and connected computer to show a video
- Examples of Forces A and B $\frac{1}{4}$ sheets – cut out
- 4 devices ready to show a YouTube video
- Videos for specific types of force:

FRICTION

AIR RESISTANCE

GRAVITY

TENSION (stop at 2 min)

- Flip Fabrique Forces sheet

Procedure

1. Show the video about [Forces in Action](#) (2:46 minutes).
2. Put students into four groups and spread them out.
3. Give each group one of the $\frac{1}{4}$ sheets from the Examples of Forces A sheet.
4. Ask students to read it and write as many examples as possible in 2 minutes.
5. Have students move clockwise to the next group, read the $\frac{1}{4}$ sheet and examples left by the last group. Give them 1 minute to add any others they can think of.
6. Give each group the matching $\frac{1}{4}$ sheet from the Examples of Forces B sheet.
7. Repeat steps 4 & 5.
8. Have students move clockwise and watch the short video specifically about the type of force in that station. Give them 1 minute to add any other examples.
9. Have students move clockwise and read the sheets and examples from the other students – have them place a CHECK MARK next to examples they agree with and a QUESTION MARK next to the examples they are unsure about.
10. Have students move clockwise back to their original spot and, as a group, discuss whether the examples that received ?s are really examples or not.
11. Have a full class discussion with the teacher to share and/or settle any disputes.
12. Have students complete the Flip Fabrique Forces sheet after the show.

Adaptation Ideas

- Do 8 groups if it makes more sense for your class size, just do 2 of each station.
- Adapt down – instead of the videos, the teacher can provide direct instruction that is on-level.
- Adapt up – introduce the ideas of calculating these forces.

Examples of Forces A

Friction The friction force is the force exerted by a surface as an object moves across it or makes an effort to move across it.

Examples:

Air Resistance

The air resistance is a special type of frictional force that acts upon objects as they travel through the air.

Examples:

Gravity The force of gravity is the force with which the earth, moon, or other massively large object attracts another object towards itself.

Examples:

Tension The tension force is the force that is transmitted through a string, rope, cable or wire when it is pulled tight by forces acting from opposite ends.

Examples:

Examples of Forces B

Friction Though it is not always the case, the friction force often opposes the motion of an object.

Examples:

Air Resistance

The force of air resistance is often observed to oppose the motion of an object.

Examples:

Gravity All objects upon earth experience a force of gravity that is directed "downward" towards the center of the earth.

Examples:

Tension The tension force is directed along the length of the wire and pulls equally on the objects on the opposite ends of the wire.

Examples:

Flip Fabrique Forces

Name: _____ Date: _____

Friction	What is friction?	Examples in the Show	Was it exciting to watch? Why or why not?
Air Resistance	What is air resistance?	Examples in the Show	Was it exciting to watch? Why or why not?
Gravity	What is gravity?	Examples in the Show	Was it exciting to watch? Why or why not?
Tension	What is Tension?	Examples in the Show	Was it exciting to watch? Why or why not?

Lesson Plan 5: Writing Reviews

Overview

Topic: Elements of writing good reviews of someone else's work

Description: Teachers will highlight the elements of good reviews and students will practice finding the elements in examples of real reviews and also by writing their own review of Flip Fabrique's Six° show.

Materials Needed:

- Elements of Good Reviews sheet
- Examples of Real Reviews
- Writing a Good Review sheet

Procedure

1. Find a way that works for your level of students to convey information on the Elements of Good Reviews sheet before they attempt to work with the information. You can use the sheet on the next page or this short video if needed.
2. Read through the first review example either as a class, in small groups, or independently.
3. Students can mark up the review to identify the elements of good reviews.
4. Review as a class if you chose to do this in small groups or independently.
5. Repeat with the second review example if desired.
6. Ask students to write each element of a good review separately using the Writing a Good Review sheet.
7. Emphasize the importance of smooth transitions to produce a final review.

Extras

Adaptation Ideas:

- Adapt down – take several days to work through each element, find it, and write it
- Adapt up – Compare restaurant, art gallery, and theater reviews to circus ones
- Adapt for upper-level computer confident students: Have them design a website like the ones the real review came from that reflects their own style and supports their review of Flip Fabrique's new show, Six°.
- Consider allowing students to free-write their review of the show right after the show or at the beginning of this lesson.

Notes:

- Depending on the grade level you teach, direct instruction of these elements will look different, so use your intuition and normal classroom policies to design that.

Elements of a Good Review

Who/What are you reviewing?

- Clearly state the person or group you are reviewing.
- Include when and where the show occurred.
- Briefly describe the whole show.

Impact of the Production

Explain how the costumes, set, or special effects improve or detract from your experience by answering one or more of the following:

- Could the outfits have been better?
- Did the props and set fit with the feeling of the story?
- Did the special effects distract from the show or add to it?

Exceeded Expectation

Explain to your reader which parts of the performance exceeded your expectations by answering one or more of the following:

- What surprised you?
- What was memorable?
- What would you keep the same?
- What made you feel good feelings?

How did you feel?

Explain to your reader how the show made you feel whether it is good or bad by answering one or more of the following:

- What made you feel mad, sad or confused?
- What made you feel happy and hopeful?
- What made you feel connected and/or disconnected from the performers?
- Did the show make you think of anything that seemed unrelated?

Unmet Expectations

Explain to your reader which parts of the performance did not meet your expectations by answering one or more of the following:

- What disappointed you?
- What did you want more of during the show?
- What would you like to change?
- What made you feel bad feelings?

Conclusions

- Restate your main feelings.
- Tell your readers if they should go see the show and what age groups would like the show best.
- Tell your readers if they need to adjust their expectations if they go see the show.

Examples of Real Reviews

Publication: The Guardian

Author: Lyn Gardner

[Link to Full Article](#)

Title: **Catch Me review – high-flying friends reunite for cartoonish circus tricks**

Reader Friendly Version:

Cirque du Soleil are Canada's most famous circus export, but it's Les 7 Doigts de la Main's show *Traces* that remains most influential for many contemporary circus-makers more than a decade after it was created. While many have tried to replicate the goofy charm of that show, which depicted a bunch of mates hanging out together, few have managed to create the emotional impact of a piece which in its initial incarnation was underpinned by a wistful sense of how little we leave behind.

Flip Fabrique's likable, highly skilled piece comes wrapped in the concept of six friends reuniting 10 years after they shared a cottage together, but then does absolutely nothing with the scenario. Having the rest of the cast looking at a photo album while someone performs an aerial straps act overhead doesn't magically make the turn more meaningful. There are five men and a single woman on stage and the latter is reduced to playing the fool, an honorary man and a female stereotype. Such a setup is a reminder that gender imbalance and female representation remains a seriously under-addressed issue in circus.

The acts, from the diabolo to the trampoline finale, deliver 75 minutes of pleasure, even if the cartoonish energy is overegged. But while the performers scrawl their names graffiti-like on the cottage walls, they lack personality, and the show fails in any way to explore the relationships which supposedly bind these friends together.

Publication: New York Times

Author: Laurel Graeber

[Link to Full Article](#)

Title: **Review: Flip Fabrique's Other-Worldly 'Catch Me!'**

Reader Friendly Version:

The young members of Flip Fabrique claim to be French Canadian, but after watching them perform, you may suspect that they hail from a different planet. At the end of "Catch Me! (Attrape-Moi)," their circus show at the New Victory Theater, I half-expected Agents J and K from "Men in Black" to enter and blast the audience with ray guns to expunge our memories of an alien encounter.

That's because this troupe offers acts that don't seem humanly possible, like walking up a building face. Really a giant, cutout chalkboard stylized to look like the front of an apartment house, this facade is the main element in Élyane Martel's set. The performers write on it (their names and the occasional philosophical question), hurtle in and out of its windows and spin in the air around it. In a signature act, "Trampowall," members of the group place a trampoline in front of it, bounce forcefully on their backs to a great height and then, with the help of momentum and what must be terrific shoes, walk the remaining few steps up its surface to cavort on a rooflike shelf.

At a recent show, young theatergoers, the New Victory's mainstay, found this impossibly cool. But the company — Jérémie Arsenault, Bruno Gagnon, Christophe Hamel, François Julien, Hugo Ouellet Côté and Jade Dussault, the lone woman — had the children's hearts long before that. Even the more traditional stunts have an added fillip. Mr. Gagnon and Mr. Ouellet Côté don't just juggle simultaneously: Mr. Ouellet Côté does it while squatting and walking under his colleague's flying arms; miraculously, nothing collides. Ms. Dussault doesn't blindingly spin six hula hoops around her body; she finishes in a whirl of 12.

According to the program, all six performers met at the École de Cirque de Québec, and this 75-minute show, directed by Olivier Normand, celebrates their reunion and signals their company debut. Its title, "Catch Me!," seems to refer not only to the aerial antics onstage but also to an enthusiastic invitation to play. This may be the only circus you'll ever see that includes a Popsicle-eating contest and an act performed entirely in sleeping bags (most of them worn over the players' heads). Flip Fabrique projects an irrepressible spirit of fun and, yes, it's catching.

Writing a Good Review

Name: _____ Date: _____

Who/What are you reviewing?

Impact of the Production

Exceeded Expectation

How did you feel?

Unmet Expectations

Conclusions

Writing a Good Review (Continued)

Name: _____ Date: _____

Instructions: Include your thoughts from the previous page along with transitions to make your writing smooth and get your point across

Introduction

Body

Conclusion

After the Show Ideas

- 1** This is a quick lesson that can be done on the bus ride after the show or the next day. This involves the discussion of parts of speech so you can decide how much support you provide before students produce their answers. If you are trying this on the bus it may help to have the teacher sit centrally in the bus have the discussion.
1. Tell students they saw a lot of things happening during the show so...
 1. What verbs did they witness on stage today? What verbs did they witness among audience members? What verbs did they witness as they walked into the theater that were different than other public places?
 2. Tell students they saw a lot of people, places, things, and concepts today so...
 1. What people surprised them? What places did they see on stage? What things did the performers hold in their hands? What things did you see that no one can hold in their hands?
 3. Tell student they saw a lot of interesting things on stage today so...
 1. Start by asking questions using adjectives: What was amazing today? What was scary today? What was fun today? What was surprising today?
 2. Then ask them to describe aspects of the show using adjectives they come up with: How would you describe...the five performers? the set on the stage? the audience? the theater itself?

- 2** This is another follow-up lesson to do the day after the field trip. You will need the "Show Stopper" sheet which is on the next page in this guide *and* some drawing materials like crayons, colored pencils, markers, etc.
1. In the first box, have students draw the moment in the show that they remember most. Adjust this prompt if you want to be more specific for your students.
 2. In the second box, have students add one or more elements to the moment to make it even crazier. Try to only give one example that you don't think they will choose so that they can be creative and see the moment a different way.

- 3** This is another follow-up lesson to do the day after the field trip. You will need the "Show Stopper" sheet which is on the next page in this guide. The following is a writing activity that can be adapted for one word responses to a full paragraph.
1. In the first box, have students draw the moment in the show that they remember most. Adjust this prompt if you want to be more specific for your students.
 2. In the second box, write something to finish the following phrase: "If I were to perform this part of the show, I would need _____".

Show Stopper

Name: _____ Date: _____

1

2

At Home Activities – Parent Resources

Explanation Station

- This is a quick activity you can do with your child after they see the show.
 - You will need a piece of paper, something to write with, and something hard you can write on top of to conceal what is on the paper from your child.
1. Have them explain a really exciting trick they saw in the show in as much detail as they can.
 2. While they do this, you try to draw the trick they are describing and then you show them when their explanation is over.
 3. Embrace the silliness of how different the description and drawing may be and give them the option to add to your drawing if it is missing something.

Other Circus Experiences

- This is a quick activity you can do with your child before or after the show.
 - You will need a computer connected to the internet and a comfortable seat for you and your child to see the computer screen.
1. Go to Google Maps and search for: “Circuses near me” (make sure you talk through your steps if your child is not using search bars by themselves yet).
 2. Explore the first few results and talk through the differences between the ones in Google Maps and the ones your child just saw, read descriptions as needed.
 3. Try looking up different locations like: “Circuses near Quebec City” since there are many circus companies operating out of Quebec City.
 4. Whether it is within your means or not, consider discussing what you might see or do if ever you got to go to an international circus performance. Which restaurants or food would you want to try in that city? What other tourist sites would you want to explore while there?
 5. For older kids, you may want to check flights and airports to see prices and discuss a basic budget for a hypothetical trip. Talking about going can provide perspective whether you ever intend on going or not.

Make the Ordinary Extraordinary

- This is a quick activity you can do with your child before or after the show.
- You will need one or more random objects you don't need back (office supplies, plastic silverware, paper products, etc.).
- Work with your child to come up with ways to change or use the object in a new way. Can you or your child do a trick? Or use it as a tool?

At Home Activities - Parent Resources Cont.

Circus Ready

- This is a quick activity you can do with your child after they see the show.
 - You will need space to do the motions and a device to look up the motions below.
1. Talk to your child about how strong a circus performer's body must be and how deep their focus must be during a performance. For each of the following areas, try the three motions (you may need to look them up).
 2. Breathing – Belly breathing, triangle breathing, match breath to movements
 3. Core – Tiny crunches, squat while moving arms up and down, leg raises
 4. Upper Body – Plank pose, switch between plank and forearm plank, tricep dips

Friction Fun

- This is a fun experiment that you can do before or after the show.
 - You will need to gather some objects made of differing materials to slide across your floor and some masking tape.
1. Put a piece of masking tape down to act as a starting line.
 2. Slide one object across the floor and mark with a piece of tape where it stopped.
 3. Pick up the object so it isn't in the way of other objects sliding on the floor.
 4. Repeat steps 2 and 3 until you get through all the objects you gathered.
 5. Ask your child why some objects go farther than others? Answers you are looking for are weight and material it is made of.
 6. Try different versions of this activity on different surfaces like carpet, sidewalk, grass, etc.
 7. For older kids you can measure the distances each object goes and make a chart to display the information for each surface you try.

Catching Air Resistance

- This is a fun experiment that you can do before or after the show.
- You will need to gather some objects made of differing materials that you can drop from 6-7 feet onto the floor, paper, and something to write with.
- Decide where you can drop the items from that would be 6-7 feet high (if you no where in the house works, an adult can drop it from as high as they can reach).
- Drop 2 items at a time and determine which one hits the ground first.
- Use the paper to record which one hits the ground first.
- Ask your child to try to make conclusions about why they think some objects fall faster than others. E.g. a marble falls faster than a feather b/c of air resistance.

Resources, Feedback, Contact Us

Resources used in this guide:

- [Flip Fabrique Website](#)
- [Deep Breathing Exercises for Kids](#)
- [History of Contemporary Circus](#)
- [The Flying Circus with No Safety Net](#)
- [Extraordinary Ordinary Things article](#)
- [10 Safety Measures the Audience Doesn't See article](#)
- [Types of Force](#)
- [Lyn Gardner Review of Flip Fabrique from 2017](#)
- [Laurel Graeber Review of Flip Fabrique from 2015](#)
- [YouTube Playlist](#) with all the videos linked in this guide

Feedback: If you used this guide for your classes in any way, we would appreciate your feedback so we can improve our field guides for future shows.

FEEDBACK FORM

2022 Spring School Shows

PABLO SÁINZ-VILLEGAS TRIO

School Show: TUE APR 5 | 10AM | ALL SEATS \$5

Sáinz-Villegas' musical interpretations conjure passion, playfulness, and drama. He is known for his emotive and open-hearted playing. Plácido Domingo hailed him as "the master of the guitar". Sponsored by: The Long Family Endowment for Community Outreach in the Arts.

Appropriate for all grade levels <https://www.pablosainzvillegas.com/>



MIWA MATREYEK - *Infinitely Yours & The World Made Itself*

School Show: TUE APR 19 | 10AM | ALL SEATS \$5 | Appropriate MS & up

School Workshop: WED APR 20 | 9:30AM-3PM | Appropriate Elem & up

Infinitely Yours is a dream-like meditation on climate Catastrophe and the current era where human influence has affected Earth's natural systems. *This World Made Itself* tells the story of the earth from its beginnings to our current age, alternating between semi-scientific fantastical tones. Miwa combines projected animation and her shadow silhouette, as she interacts with video to create a unique kind of spectacle.

<http://www.semihemisphere.com/>

FREE Public Show | TUE Apr 19 | *4PM Pre-show 3PM *Pre-show in the Zoellner lobby, showcasing Lehigh University's Humanities Lab Research from the Andrew W. Mellon Foundation Grant. The 4pm show is free to the participating schools and the public courtesy of the Lehigh University Humanities Lab.



COMPAGNIA T.P.O. FARFALLE

Francesco Gandi & Davide Venturini, Artistic Directors

School Shows: WED-FRI MAY 11-13 | 10AM & 12:30PM

Italy's COMPAGNIA TPO (Teatro di Piazza o d'Occasione) is a pioneer in creating interactive performance media by melding astonishing digital imagery with multi-disciplinary techniques in the use of music, dance, art, sculpture, digital media, computer technology, lighting and sound. Their vision of accessibility in the arts is unprecedented, simultaneously creating rewarding audience experiences. In a brilliantly staged story, *Farfalle* loosely follows the life cycle of a butterfly--from egg to caterpillar, cocoon to butterfly--with beautiful botanical images and captivating rainforest sounds emerging from every direction. Appropriate for K-3

<https://www.dlartists.com/compagnia-tpo/>



Thank you for choosing Zoellner Arts Center, we hope to see you again soon for another show.

**ZOELLNER
ARTS CENTER**
LEHIGH UNIVERSITY



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