

Life? It's A Circus!

Teacher Resource Pack



INTRODUCTION

Unlike many other forms of entertainment, such as theatre, ballet, opera, vaudeville, movies and television, the history of circus history is not widely known. The most popular misconception is that modern circus dates back to Roman times. But the Roman “circus” was, in fact, the precursor of modern horse racing (the Circus Maximus was a racetrack). The only common denominator between Roman and modern circuses is the word *circus* which, in Latin as in English, means "circle".

Circus has undergone something of a revival in recent decades, becoming a theatrical experience with spectacular costumes, elaborate lighting and soundtracks through the work of the companies such as *Circus Oz* and *Cirque du Soleil*.

But the more traditional circus, touring between cities and regional areas, performing under the big top and providing a more prosaic experience for families, still continues. The acts featured in these, usually family-run, circuses are generally consistent from circus to circus, with acrobatics, balance, juggling and clowning being the central skillsets featured, along with horsemanship, trapeze and tightrope work.

The circus that modern audiences know and love owes much of its popularity to film and literature, and the showmanship of circus entrepreneurs such as P.T. Barnum in the mid 1800s and bears little resemblance to its humble beginnings in the 18th century.

These notes are designed to give you a concise resource to use with your class and to support their experience of seeing *Life? It's a Circus!*

CLASSROOM CONTENT AND CURRICULUM LINKS

Essential Learnings: The Arts (Drama, Dance) Health and Physical Education (Personal Development)

Style/Form: Circus Theatre Physical Theatre Mime Clowning

Themes and Contexts: Examination of the circus style/form and performance techniques, adolescence, resilience, relationships

General Capabilities: Personal and Social Competence, Critical and Creative Thinking, Ethical Behaviour

HISTORICAL CONTEXT

The modern circus was developed in England in the late 18th century by Philip Astley, a retired cavalry officer. A gifted horseman, Astley opened a riding school in London in 1768 where he taught in the mornings and demonstrated his riding prowess in the afternoons. A feature of the building where Astley ran his school was the circular arena that he called the *circle*, or *circus*, and which would later be known as the “ring”.

This circus ring had been devised by other performing “trick-riders” as it allowed audiences to keep sight of the riders during their performances. Riding in circles in a ring also made it possible, through the generation of centrifugal force, for riders to keep their balance while standing on the back of galloping horses. Astley's original ring was about sixty-two feet in diameter. Its size was eventually settled at a diameter of forty-two feet, which has since become the international standard for all circus rings.

By 1770, Astley had developed a considerable reputation as a performer. After two seasons in London, he decided that he needed to bring some variety to his performances. He hired acrobats, rope-dancers and jugglers, scheduling their acts between his own. Astley also added the clown, a character borrowed from the *commedia dell'arte*, who filled the gaps between acts with burlesques of juggling, tumbling, rope-dancing, and even trick-riding. The modern circus, with its mix of equestrian displays and feats of strength and agility, was born.

In 1782 Astley established a circus in Paris, but he also faced competition as other equestrians established their own acts. Charles Hughes, a former member of Astley's company, opened the Royal Circus and Equestrian Philharmonic Academy in London, and thus the *circus* got its name.

Circus entertainment spread throughout Europe, with temporary wooden structure erected to house the performances. Many of these were replaced with permanent buildings, establishing the European tradition of circus being housed and performed in a building.

The tradition of the travelling circus, with its huge canvas tent containing a temporary ring, developed in the United States in the early 1800s, where the population of the cities was too small to sustain a permanent circus. With the spread of settlers across the country, a unique American circus emerged - the traveling tent-show with a menagerie of exotic animals run by businessmen. This was a very different model from that of European circuses, which for the most part remained under the control of performing families.

In the 1870s, Phineas Taylor Barnum and his partner, William Coup, added a “museum”, containing human and animal oddities (the “freak show”), and thus establishing the Sideshow, and developed a system of rail transportation between towns (the circus train). Coup was also responsible for the addition of extra rings, and for developing the giant canvas tent to house them. The format of the touring circus of performers, animal acts and sideshow was adopted by a number of European companies in the early 20th century.

Contemporary circus appeared in the 1970s in Australia with Circus Oz, as well as in Canada, France, the UK and the United States. *Nouveau cirque* is generally performed in theatres and the emphasis is on conveying a story or a theme, with costume, music, lighting and storytelling lending a theatrical aesthetic to the genre.

LEARNING AND ENGAGEMENT ACTIVITIES

Art Form Definitions

Acrobatics: Individual or partner skills involving strength and dexterity, including body rotations, twists, flips, balances, jumps and turns. Can be performed on tumbling mats, trampoline, tight wire or trapeze.

Adagio: Partner acrobatics, using counterweight, balances, lifts and dance movements.

Aerial/aerialist: Circus acts performed in the air, on a suspended apparatus such as a trapeze, rope, cloud swing or aerial ring.

Aerial Ring/Aerial Hoop/Cerceaux/Lyra: A steel hoop or ring suspended from the ceiling, usually about the size of a hula-hoop, on which to perform aerial acrobatics. Usually has either a bar across the top and a hand loop or a hand or foot loop attached. Can be used static, spinning, or swinging.

Bounce juggling: Juggling which involves balls being deliberately bounced off of a floor or wall. The types of balls used are Silicone balls, though lacrosse balls and tennis balls can also be used for bounce juggling.

Bounce Rope: Similar to tightwire, but instead it involves a length of rope which the performer walks across and performs tricks on. There is an amount of bungee in the system which provides the performer with a rope that bounces, making it different to tightwire.

Bowl Kicking: An act in which the performer balances a base bowl on their head, and bowls are kicked one by one from the foot onto the stack on the performers head.

Buffon: A specific style of clowning. A grotesque style of clown.

Bungee: A rubberized cord from which performers do aerial acts. A cord similar to what is used in bungee jumping. It is used to propel a performer into the air.

Casting/ Partner Stunts: A duo act involving a catcher and flyer, where the flyer is thrown into the air and then re-caught by their hands or feet by the catcher. Also a term and act that cheerleaders perform.

Chinese Poles: Vertical steel poles on which performers climb, slide down, hold poses and jump between. The poles are generally between 3 and 9 metres in height and approximately 3 to 4 inches in diameter. Also there are free standing poles as well as poles that are drilled into the floor.

Cloudswing: A large u-shaped loop of rope suspended from rigging points in the truss and used in aerial acts. Bears resemblance to trapeze. The apparatus can be used statically or swinging in motion.

Clowning: The art of performing as a clown. Character clowns have exaggerated facial features, and are sometimes called hobo or tramp clowns.

Contact juggling/ Body Juggling :Juggling involving the ball keeping contact with the body. It is primarily focused on fluidity of movement. Can involve one ball, or up to eight balls.

Contortion: An acrobatic art that involves a performer bending their body into hyper-flexible, extraordinary positions. This skill can be combined with hand or head balancing, and can also be performed on aerial apparatuses.

Cradle: A platform from which a performer hangs by their knees and performs throws and catches with a flyer, similar to double static trapeze. The platform can be static, swinging or standing.

Cyr Wheel/ Simple Wheel Rue Cyr: A giant steel hoop. Resembling a machine that may have sprung from the mind of Leonardo da Vinci, the Cyr Wheel is used to execute figures and display acrobatic prowess. Performed either by the wheel spinning static or rolling around, it can also be used by manipulating the hoop around the body.

Devil Sticks: A piece of manipulation equipment involving three sticks; two thinner hand sticks are used to tap the third (slightly larger) devil stick back and forth in front of the body. Using this action as the basic movement, many other tricks can be performed, sometimes using two devil sticks at once.

Diabolo: A traditional Chinese circus apparatus, shaped like an hourglass with a metal axle in the middle. The artist manipulates this top-like equipment by a piece of string with handles at each end.

Double Trapeze: A static trapeze act executed with two performers on the one trapeze, in which they work together to create positions and bear each other's weight. Can also be performed swinging, in which case the act is called Swinging Double Trapeze.

Flying Trapeze: An aerial apparatus involving a flyer (swinging on a flybar) and a catcher (suspended by a static cradle, swinging cradle, casting frame or swinging trapeze). The flyer performs aerial skills from the flybar to the catcher, and from the catcher back to the flybar. There can be multiple catchers or flyers. Usually performed over a safety net.

German Wheel/ Rhodenrad/ Wheel: A giant wheel, which resembles a mouse wheel. Performers manipulate themselves through the bars and perform acrobatic feats in the wheel. They also perform tricks such as coin rolls in which they roll the wheel on an angle and resemble a coin rolling towards the ground

Ground Acrobatics: Acrobatics performed on (or in close proximity to) the ground.

Ground-to-air Acrobatics/ basket toss: Acrobatic skills that involve the performer being lifted or propelled into the air. The performer returns to the ground and may be thrown in the air a number of times during the act.

Hand Balancing/ Handstand: An act in which the majority of skills involve the performer balancing on their hands. Can be completed on the floor or with the use of props such as a handstand platform, handstand bench, and handstand blocks.

Happy Cooks; Originally a traditional Chinese act involving plate spinning, juggling food and kitchen utensils and clowning.

Hat and Cigar Manipulation: An act involving a cigar and hat, with performer holding the cigar in their mouth while balancing the hat on the cigar, face and other body parts. Balance,

object manipulation and comedy/ character skills are usually key elements of this act. This act was traditionally known as Gentlemen's Style manipulation.

Head Trapeze/ Washington Trapeze

An aerial act in which the performer balances upside down with their head on the trapeze bar, while swinging on the trapeze. The trapeze is supported by wire cables rather than ropes, and the apparatus will often be lifted and lowered during the act.

High wire: A tight wire raised several metres above the ground. A very traditional circus act.

Hoop Diving: An act involving performers diving, jumping, twisting and somersaulting through and over hoops which are stacked on top of each other. The hoops are flat and wide, made of steel, wood or plastic, allowing them to balance on top of one another.

Hula Hoops: Circular plastic hoops approximately 80cm in diameter, used to twirl around different parts of the body. Performers can manipulate one or multiple hoops at the same time.

Icarian Games/ Risley Human foot juggling: Where a base is lying down on their back or in a special chair, supporting one or more flyers with their hands, feet and/or other parts of the body

Juggling: The skill of keeping a number of objects in the air at the same time, by continuously throwing and catching the objects. Juggling requires good hand-eye coordination. The performer can use different methods to throw and catch the objects. Examples of objects used for juggling are clubs, rings, balls, scarves, knives, fire clubs, chainsaws, fruit, etc.

Ladder: An acrobatic/manipulation act where the performer climbs and balances on an unsupported free- standing ladder by using a rocking motion. Juggling, balancing objects on the performer's head and performing handstands are often combined in a Ladder performance.

Manipulation: The act of manipulating objects. In circus, this term covers juggling, contact juggling, diabolo, devil sticks, hat & cigar manipulation, poi, staff twirling, meteor, yo-yo's, etc.

Pitching/ Basket Toss/ Bunking: Sometimes called bunking, this ground-to-air group act involves propelling a performer into the air to perform single or multiple tricks. The bases hold hands (crossed) to create a platform for the flyer to stand on before/after the trick. The flyer can go from the floor to the group, or be pitched from group to group. Pitching acts can also involve tumbling, acrobatics and adagio.

Poi: A manipulation apparatus consisting of a ball and chain, one held in each hand by finger-loops, allowing the performer to swing the apparatus around their body very quickly. The balls can be replaced with wicks to allow the performer to perform Fire Poi, creating striking illusions as the light creates patterns around the performer's body.

Plate Spinning: A performer spins a row of plates each resting precariously on top of a thin flexible pole. The performer starts at one end, and rushes back and forth to keep them spinning and make sure the plates don't fall. Often performed as part of the 'Happy Cooks'

act. Plate spinning can also involve holding multiple poles in the hands while spinning a plate on each one.

Pyramids: A human pyramid is a type of stunt/ act in which several participants stand or kneel together in a row or other formation, forming a base for another tier of participants who stand or kneel on their shoulders, backs or thighs. Successively smaller tiers of participants may be added, each tier supported by the one below it. Lighter participants are placed at the top of the formation, while the strongest participants form the base of the pyramid.

Rolla Bolla: An act involving the performer balancing on one or more cylinders while standing on a flat board, often performing other feats such as skipping, juggling, handstands or balancing objects on their head.

Russian Bar: An apparatus made of three fastened vaulting poles strapped together to create a flexible beam. This group act involves a minimum of two bases balancing the beam on their shoulders, and one flyer standing on the beam, with the flyer bouncing and performing aerial tricks and landing on the bar or sometimes on a pyramid.

Russian Swing: an odd contraption with a swinging platform. It has multiple artists. They jump off the swing, performing twists, spins, and flips, before landing on a mat.

Slapstick: Physical comedy which uses slapping, kicking and use of comic timing. Could involve running into a door, appearing to get hurt, and exaggeration. Famous slapstick comedians include Buster Keaton, Charlie Chaplin, Laurel & Hardy and the Three Stooges.

Spinning Bowls/Meteor: A form of manipulation apparatus, originally from China, involving a length of rope with weights (or bowls) attached to either end. The performer spins and manipulates the rope quickly and throws the apparatus in the air, performing tricks while it is airborne and catching and flicking the rope using different body parts. When using bowls, they are filled with water and the centrifugal force pulls the rope taut and the bowls of water are pulled outwards which holds the water in the bowls. Tricks must be executed well in order for the water not to spill.

Staff twirling: Similar to baton twirling, the staff is manipulated around the body and thrown in the air. Can be used with fire, where the ends are lit.

Static Trapeze: A trapeze bar which is 'dead-hung' and does not swing. The aerialist performs a wide range of movements including balances, drops, hangs, and strength and flexibility manoeuvres on the trapeze bar and in the ropes supporting the trapeze. Can involve one or two performers.

Stilts: Timber or metal apparatus that is attached below the knee which the artist walks and performs tricks on. Stilts come in different heights and can be up to several meters high.

Straps: An aerial apparatus consisting of two narrow bands made of close-woven material fastened to the truss. By wrapping the strap ends around hands and wrists, the performer performs holds, twists, rolls and manoeuvres, requiring extreme strength and precision similar men's rings in gymnastics.

Swinging Trapeze: A weighted trapeze bar which often has cable inside the supporting ropes for extra strength. A swinging trapeze will have varying weight and length of ropes. Can be performed solo or duo.

Teeterboard: Similar to a seesaw, this apparatus involves a 350mm board, with the performer standing on the lowered end, and the other performers jumping onto the upper end, sending the flyer into the air. Teeterboard can involve anywhere from 2-10 people. Sometimes the performers jump from a tower onto the board, creating greater power to propel the flyer into the air and enabling bigger tricks. The flyer can land on the floor or atop a pyramid.

Tightwire: A cable stretched tightly between two points. The performer will 'walk the wire' and perform other difficult jumps, leaps, balances and acrobatics.

Tissu/ Tissue/ Fabrics/ Silks: An aerial apparatus made from a length of fabric in various colours and with varying amounts of stretch. Similar manoeuvres to rope are performed by the aerialist, who climbs up and down the fabric, wrapping sections around the body to hang, drop and slide during the performance.

Trapeze: An aerial apparatus with a small round bar suspended by ropes or metal straps from the truss. This genre can include static, swinging and flying trapeze, and can be performed solo, double trapeze, triple trapeze or as a group act.

Tumble Track/Fast Track A strip of mat enabling a performer to do a sequence of tumbling.

Tumbling: A generic term to describe combinations of ground based acrobatic tricks. Tumbling can include cartwheel, round off, somersault, backflip, handspring, backflip, back/front sault, and somersaults with single or multiple rotations and twists.

Unicycle: A one-wheel bicycle with a small seat (or sometimes without a seat) upon which the performer rides forwards, backwards, performs jumps and other balancing skills. Unicycles come in different heights and different sized wheels.

Web/Spanish Web: A rope hanging from above, used to perform aerial acrobatic maneuvers while spinning. The rope is usually spun by another person, the 'Web Setter', who remains on the ground holding the bottom of the rope. Can also involve use of hand and foot loops at various heights.

KEY WORDS AND CONCEPTS

Discuss and define the following terms with your class with respect to the performance of *Life? It's A Circus!*

Focus, balance, counter-balance, physical theatre, mime, acrobatic, clown, humour, heightened physicality, trust, juggling, acrobatics

KEY QUESTIONS FOR EXPLORATION AND CONSIDERATION

- What skills might a circus performer need?
- What changes had occurred in circus performances in recent years?
- What is the role of the clown in circus?
- What skills does a clown need in circus?

LINKS TO THE CURRICULIUM

The following learning experiences provide an entry point to the style of the performance and its thematic investigations.

DRAMA

Pre-performance Activities

Making and Presenting

Warm up: Exploring physical and gestural aspects of comedy

Students walking around the room as if:

- *They are 50 kilograms heavier*
- *Their knees have turned to jelly*
- *They can't control their legs and arms*
- *They are invisible and can move silently*

Discuss with class what characters are suggested by some of the movements.

- Students to create frozen statues of the following actions: the best day of your life, a sad day, trying to help someone, feeling hopeful, shrugging your shoulders, losing your temper, controlling your temper, feeling proud, feeling worried, feeling scared, feeling brave.
- Students in groups to create a freeze frame that captures the following: "I wasn't a part of the group". Present to class, discuss the implicit narratives/stories in the frames. Discuss how to overcome feelings of isolation and loneliness.
- Students in groups to create a freeze frame that captures a group of people getting along and enjoying an event. Discuss what factors and conditions help this to happen. E.g. people take their turn and listen to each other.

Exercise 1: Pass the Face

Students begin the warm up in a circle. One person begins and pulls a facial expression; however, this must be subtle. They pass this face on to the person next to them who then increases the size of the facial expression. As the face is passed around the circle it gets bigger and bigger until it reaches the last person in the circle.

Exercise 2: Emotional Freeze Frames

Students form groups of 4 - 5. Each group will be given a different emotion. They must create 3 frozen images that represent their given emotion. This can be a literal representation or figurative representation. Each of the 3 frozen images will be the same; however, each one becomes more exaggerated. Some emotions may include: happy, sad, angry, confused, suspicious etc.

Exercise 3: Something it's Not

Select any object. It might be a ruler. Students sit/stand in a circle. When the object is passed to them they must mime using it as something it is not. There are to be no words used. They may use the ruler as a microphone, a telephone, a fairy wand etc. Encourage the students to be as creative as they can and go with the first thing that comes to their mind.

Exercise 4: Inanimate Objects

Students walk about the space, avoiding eye contact and ensuring that they use the whole space. The teacher calls out the names of inanimate objects that the students must make

with their bodies. By becoming these inanimate objects they are able to hide from whoever is 'chasing' them. A classic chase scene!

- Chair
- Table
- Lamp
- Pot plant
- Sculpture

Exercise 5: Focus

All students stand in a circle with their eyeline focussed on the centre of the circle. Without being cued, the group is to try to clap (once) in unison. If they manage to do this, try again. If really doing well, try to jump together!

Exercise 6: Trust:

Students are to work in pairs. One is blindfolded. Their partner is to guide them through a space. The objective of the activity is to enable the person who is blindfolded to gain trust in their partner. The person leading is also developing skills in being a trustworthy partner.

Exercise 7: Counter balance:

Students are to stand with their partners back-to-back, their arms and hands by their sides. They are to try and sit down whilst still back-to-back. They then need to try and stand again. Students will find that they need to work together in order to do this.

Exercise 8: Readiness:

Continuing to work in their pairs, one partner nominates to go first and lies on the floor with their legs out straight and arms by their sides. They are to intentionally be floppy as they lie there. Their partner is to try to lift/move them - they will find this difficult! In contrast, the partner lying on the floor is to tense their body. This time, when their partner tries to lift/move them, they will find this much easier! This is performance readiness. In circus, bodies must be engaged and ready to make the balances and tricks etc. possible!

Exercise 9: Ensemble:

Students form groups of four or five. They nominate a leader and stand in a clump formation. As a group, they are to move through the space, taking direction from their leader i.e. changing direction, moving in a particular way. The direction is non-verbal i.e. there is to be no talking. Once the group gets going, individuals are, without talking, to take over leading the group.

Whole class debrief:

Reflection on all of the activities and the key skills explored - focus, trust, counter balance, readiness and ensemble. The students are to look out for these and try to spot them during their viewing of *Life? It's a Circus!*

Responding

- Using their computer research skills, students research the attributes of traditional circus and new circus and create a document to compare and contrast the two.
- Students investigate different professional circus companies based in Australia, as well as overseas. Please see a list of company websites below to support students in getting started.

- How do these companies describe their aesthetic i.e. the circus styles and performance techniques that they utilise to make their work distinctive?
- Paired activity: Students work with a partner to develop a list of circus styles and performance techniques based on their research e.g. Physical/Circus theatre, New Circus, Text, Movement, Clown and Slapstick.

Circus companies

- Wilde Applause - www.wildeapplause.com/
- Circus Oz - www.circusoz.com A good example of a description of a company aesthetic/style can also be found here: www.qpac.com.au/event/bf_circus_oz_11.aspx
- Homunculus Theatre - www.homunculustheatre.com.au/
- C!rca - www.circa.org.au
- Vulcana Women's Circus - www.vulcana.org.au/
- Cirque du Soleil - www.cirquedusoleil.com
- No Fit State Circus: www.nofitstate.org
- Legs on the Wall - www.legsonthewall.com.au/ This list is just a starting point, there are many more circus companies out there!

What makes it funny?

- Students watch each excerpt from the list below. Each performance incorporates different elements that make it comedic.
- Students are to list the techniques used by the performers that enhanced the comedic appeal of the production.

Comedic Excerpts

Mr. Bean – First Aid

<https://www.youtube.com/watch?v=P9ju80SMWZY>

Benny and Joone - Funny Scene

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

Charlie Chaplin - Escape from the Police

https://www.youtube.com/results?search_query=http%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DufeMOIYUGBU%26feature%3Drelated+

Buster Keaton

<https://www.youtube.com/watch?v=lgpQ-K7n2uc>

Laurel and Hardy Water Fight

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

Gromic Visual Comedy

<https://www.youtube.com/watch?v=G7A4UsKncSc>

Post-performance Activities

Making and presenting

- Clown Profile – Students are to select one of the 'clowns' within *Life? It's a Circus!* and complete a clown character profile.

- Using the same clown character the students are to write a monologue that incorporates the following language features and dramatic conventions:
 - Direct address
 - Ritualised movement
 - Rhetorical Questioning
 - Use of descriptive language
 - Use of simile, metaphor
- Once students have completed their monologues they are to swap with a partner. Each person will then block their given monologue for performance.

Responding

- Students to reflect on *Life? It's a Circus!*
- How would you describe the circus aesthetic of the performance?
- Which circus styles and performance techniques were utilised in this performance?
- What were the stories that were told? How were these communicated through performance techniques?
- Did you spot some of the key circus skills being used? i.e. focus, trust, counter balance, readiness and ensemble. How were these integrated into the performance?
- What are your thoughts on the concept of 'illusion' in circus?
- In your opinion, how does circus address gender stereotypes?
- Discuss the concept of the physics of circus as unpacked through *Life? It's a Circus!* What are your thoughts on this?

Make the students aware of circus companies for young people - and how they can get involved with their local company!

Homunculus Theatre - www.homunculustheatre.com.au/

Wilde Applause - <http://wildeapplause.com>

Flipside circus - <http://www.flipsidecircus.org.au>

Flying Fruit Fly Circus - www.fruitflycircus.com.au/

CONCLUSION

Encourage students to answer the following questions based solely on the 'Apology' performance. Using their answers, students are to form pairs and create a seminar. Each seminar must cover how 'Apology' utilized Circus, Theatre and Physical Theatre effectively to build awareness of Domestic Violence. In particular, the seminar must explore the use of dramatic languages including dramatic conventions and the elements of drama and, how they worked together to convey the dramatic meaning of the performance.

Dramatic Meaning

- What is the dramatic meaning at the centre of the play?

Movement and Voice

- Movement and voice have been manipulated purposefully within the production; how were they utilised in order to convey this dramatic meaning?

Stylistic Choices – Dramatic Conventions

- What physical/circus theatre conventions were utilised within this vignette? Provide a specific example of when this convention was used. Why was this convention utilised within the performance and how did it help convey the dramatic meaning?

Dramatic Impact – Manipulation of Elements of Drama

- Highlight at least two elements of drama that were effectively and successfully

- manipulated within the performance.
- How were the elements of drama successfully manipulated assisted in order to convey the dramatic meaning?

HEALTH AND PHYSICAL EDUCATION

Post-performance Activities

Responding

- Using the following websites to commence research, students gather as much information as they can including; what domestic violence is, how to keep safe, facts and statistics, and people/places where help can be reached.
- Reach Out
<http://au.reachout.com/find/articles/domestic-violence>

- Domestic Violence Resource Centre
<http://www.dvrc.org.au/>

- Family Violence – Australia Says No!
<http://www.oneinthree.com.au/>

Discussion

Reflecting on 'Apology', analyse the manipulation of dramatic languages in effectively representing this issue through movement.

Web Links

http://www.circopedia.org/SHORT_HISTORY_OF_THE_CIRCUS

<http://www.circusesandsideshow.com>

http://afterdarktheatre.com/index.php?option=com_content&view=category&layout=out=log&id=53&Itemid=166

http://www.nica.com.au/circus-dictionary.php?cd_id=31