



# PERF201

## Performance and Circus Studies

S1 Day 2017

*Department of Media, Music, Communication and Cultural Studies*

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#### **Disclaimer**

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## General Information

Unit convenor and teaching staff  
Lecturer in Dance and Performance Studies  
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Contact via 0469 553 732  
Y3A 193C  
Tuesday 10.30-11.30

Credit points  
3

Prerequisites  
12cp at 100 level or above

Corequisites

Co-badged status

Unit description

This unit is a broad introduction to performance and circus practices, covering a wide range of forms and disciplines. This unit focuses on giving students an introduction to the social and cultural history of new performance forms from the rise of New Circus, post-modern dance and new forms of theatre in the 1960s to the multimodal contemporary forms that they have developed into today. The unit is aimed at all students including those with no prior performance experience. Students have the opportunity to create self-devised performance work in solo/duo and group contexts.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

absorb, understand and apply knowledge and skills in written and creative forms.

recognise and examine the socio-cultural underpinnings of contemporary performance and circus cultural history and various forms.

interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.

employ socially appropriate and ethical conduct in performance and circus practice.  
work independently and collaboratively in response to project aims and demands.  
engage with practice in ways that demonstrate respect for and awareness of diversity and intercultural perspectives.

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#">Solo/duo performance project</a>	20%	No	week 5
<a href="#">Essay</a>	50%	No	week 8
<a href="#">Group performance project</a>	30%	No	week 12

### Solo/duo performance project

Due: **week 5**

Weighting: **20%**

A short self-devised creative work, in either solo or duo form, engaging with a creative application of circus practice in relation to one other contemporary performance form such as dance, physical theatre, text-based theatre, music, or another related form.

The performance will be assessed in terms of delivery and content, in particular the level of engagement, how well the piece has been rehearsed, the structural coherence of the piece as a whole, the level of creativity involved and the ability of students to communicate the ideas informing the piece in both the performance and class discussions.

On successful completion you will be able to:

- absorb, understand and apply knowledge and skills in written and creative forms.
- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.
- employ socially appropriate and ethical conduct in performance and circus practice.
- work independently and collaboratively in response to project aims and demands.
- engage with practice in ways that demonstrate respect for and awareness of diversity and intercultural perspectives.

### Essay

Due: **week 8**

Weighting: **50%**

This 2500 word essay should draw on themes and discussions from the first 7 weeks of the unit referencing unit lectures and readings. Students will be required to succinctly and clearly

articulate their understanding of a topic in the form of an analysis of the work of one figure or group from modern circus, new circus or contemporary circus, discussing the implications of the artist or group's work in relation to issues such as gender and sexuality, political and social issues, animal rights, perceptions of risk and aesthetics, the performing body, and also discussing how the work is positioned within a broader performance context.

Students will be assessed on the standard of their essays in relation to quality of the writing and critical discourse, such as: the relevance and coherence of their critical study of the topic; the level of understanding and integration of unit readings, themes and discussions to support their arguments; evidence of an appropriate essay structure, and use of correct academic protocols and grammar.

The essay will be submitted via the Turnitin link on the iLearn page.

On successful completion you will be able to:

- absorb, understand and apply knowledge and skills in written and creative forms.
- recognise and examine the socio-cultural underpinnings of contemporary performance and circus cultural history and various forms.
- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.

## Group performance project

Due: **week 12**

Weighting: **30%**

A group-devised work in the form of a project involving the creative application of discipline-specific knowledge and practical skills, engaging with unit themes and drawing on not only circus arts but other performance forms such as dance, physical theatre, text-based theatre, music, and other related forms.

For the performance project, assessment will be based on delivery and content: how well rehearsed the student was; their level of creativity; the level of learning of discipline-specific skills; the level of engagement and contribution to the collaborative group process; the level at which unit themes, readings and discussions have informed the work; and the ability of the student to communicate the ideas informing the piece in both the performance and class discussions.

On successful completion you will be able to:

- absorb, understand and apply knowledge and skills in written and creative forms.

- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.
- employ socially appropriate and ethical conduct in performance and circus practice.
- work independently and collaboratively in response to project aims and demands.
- engage with practice in ways that demonstrate respect for and awareness of diversity and intercultural perspectives.

## Delivery and Resources

### Delivery:

PERF201 classes are held in Building Y3A Room 187 (Drama Studio). From weeks 1 to 7 classes comprise a lecture and a practice-based component, from weeks 8 to 12 classes are predominantly practice-based leading to a group-devised show in week 12. All students need to wear appropriate clothing to engage with the physical activities of this unit, ie short or long-sleeved t-shirt or leotard and knee or full-length tights or track pants.

### Readings List:

#### week 1 - Origins of Modern Circus and the Rise of New Circus

##### required reading:

Tait, P. & Lavers, K. (2016) 'Introduction', in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 2-11.

Kwint, M. ([2002] 2016) 'The Circus and Nature in Late Georgian England', in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 331-348.

Davis, J. (2002) 'Circus Day', in *The Circus Age: Culture & Society Under the American Big Top*, Chapel Hill & London: University of North Carolina Press, pp. 1-14.

Mock, R. ([1994] revised 2016) 'When the Future was Now: Archaos within a theatre tradition', in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 153-169.

##### related reading:

Mullett, J. (2014) 'Australian New Circus in the 1980s', *Australasian Drama Studies*, 64, Jun 2014: 97-108.

Maleval, M. ([2014] revised 2016) 'An Epic of New Circus', (translator Jane Mullet), in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 50-64.

#### week 2 - Contemporary Circus

##### required reading:

Leroux, L.P. ([2008] revised 2016) 'The Cirque du Soleil in Las Vegas: An American strip-tease',

in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge pp. 546-552.

St-Leon, M. (2011) *Circus : the Australian story*, Melbourne: Melbourne Books, 2011, 'Oz Circus' chapter.

**related reading:**

Sherwood, C. (2005) 'Fire, Acrobatics and Most of All, Hydraulics', *The New York Times Theater Reviews*, <http://www.aitzone.com/files/news/nytimes.pdf>.

*Sideshow Magazine, ArtsHub*, (links on ilearn)

**week 3 - The Circus Disciplines**

**required reading:**

Burgess, H. (1974) 'The Classification of Circus Techniques', *The Drama Review: TDR, Popular Entertainments*, (18)1, pp. 65-70.

Barlatti, A-N. (2016) 'Glossary of Circus Terms', in Louis Patrick Leroux & Charles R. Batson (Eds), *Cirque Global: Quebec's Expanding Circus Boundaries*, Montreal: McGill University Press, pp. 294-308.

**related reading:**

Petit, P. ([2008] 2016) 'Man on wire', in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 455-460.

Davison, J. (2013) *Clown: Readings in theatre practice*, Basingstoke, UK: Macmillan, chapt 6 death and rebirth of the clown.

Peacock, L. ([2009] 2016 Reader) 'Clowns and Clown Play', in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge pp. 81-104.

Burt, J. (2010) 'Mallakhamb: An investigation into the Indian physical practice of rope and pole mallakhamb', *The International Journal of the Arts in Society*, 5(3), pp. 29-38.

Lavers, K. (2015) 'Horses in Modern, New, and Contemporary Circus', *Animal Studies Journal*, 4(2), pp. 140-172.

**week 4 - Circus Side Shows and Curiosities**

**required reading:**

Garland-Thompson (1996) 'From Wonder to Error: A genealogy of freak discourse in modernity', in Rosemarie Garland-Thomson (Ed.) *Freakery: Cultural spectacles of the extraordinary body*, New York : New York University Press, pp. 1-22.

Sandahl, C. ([1994] 2016 Reader) 'The Jim Rose Circus Side Show: Representing the postmodern body in pain', in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 269-276.

**related reading:**

Adams, R. (2001) *Sideshow USA: Freaks and the American Cultural Imagination*, in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge pp. 237-266.

### **week 5 - Who Gets to Do Circus?**

#### **required reading:**

Lavers, K., & Burt, J. (2015) 'Social circus in the Arctic: Cultivating Resilience', *Journal of Arts and Communities*, 7(3), pp.125-139.

Bolton, R. (1999) 'Circus as Education', *Australasian Drama Studies*, 35, Oct 1999, pp. 9-18.

#### **related reading:**

Carter, T. (2014) 'Dangerous Play: "Supercrip" Aerialists and the Paralympic Opening Ceremony of London 2012', *About Performance*, 12, pp. 83-102

Lavers, K. ([2014] 2016) 'The Resilient Body in Social Circus: Father Jesus Silva, Boris Cyrulnik and Peter A. Levine', In Peta Tait & Katie Lavers (eds), *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 508-527.

### **week 6 - Political and Cultural Identity in Circus**

#### **required reading:**

Sussman, M. ([1998] revised 2016) 'A Queer Circus: Amok in New York', In Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 198-206

Lavers, K. (2014) 'Rise of New Circus: The Political Body in New Circus and Contemporary Circus Arts: Embodied Protest, Materiality, and Active Spectatorship', *Platform: Theatre Politics*, (8)2, pp. 55-68.

#### **related reading:**

Lavers, K., & Burt, J. (2017) 'Briefs and Hot Brown Honey: Alternative bodies in contemporary circus', *M/C – Journal of Media and Culture: 'Alternative' issue*. [online journal]

### **week 7 - Animals in Circus**

#### **required reading:**

Lavers, K. (2015) 'Horses in Modern, New, and Contemporary Circus', *Animal Studies Journal*, 4(2), pp. 140-172.

Berger, J. ([1980] 2009) *Why Look at Animals*, London: Penguin, pp. 12-37.

### **mid-semester break - Reading Circus within a Broad Performance Context**

#### **required reading:**

Bouissac, P. (2010) *Circus and culture: A semiotic approach*, Bloomington: Indiana University Press, pp. 162-176

#### **other readings for self-directed research:**

Albrecht, E. (2006) *Contemporary Circus, The Art of the Spectacular*, Lanham, MD: Scarecrow Press, pp. 197-218.

Arrighi, G. (2009) 'Negotiating National Identity at the Circus: The FitzGerald Brothers' Circus in Melbourne 1892', *Australasian Drama Studies*, 54, Apr 2009, pp. 68-86.

Bouissac, P. (2012) *Circus as Multimodal Discourse*, London & New York: Bloomsbury, pp. 188-198.

Ellingsworth, J. (2010) 'Compagnie Non Nova: P.P.P.', *Sideshow Magazine*. <http://sideshow-circusmagazine.com/magazine/features/compagnie-non-nova-ppp>

Ellingsworth, J. (2011) 'You can look, but with your eyes shut: the Quebecois circus', *Sideshow Magazine* [online]

Johnston, C. (2013) 'On Not Falling', *Performance Research*, 18(4), pp. 30-35. <http://dx.doi.org/10.1080/13528165.2013.814344>

Saxon, (2016) 'P.T. Barnum: The Legend and the Man', in Peta Tait & Katie Lavers (eds), *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 359-376.

St-Leon, M. (2011) *Circus : the australian story*, Melbourne : Melbourne Books, 2011, 'Oz Circus' chapter.

Tait, P. (2016) 'Risk, danger and other paradoxes in circus and Circus Oz parody', in Peta Tait & Katie Lavers (eds), *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 528-545.

Tait, P. (2005) 'Circus bodies : cultural identity in aerial performance', Abingdon, UK; New York: Routledge, chapt 5 and chapt 6.

Tait, P. (1996) *Feminine Free Fall: A Fantasy of Freedom*, *Theatre Journal*, 48(1), pp. 27-34.

## Unit Schedule

Week	Activity	Assessments
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<p>1</p>	<p><u>Intro to unit</u></p> <p><u>Lecture 1:</u> 1768/1968 Origins of Modern Circus and the Rise of New Circus</p> <p><u>2<sup>nd</sup> hour:</u> icebreakers [week 1-2] and practice [continuous through weeks 1-7 until after the mid-semester break when the class moves into 2 hour sessions of creative practice and rehearsal to develop the group creative project]</p> <p><u>required reading:</u></p> <p>Tait, P. &amp; Lavers, K. (2016) 'Introduction', in Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge, pp. 2-11 ... defining circus within a broader performance context.</p> <p>Kwint, M. ([2002] 2016) 'The Circus and Nature in Late Georgian England', in Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge, pp. 331-348 ... a classic of circus historiography discussing the origins of Modern Circus.</p> <p>Davis, J. (2002) 'Circus Day', In <i>The Circus Age: Culture &amp; Society Under the American Big Top</i>, pp. 1-14. ... Barnum &amp; Bailey and Ringling Bros: American mega circuses of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries.</p> <p>Mock, R. ([1994] revised 2016) 'When the Future was Now: Archaos within a theatre tradition', in Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge, pp. 153-169. ... New Circus in the 80s and 90s, the post-apocalyptic circus of Archaos.</p> <p><u>related reading:</u></p> <p>Mullett, J. (2014) 'Australian new circus in the 1980s', <i>Australasian Drama Studies</i>, 64, Jun 2014: 97-108. .... one of the earliest new/contemporary circuses still going strong - Circus Oz.</p> <p>Maleval, M. ([2014] revised 2016) 'An Epic of New Circus', (translator Jane Mullet), in Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge, pp. 50-64.</p> <p>group games/icebreakers:</p> <p>reading: Basic Techniques in Circus Arts - CdS, Group Games</p>	
<p>2</p>	<p><u>Lecture 2:</u> Contemporary Circus (90s to the present)</p> <p><u>required reading:</u></p> <p>Leroux, L.P. ([2008] revised 2016) 'The Cirque du Soleil in Las Vegas: An American Strip-Tease', in Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge pp. 546-552. ... transnational circus in Las Vegas.</p> <p>St-Leon, M. (2011) <i>Circus : the Australian story</i>, Melbourne: Melbourne Books, 2011, 'Oz Circus' chapter.</p> <p><u>related reading:</u></p> <p>Sherwood, C. (2005) 'Fire, Acrobatics and Most of All, Hydraulics', <i>The New York Times Theater Reviews</i>, <a href="http://www.aizone.com/files/news/nytimes.pdf">http://www.aizone.com/files/news/nytimes.pdf</a>.</p> <p><i>Sideshow Magazine, ArtsHub</i>, (links on ilearn)</p>	

3 Lecture 3: The Circus Disciplines

required reading:

Burgess, H. (1974) 'The Classification of Circus Techniques', *The Drama Review: TDR, Popular Entertainments* (18)1, pp. 65-70.

Barlatti, A-N. (2016) 'Glossary of Circus Terms', in Louis Patrick Leroux & Charles R. Batson (Eds), *Cirque Global: Quebec's Expanding Circus Boundaries*, Montreal: McGill University Press, pp. 294-308.

balancing

related reading:

Basic Techniques in Circus Arts - CdS, Tightwire, pdf

Basic Techniques in Circus Arts - CdS, Rola Bola, pdf

Basic Techniques in Circus Arts - CdS, Stilts, pdf

Basic Techniques in Circus Arts - CdS, Unicycle, pdf

Petit, P. ([2008] 2016) *Man on wire*, in Peta Tait & Katie Lavers (Eds) *The Routledge Circus Studies Reader*, New York & London: Routledge, pp. 455-460 ... physical exceptionalism on a wire between the Twin Towers.

videos:

documentary film *Man on wire* [https://www.youtube.com/watch?v=owlj5\\_PEc4c](https://www.youtube.com/watch?v=owlj5_PEc4c)

floor acrobatics

related reading:

Basic Techniques in Circus Arts - CdS, Acrobatics, pdf

Basic Techniques in Circus Arts - CdS, Hand to Hand, pdf

Basic Techniques in Circus Arts - CdS, Handstand, pdf

Basic Techniques in Circus Arts - CdS, Pyramids, pdf

videos:

Circa's poetic acrobatics ... contemporary dance meets extreme acrobatics, <https://www.youtube.com/watch?v=e-m0jgsNiac>

aerial acrobatics

related reading:

Basic Techniques in Circus Arts - CdS, Rope and Silk, pdf

Basic Techniques in Circus Arts - CdS, Fixed Trapeze, pdf

Basic Techniques in Circus Arts - CdS, Aerial Hoop, pdf

Burt, J. (2010) 'Mallakhamb: An investigation into the Indian physical practice of rope and pole mallakhamb', *The International Journal of the Arts in Society*, 5(3), pp. 29-38.

videos:

contemporary flying, Les Arts Sauts <https://www.youtube.com/watch?v=TK6E2vA-rAY>

aerial urban spectacle, Fura del Baus <https://www.youtube.com/watch?v=CYMVv7m7dOU>

juggling/manipulation

related reading:

Basic Techniques in Circus Arts - CdS, Juggling, pdf

Basic Techniques in Circus Arts - CdS, Diabolo, pdf

Basic Techniques in Circus Arts - CdS, Flower stick, pdf

videos:

	<p>Gandini 4X4 classical ballet meets juggling <a href="https://www.youtube.com/watch?v=5oU2Z-z2DK4">https://www.youtube.com/watch?v=5oU2Z-z2DK4</a>, Menard's <i>P.P.P.</i> ... juggling meets transgender performance art <a href="https://www.youtube.com/watch?v=Fbili397PDU">https://www.youtube.com/watch?v=Fbili397PDU</a></p> <p><u>clowning art/acting</u></p> <p>related reading:</p> <p>Basic Techniques in Circus Arts - CdS, Acting, pdf</p> <p>Davison, J. (2013) <i>Clown: Readings in Theatre Practice</i>, Basingstoke, UK: Macmillan, chapt 6 death and rebirth of the clown.</p> <p>Peacock, L. ([2009] 2016 Reader) <i>Clowns and Clown Play</i>, in Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge pp. 81-104.</p> <p>videos:</p> <p>Slava's Snowshow <a href="https://www.youtube.com/watch?v=Zka2NwXQa0">https://www.youtube.com/watch?v=Zka2NwXQa0</a> ... radical clowning.</p> <p>... and a controversial return of a 'new' discipline being taught in 'contemporary' circus schools:</p> <p><u>equestrian art</u></p> <p>related reading:</p> <p>Lavers, K. (2015) 'Horses in Modern, New, and Contemporary Circus', <i>Animal Studies Journal</i>, 4(2), pp. 140-172.</p> <p>videos:</p> <p>cavalia, <a href="https://vimeo.com/139743449">https://vimeo.com/139743449</a></p>	
4	<p><u>Lecture 4: Circus Side Shows and Curiosities - the insect circus, side-shows and freaks (joint lecture with Dr Undine Sellbach)</u></p> <p><u>required reading:</u></p> <p>Sandahl, C. ([1994] 2016 Reader) 'The Jim Rose Circus Side Show: representing the postmodern body in pain', in Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge, pp. 269-276. ... a postmodern 'freak' show.</p> <p>Garland-Thompson (1996) 'From Wonder to Error: A geneology of freak discourse in modernity', in Rosemarie Garland-Thomson (Ed.) <i>Freakery: Cultural spectacles of the extraordinary body</i>, New York : New York University Press, pp. 1-22.</p> <p><u>related reading:</u></p> <p>Adams, R. (2001) <i>Sideshow USA: Freaks and the American Cultural Imagination</i>, in Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge pp. 237-266.</p> <p>videos:</p> <p><a href="https://www.youtube.com/watch?v=I9jnLzpEaXE">https://www.youtube.com/watch?v=I9jnLzpEaXE</a> ... history of the circus side show</p> <p>Insect Circus Show and Museum <a href="https://www.youtube.com/watch?v=fs5K0-xiJYE">https://www.youtube.com/watch?v=fs5K0-xiJYE</a> ... micro circus.</p> <p>Jim Rose Freak Show <a href="https://www.youtube.com/watch?v=DiclO5DQMcw">https://www.youtube.com/watch?v=DiclO5DQMcw</a> ... [disturbing footage!]</p>	

<p>5</p>	<p><u>Lecture 5: Who Gets to do Circus?</u> [online lecture]</p> <p><u>required reading:</u></p> <p>Lavers, K., &amp; Burt, J. (2015) 'Social circus in the Arctic: Cultivating Resilience', <i>Journal of Arts and Communities</i>, 7(3), pp.125-139.</p> <p>Bolton, R. (1999) 'Circus as Education', <i>Australasian Drama Studies</i>, 35, Oct 1999, pp. 9-18. ... from an Australian pioneer of social circus</p> <p><u>related reading:</u></p> <p>Carter, T. (2014) 'Dangerous Play: "Supercrip" Aerialists and the Paralympic Opening Ceremony of London 2012', <i>About Performance No. 12</i>, pp. 83-102</p> <p>Lavers, K. ([2014] 2016) 'The Resilient Body in Social Circus: Father Jesus Silva, Boris Cyrulnik and Peter A. Levine', In Peta Tait &amp; Katie Lavers (eds), <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge, pp. 508-527.</p> <p>videos:</p> <p>Cirque Bijou's show with 'differently-abled' bodies,  <a href="https://www.youtube.com/watch?v=lz42lcaJFps">https://www.youtube.com/watch?v=lz42lcaJFps</a></p> <p>Circus and autism, Company 2 <i>Kaleidoscope</i>,  <a href="https://www.youtube.com/watch?v=oMRrL3jV0v0">https://www.youtube.com/watch?v=oMRrL3jV0v0</a></p>	<p>Solo/duo performance</p>
<p>6</p>	<p><u>Lecture 6: Political and Cultural Identity in Circus</u></p> <p><u>required reading:</u></p> <p>Sussman, M. ([1998] revised 2016) 'A queer circus: Amok in New York', In Peta Tait &amp; Katie Lavers (Eds) <i>The Routledge Circus Studies Reader</i>, New York &amp; London: Routledge, pp. 198-206 ... Circus Amok - gender-bending political circus.</p> <p>Lavers, K. (2014) 'Rise of New Circus: The Political Body in New Circus and Contemporary Circus Arts: Embodied Protest, Materiality, and Active Spectatorship', pp. 55-68. ...performing the political in circus.</p> <p><u>related reading:</u></p> <p>Lavers, K., &amp; Burt, J. (2017) 'Briefs and Hot Brown Honey: Alternative bodies in contemporary circus', <i>M/C – Journal of Media and Culture: 'Alternative' issue</i>. [online journal]. ... alternative circus bodies, alternative cultural identities in circus.</p> <p>videos:</p> <p>Circus Oz Living Archive ... Circus Oz's engagement with the political - land rights, uranium mining, women's rights, <a href="http://archive.circusoz.com/">http://archive.circusoz.com/</a></p> <p>Briefs <a href="https://www.youtube.com/watch?v=cj4v948CORU&amp;list=RDcj4v948CORU#t=220">https://www.youtube.com/watch?v=cj4v948CORU&amp;list=RDcj4v948CORU#t=220</a></p> <p>Hot Brown Honey,  <a href="https://www.youtube.com/watch?v=t4BpjrARQpA">https://www.youtube.com/watch?v=t4BpjrARQpA</a></p> <p>Jennifer Miller from Circus Amok,  <a href="https://www.youtube.com/watch?v=IN9LZgEtWZc">https://www.youtube.com/watch?v=IN9LZgEtWZc</a></p>	

7	<p><u>Lecture 7: Animals in Circus</u></p> <p><u>required reading:</u></p> <p>Berger, J. ([1980] 2009) 'Why Look at Animals', in <i>Why Look at Animals</i>, London: Penguin, pp. 12-37. ... a classic piece on humans beings and their relationship to animals.</p> <p>Lavers (2015) 'Horses in Modern, New, and Contemporary Circus', <i>Animal Studies Journal</i>, 4(2), pp. 140-172. ... horses in circus their rise and fall and their unexpected rise again.</p> <p>videos:</p> <p>Ringling Bros Barnum and Bailey elephant acts <a href="https://www.youtube.com/watch?v=Cj0IYfe5NKA">https://www.youtube.com/watch?v=Cj0IYfe5NKA</a></p> <p>Cavalia, <a href="https://vimeo.com/139743449">https://vimeo.com/139743449</a></p> <p>PETA animal rights vs circus</p> <p><a href="https://www.youtube.com/watch?v=dWbh2EO3kvc">https://www.youtube.com/watch?v=dWbh2EO3kvc</a></p>	
break	<p><u>Online Lecture 8: Reading Circus within a Broad Performance Context [online lecture]</u></p> <p><u>required reading:</u></p> <p>Bouissac, P. (2010) <i>Circus and culture: A semiotic approach</i>, Bloomington: Indiana University Press, pp. 162-176. ... signs and symbols - reading circus.</p>	
8	Start of group creative project	Essay
9	Creative project	
10	Creative project	
11	Creative project	
12	Performance	Group Performance
13	Feedback session [alternative venue]	
14	Optional Public Performance	

## Learning and Teaching Activities

### Overview of Learning and Teaching Activities

Students in this unit will study performance practices across a broad spectrum of circus through various research approaches including performance theory, gender studies, historiography, animal studies, and practice-based circus arts. The unit looks at circus within a broad performance context and therefore draws on a wide range of performing arts disciplines including dance, physical theatre, text-based theatre, music, and other forms, and will involve a theoretical and practice-based approach to learning with a range of assessment outcomes both

written and practice-based.

## Performance and Circus Studies as Academic Disciplines

Circus studies is an exciting and growing field of performance study uniquely placed to interrogate social and cultural issues. The history of modern, new, and contemporary circus reveals a responsive and malleable form that has always responded to the social and cultural issues of the day. Learning about the theoretical underpinnings of circus is therefore a central part of this unit and the essay comprises 50% of the total marks. Students will need to absorb the lectures and the readings, select a topic to research, and then apply their understanding of the topic to researching and writing an academic essay (assessment 2).

## Practice

The sort of circus and performance practice explored in class is based on social circus which is a form of circus aimed at including different bodies, genders and ethnicities, and varying levels of experience and ability. The idea of circus practice which underpins this unit is an expanded contemporary understanding of the form as it interconnects with other performance disciplines such as dance, theatre, film, and music. Students in this unit will have access to learning different types of skills from juggling, balancing acts, dance, partnering, pyramids, and clowning, through to floor and aerial acrobatics. Music and sound, generating performance scripts, and visual and staging elements also form part of the practice. This means students will be exposed to a wide range of performance disciplines and skills which they can draw on to develop a short act (assessment 1) in the first part of the semester and develop content and skills for the group creative performance project (assessment 3) in the second part of the semester.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy [http://mq.edu.au/policy/docs/assessment/policy\\_2016.html](http://mq.edu.au/policy/docs/assessment/policy_2016.html)

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Complaint Management Procedure for Students and Members of the Public [http://www.mq.edu.au/policy/docs/complaint\\_management/procedure.html](http://www.mq.edu.au/policy/docs/complaint_management/procedure.html)

Disruption to Studies Policy (in effect until Dec 4th, 2017): [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html)

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of

Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](http://ask.mq.edu.au).

## Late Submissions

No extensions will be granted. Students who submit late work without an extension **will receive a penalty of 10% per day**. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

## Technology Used and Required

The unit uses the following technology: iLearn and Turnitin.

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

#### Learning outcomes

- absorb, understand and apply knowledge and skills in written and creative forms.
- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.

#### Assessment tasks

- Solo/duo performance project
- Essay
- Group performance project

### Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

#### Learning outcome

- work independently and collaboratively in response to project aims and demands.

#### Assessment tasks

- Solo/duo performance project
- Group performance project

### Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:



## Learning outcomes

- absorb, understand and apply knowledge and skills in written and creative forms.
- recognise and examine the socio-cultural underpinnings of contemporary performance and circus cultural history and various forms.
- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.
- employ socially appropriate and ethical conduct in performance and circus practice.
- work independently and collaboratively in response to project aims and demands.
- engage with practice in ways that demonstrate respect for and awareness of diversity and intercultural perspectives.

## Assessment tasks

- Solo/duo performance project
- Essay
- Group performance project

## Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

## Learning outcomes

- absorb, understand and apply knowledge and skills in written and creative forms.
- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.
- work independently and collaboratively in response to project aims and demands.

## Assessment tasks

- Solo/duo performance project
- Essay
- Group performance project

## Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

### Learning outcomes

- absorb, understand and apply knowledge and skills in written and creative forms.
- recognise and examine the socio-cultural underpinnings of contemporary performance and circus cultural history and various forms.
- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.
- work independently and collaboratively in response to project aims and demands.

### Assessment tasks

- Solo/duo performance project
- Essay
- Group performance project

## Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

### Learning outcomes

- absorb, understand and apply knowledge and skills in written and creative forms.
- recognise and examine the socio-cultural underpinnings of contemporary performance and circus cultural history and various forms.
- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.
- work independently and collaboratively in response to project aims and demands.

### Assessment tasks

- Solo/duo performance project

- Essay
- Group performance project

## Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

### Learning outcomes

- interpret, articulate, and communicate ideas, problems, and disciplinary debates in oral, written and creative practice forms.
- work independently and collaboratively in response to project aims and demands.
- engage with practice in ways that demonstrate respect for and awareness of diversity and intercultural perspectives.

### Assessment tasks

- Solo/duo performance project
- Essay
- Group performance project

## Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

### Learning outcomes

- employ socially appropriate and ethical conduct in performance and circus practice.
- engage with practice in ways that demonstrate respect for and awareness of diversity and intercultural perspectives.

### Assessment tasks

- Solo/duo performance project
- Group performance project

## Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

### Learning outcomes

- employ socially appropriate and ethical conduct in performance and circus practice.
- engage with practice in ways that demonstrate respect for and awareness of diversity and intercultural perspectives.

### Assessment tasks

- Solo/duo performance project
- Group performance project

## Changes from Previous Offering

This is a new unit.