

Dear teacher / group leader

This is an educative document made by Circus I love you directed for children and teenagers coming to see a performance of circus by Circus I love you.

Sometimes, when groups of schools or hobby clubs come to see our performance, the teachers enjoy to prepare the class beforehand by telling a bit about what is going to happen. To help with this job, we have created this document. The aim of the document is to educate the reader about circus, provide more insight to the performance they are about to see, and to entertain with some activities. In this document we propose several topics, and hope that you can select the topics you feel the most appropriate and insightful for the age group you are working with.

In addition to this, our production team would be very happy to visit your school to take part in a lesson preparing the class for the performance. In case you would be interested in this kind of collaboration, please contact us at circusiloveyou@gmail.com .

The pictures used in the document are taken by photographers Minja Kaukoniemi, Mikko Pirinen, Hannu Kamppila and Sade Kamppila, and the illustrations are created by Sade Kamppila.

We look forward to having you visit our circus!

Sincerely, the team of Circus I love you





What is Circus I love you?

-Circus I love you a Swedish circus that creates performances that tour with a circus tent. Company is based in Stockholm employing people from Sweden, Finland, Denmark, France, Estonia, Spain and Italy.

-Birthday of Circus I love you 23.11.2017

- The circus tours currently with 2 different tents. For the performance "Circus I love you" we have a 21m round tent for 500 people, and for "Utopia" we have a 12m round tent for 150 people.

-On tour there is a maximum of 2 trucks, 7 vans and 5 caravans. Some of the circus people live in their car, others in their caravan. We have built a kitchen, a shower and a toilet into one of our trucks, so the camp is a comfortable home for everyone. In addition to the people the circus employs, there are also kids, partners, other family members, and sometimes visiting friends on tour with the circus.

-The circus is like a normal job for the people on tour. A normal work week might look like this:

TOUR WITH OUR BIG TENT							
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8-12	RIG DOWN	ROAD	RIG UP TENT		MUSIC	REPAIR + BUILD	
12-13	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
13-14	RIG DOWN	ROAD	RIG UP SEATS + STAGE				WARM UP
14-15		SET UP CAMP					ACROBATICS
15-16		RIG UP			WARM UP	WARM UP	SHOW
16-17	ROAD(?)	DINNER	DINNER	DINNER	ACROBATICS	ACROBATICS	DINNER
17-18					SHOW	SHOW	
18-19	DINNER				DINNER	DINNER	RIG DOWN
19-20							
20-21							
21-22							

Tuesday: The circus drives and arrives to the new city and installs the camp. Driving can last from a very short trip up to several days in some cases!

Wednesday: Rigging up the tent, seats, stage and circus equipment. This takes around 8 hours with 15 people working

Thursday: holiday!

Friday & Saturday: in the morning 4 hours of training circus or music, or working on maintenance and repairs concerning the circus. In the afternoon 3 hours of warm-up and preparation for the performance, and the 1h performance in the evening.

Sunday: Preparations and the performance followed by starting the rig down of the tent

Monday: Rigging down for about 6 hours and starting the travel to the next city.

TOUR WITH OUR SMALL TENT

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8-9							
9-10	RIG DOWN	RIG UP		WARM UP	WARM UP	WARM UP	
10-11				ACROBATICS	ACROBATICS	ACROBATICS	
11-12				SHOW	SHOW	SHOW	
12-13	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
13-14							WARM UP
14-15	ROAD	RIG UP		REPAIRS			ACROBATICS
15-16							SHOW
16-17	SET UP CAMP						
17-18				WARM UP	MUSIC	MUSIC	RIG DOWN
18-19				SHOW	WARM UP	WARM UP	
19-20	DINNER	DINNER	DINNER	DINNER	SHOW	SHOW	DINNER
20-21					DINNER	DINNER	

Tuesday: Rigging up the tent, around 8 hours with 7 people working

Wednesday: holiday!

Thursday-Saturday: 2 performances, one in the morning and another in the afternoon. The artists always warm up before they perform!

Sunday: 1 performance in the afternoon and starting the rig down of the tent.

Monday: Rigging down the tent and driving to the next city

-The acrobats of Circus I love you have gone through a professional circus education in Finland, Sweden or France. They have not been born into circus families, but became acrobats by choosing at some point in their life to get a circus education. One acrobat of Circus I love you started to do circus aged 4, and one aged 21. The others started some age between those.

-During the years 2018-2019 Circus I love you has performed 86 times in 18 different cities in Sweden, France, Belgium, The Netherlands and Lithuania to over 30 000 people!

How to rig up our CIRCUS TENT

1.



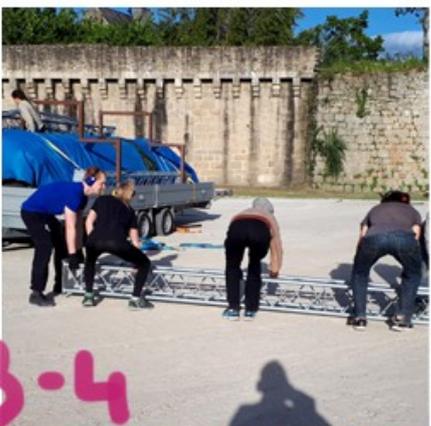
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2.



3-4



4.



5.



5.



6.



6.



7.



7.



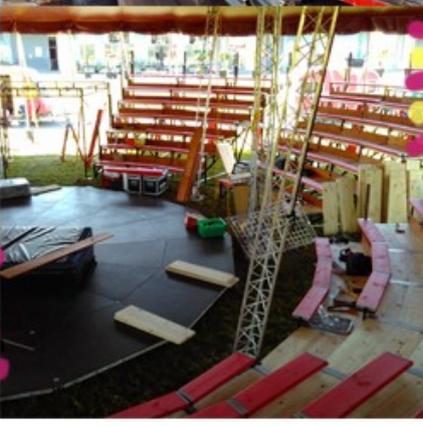
7.



8.



8.
9.



10.



How to rig up our big circus tent

1. When we arrive to a new place, we start by putting the caravans and camp where they should be. Then we will make a trace where the tent should be on the ground with some spray paint that will go away with water.

2. Then comes the very noisy part! We will bang 62 stakes deep into the ground. The stakes are big pointy metal nails 120cm long that weigh 10 kg. They hold the tent tightly to the ground so that it does not fly away like a huge kite with the wind.

3. Next, we place the trailer, where the tent is in the middle of the trace, and place the king poles on the floor. To push the trailer we need at least 5 people. It's quite heavy.

4. We connect all the parts of the king poles with strong screws and pull up the frame with devices that are built to carry heavy loads. The whole tent actually weighs about 1500kg and is made up of a metal structure and a special plastic fabric. A normal van weighs about the same amount.



5. The next thing to lift up is the cupola of the tent.

6. We roll open the tarp and lift it up on the edges with side poles.

7. Now it is the time to build the inside of the tent. First we carry the metal frame of the seats into the tent and build them together.

8. Then we carry all the wood planks on top of the metal so that the audience can walk and sit on top of the seats.

9. Next we build the stage where the performers will do their tricks.

10. As the last thing we hang the side walls of the tent in place. If we put them earlier, it would be completely dark inside and it would be impossible to work!

A circus without animals

Having wild animals in a circus has become harder and harder in the last years. Especially large exotic animals would normally live in a completely different environment than a cage outside in Swedish weather. There have been many cases in the past where the animals touring with the circuses did not have proper living conditions and were mistreated and abused. Because of this, in all the European countries the use of wild animals in circuses is now being more and more restricted by law.

In Circus I love you, we do not want to have animals nor people living in conditions that they are not happy in. Because of this, we are proudly a circus without animals. On the same animal free note - to try to do our share for the benefit of our environment, our circus is cooking vegan food for all the employees.

As the attack on many circuses with animals has been quite intense and is forcing a change for the better, we would also hope that other forms of entertainment (like horse racing, bull fighting, zoos, and breeding pet species so much that the animals suffer from health issues) where the animals are not treated well would be forced to reflect on their practice and change.

OUR CIRCUS DISCIPLINES

What can our acrobats do?

The different equipment used in the circus performance are called circus disciplines. The acrobats of Circus I love you are doing many different disciplines during one performance,



SLACK LINE



ROPE



HAIR HANGING



PERCH



PAIR AEROBATICS



SKIPPING ROPE

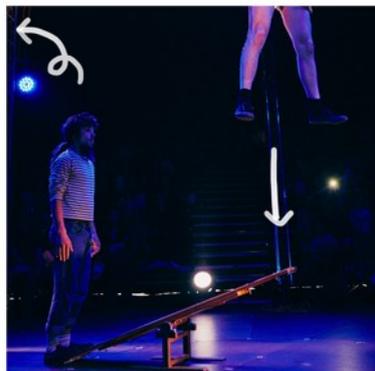


GROUP AEROBATICS

CYR WHEEL



TEETERBOARD



SPIRAL



ROLLER SKATES



ALSO: WASHINGTON TRAPEZE



JUGGLING



SAXOPHONE



GUITAR ACCORDEON ELECTRIC BASS



UDU

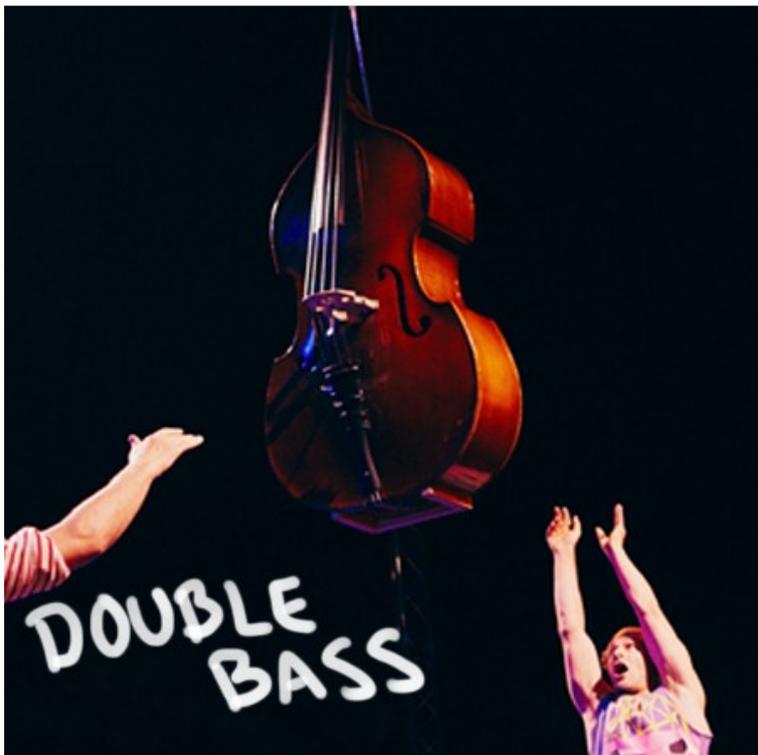
We also play many different instruments in our performance. (also: tuba, tap dance)



UKULELE



CLARINET



DOUBLE BASS



TRUMPET DRUMS

Saana



Oskar



Periklis



Sade
Julien

Pelle

Benoît

Julia



Who works for Circus I love you?

Of course, we have several acrobat-musicians, Saana, Oskar, Periklis, Benoît, Sade, Julien, Kert and Thibaud, since performing the show is our main mission. Some acrobats also have special other areas of responsibility besides doing the circus and music.

Benoît is the master rigger of the circus tent and also drives the trucks. Sade is responsible for the hanging of the circus equipment in the tent, makes the costumes for the circus and also drives the trucks. Julien is responsible for the yearly budgets of the circus, planning the activities and drives the trucks. Pelle and Julia work in the office of the circus, even if the office is not a building in this case. They are mostly working on portable laptop computers, as they are following the circus on tour. Pelle is the administrator of the circus and keeps track of the daily money flow. Julia is the producer of the circus. This means that she is writing emails and calling a lot of people to organize the tour of the circus. Thibaud is responsible for composing the music for the performances and leads the band rehearsals. Carlos is the technician and light designer of the circus. He knows how to fix problems concerning electricity and how to use the light and sound equipment of the circus. He is in control of the light changes and sound quality during the performances. Davide is cooking food for everyone on tour.



Thibaud



Carlos



Davide



A Short History of Circus

reference: "Short History of the Circus" by Dominique Jando at www.circopedia.org

The modern circus was created in England by Philip Astley, who lived during 1742-1814. When serving in the 7 Year's war he displayed a remarkable talent as a horse-breaker and trainer. After stopping with the army, Astley chose to imitate the famous trick-riders who performed all over Europe. He opened in 1768 London a riding-school where he taught in the morning and performed his skills with the horses in the afternoon. Astley's building, a circular area that he called the circus, was to become the inspiration of future circuses. He had gotten this idea of the circular ring from other performing trick-horseriders. As Astley's trick-riding performances gained popularity, he needed to bring some new skills into his performances. He hired acrobats, rope-dancers, and jugglers to perform their acts between his horse acts. He also introduced the clown to fill the pauses between the different acts. With that, the modern circus—a combination of equestrian displays and feats of strength and agility—was born.

In the following years, several other people in France, England, United States of America, Canada and Mexico started similar circuses. In the beginning, all the circus performances were in permanent wooden circular circus buildings. The traveling format of the circus was developed in the United States in 1825. Around this time, The United States were a new, developing country with not a lot of large cities. The American boundary was also constantly pushed westward as the settlers gained more land. In order to reach the spread audience, the circus showmen had to travel light and fast. The wooden circus building was replaced by a traveling full canvas tent, and exotic animals that would be on display for the audience were added to the circus. The American model of circus became a big success and grew into a large form of entertainment for the people.

From a very early stage, circuses were traveling internationally, because there were no language barriers for the people to understand the performance. In the end of the 1800's, railways and automobiles had begun to replace horses as transportation. As the century changed, the focus of the equestrian acts as the highlight of circus was fading out, and acrobatics started to take the spotlight. New attractions in the circus were invented. For example, some tight-rope dancers started to hang from a slack rope and perform tricks hanging from it. Later a bar was added in the middle of the rope, and the trapeze was born.

Another wave of development in the circus came from Russia. In 1919, Lenin nationalized the Russian circuses, and nearly all the performers who were natives of Western Europe fled away from Russia, leaving the Russian circuses without performers. To educate new Russian acrobats, The State College for Circus and Variety Arts in Moscow was established in 1927. The school developed training methods modeled after sport-gymnastics, started to create acts with the help of directors and coreographers, and worked on developing new circus apparatuses. This education for circus artists was creating completely different kinds of circus acts than what was seen from the acrobats born into traditional circus families, and brought a wave of a new kind of creativity into the circus.

After the 2 World Wars circus was losing audience as the other forms of entertainment - movies, radio and television - were developing rapidly. Some circuses tried to modernize their performances by introducing new staging, lighting and musical accompaniment to

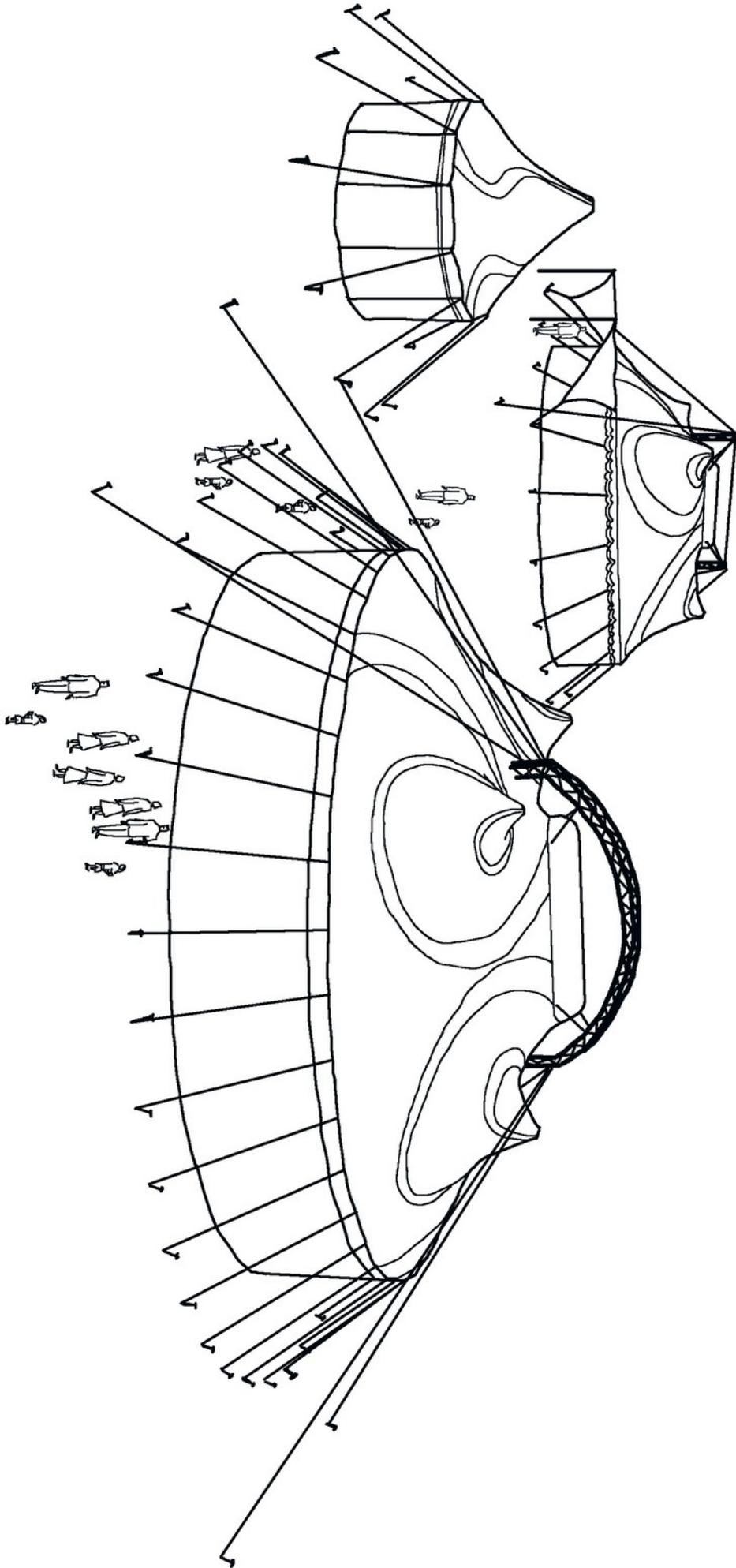
their performances. The first European schools for circus appeared in the 70s. The schools all aimed to make circus more into a high class art, where creation was a bigger importance than the traditional approach to circus. Circus traditionally was seen more as entertainment for the popular crowd of people, whereas theatre and dance were arts that the more educated people would prefer. From the 80's forward, the "new circus" movement emerged as the modern circus performers were wanting to create circus performances with new esthetics, and a different tempo in the performance, where the performance would not have a ringmaster announcing the following act. The most famous result of this "rebirth of circus" is Cirque du Soleil, creating large scale performances without animals with a big focus on set design, costume design, modern stage machinery and the story of the performance.

As the education for circus developed, many experimental circus companies were also born. The circus, which has always been a highly adaptable performing art, is undergoing cosmetic changes and a new expansion. Today it's possible to study in a university in Sweden to be a circus artist, and in the circus field there exist very many different ways to do circus from doing your act in a traditional touring circus or a variete-show in Germany, from working for an entertaining North-American company to creating experimental and highly abstract circus art, from being a circus teacher to animating company parties. The limits of circus are unknown.

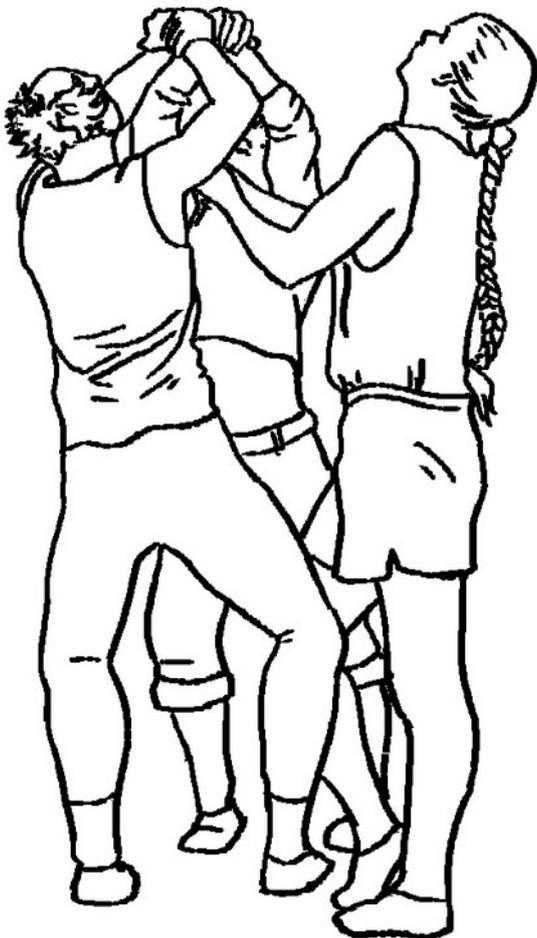
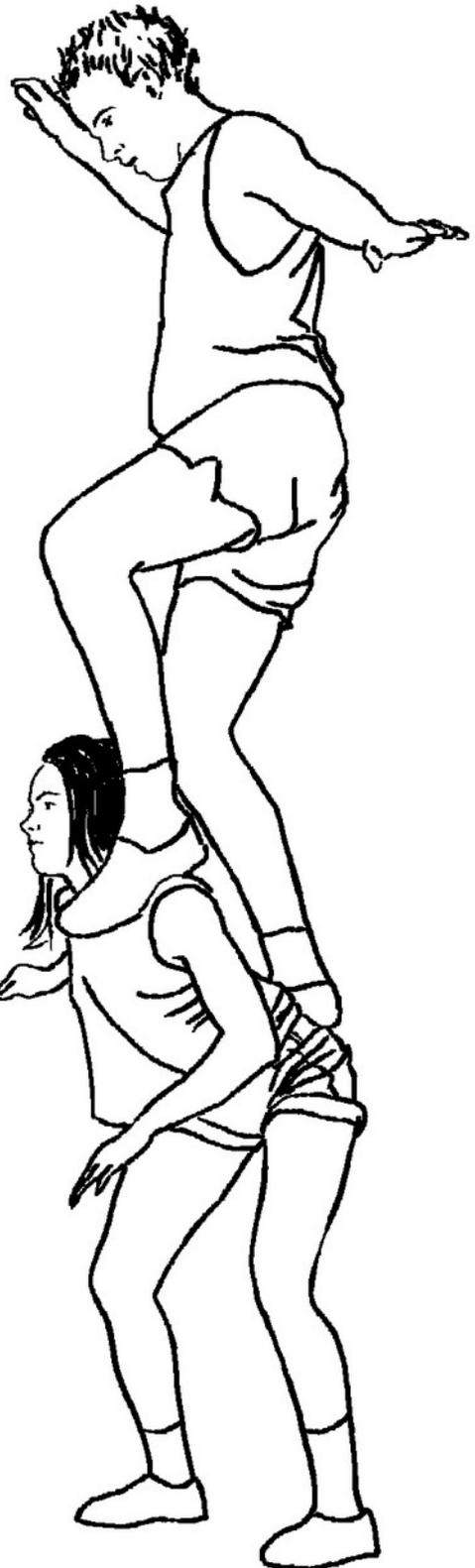


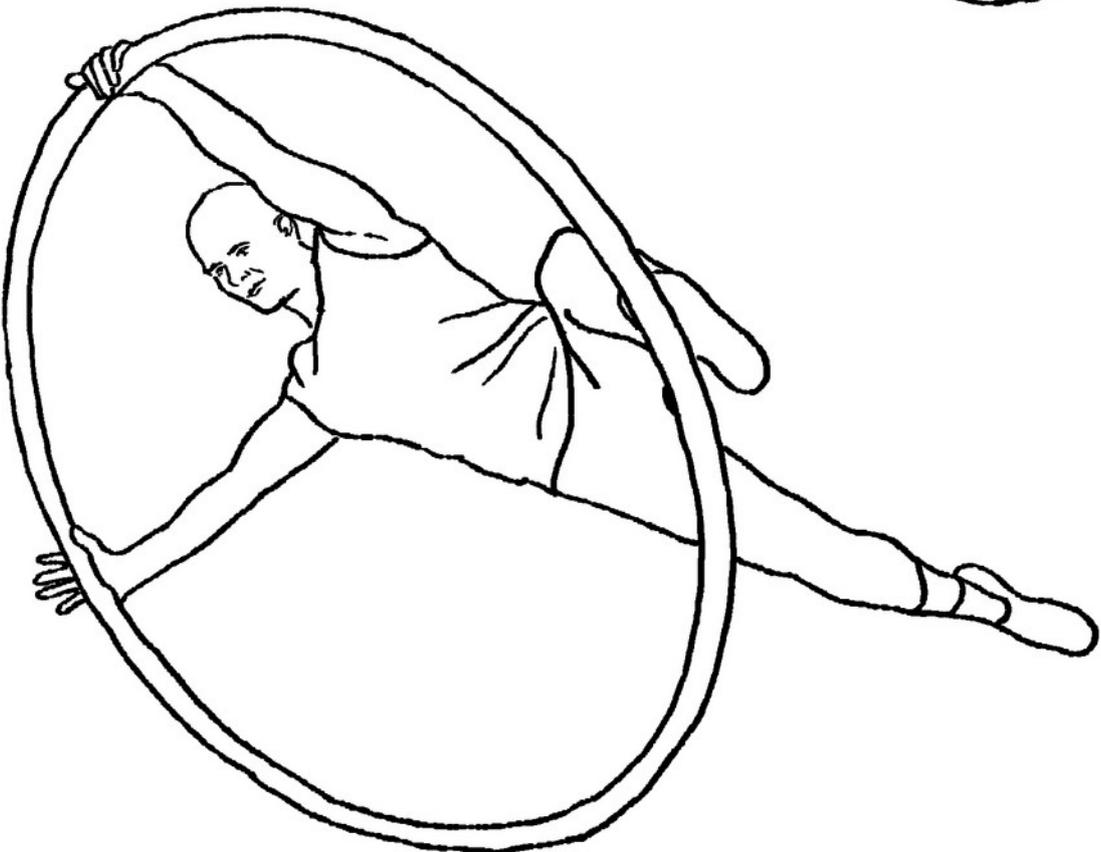
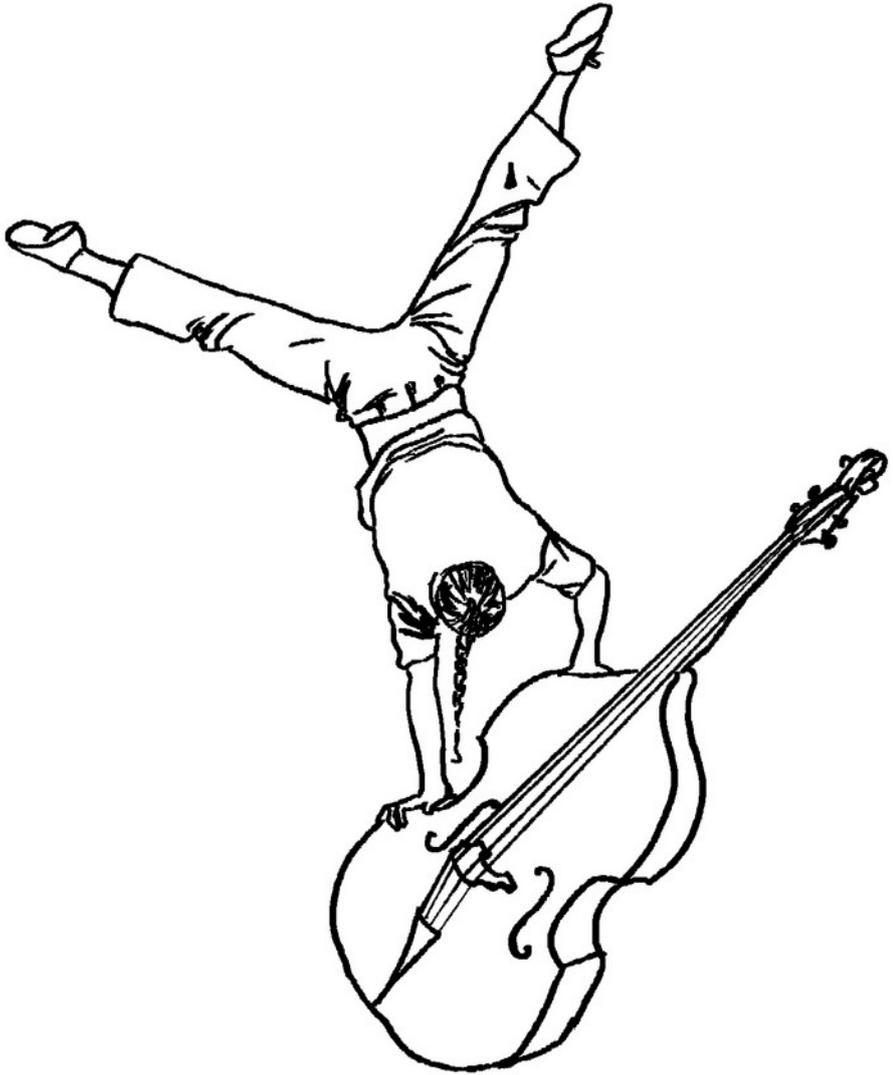
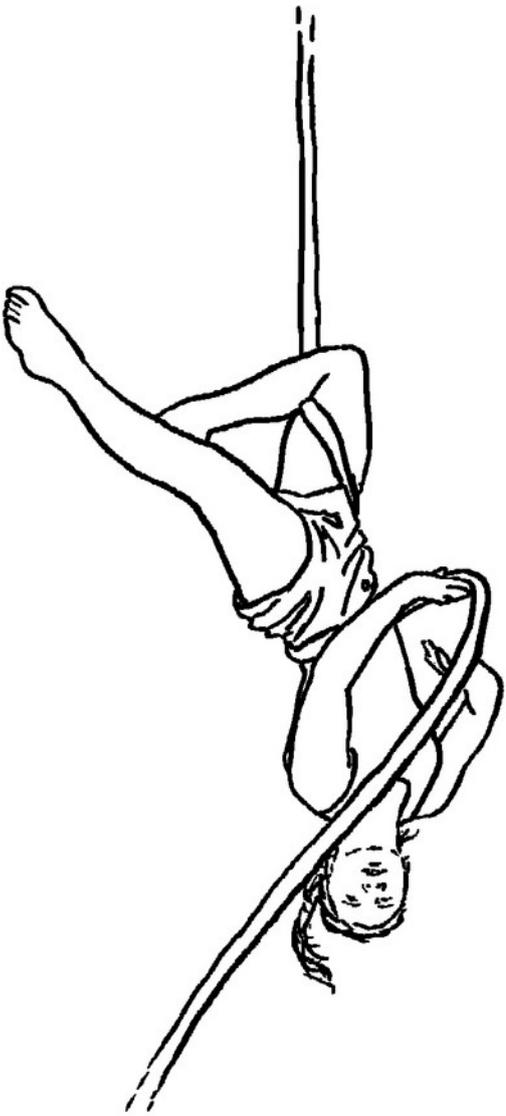
In the picture you can see the old circus building in Moscow, old circus posters from the USA and a photograph from the first year of Cirque du Soleil's performances.

Design your own tent village to color



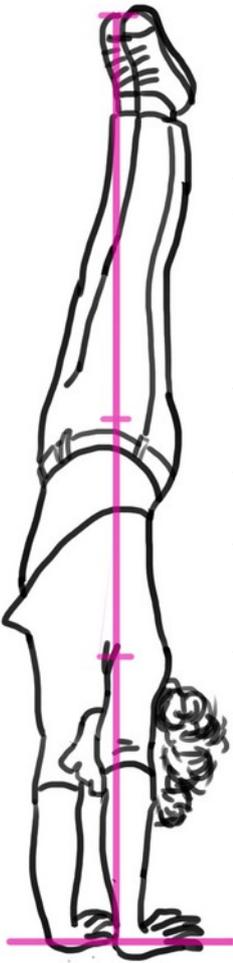
Coloring book





How to Handstand -tutorial

It is fun to look at the circus, and it might be even more fun to do it yourself. Here are some tips on how to rehearse a handstand. You would think that it's as simple as standing on your feet, but it does take quite a lot of practice to be able to stay on your hands. To learn to stand on only 1 arm for a longer time would take at least 3 years of daily training!



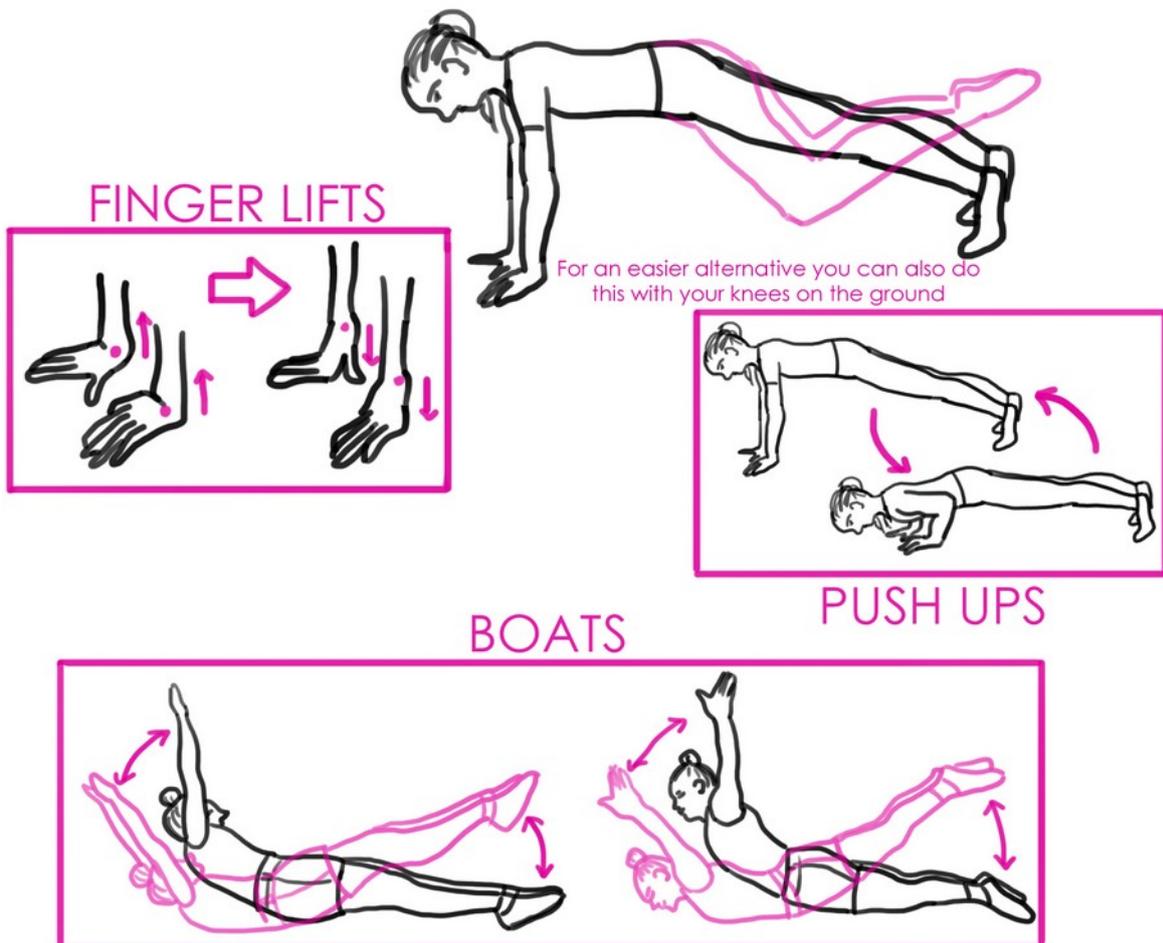
This is what we want to reach:

-hands straight on the ground

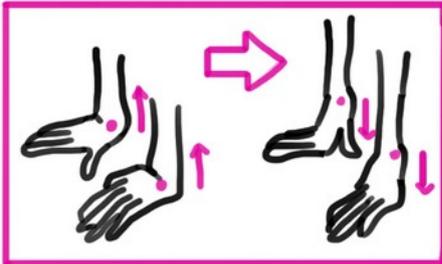
-shoulders, ass and feet straight over your hands so that your weight is directly on top of your hands

-feet are together and the body is tight. Try to be a stick! Not a floppy banana.

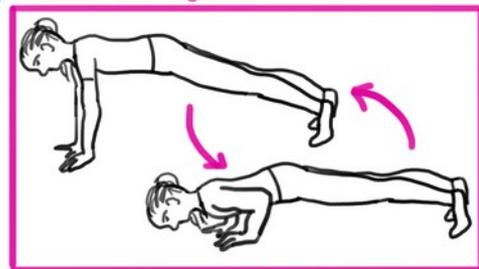
You can try these warm-up moves to start to build the strenght needed for a handstand:



FINGER LIFTS

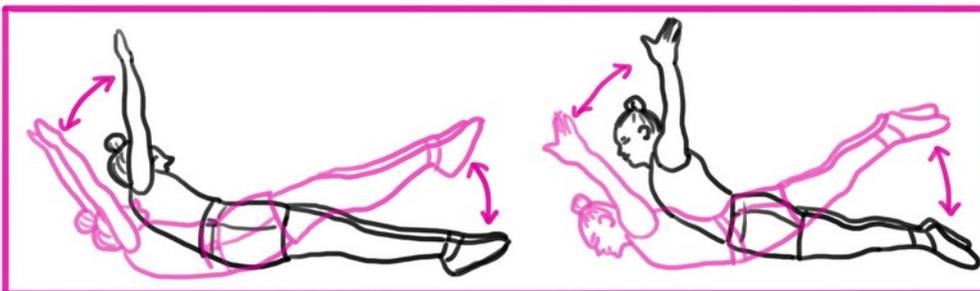


For an easier alternative you can also do this with your knees on the ground



PUSH UPS

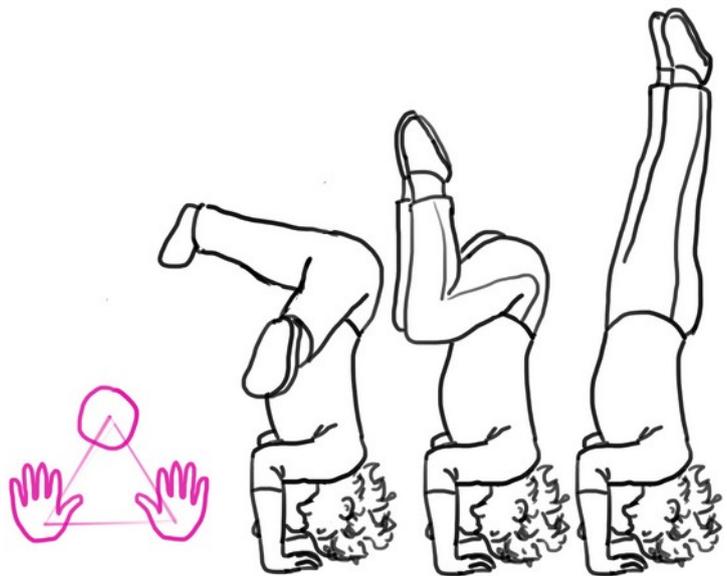
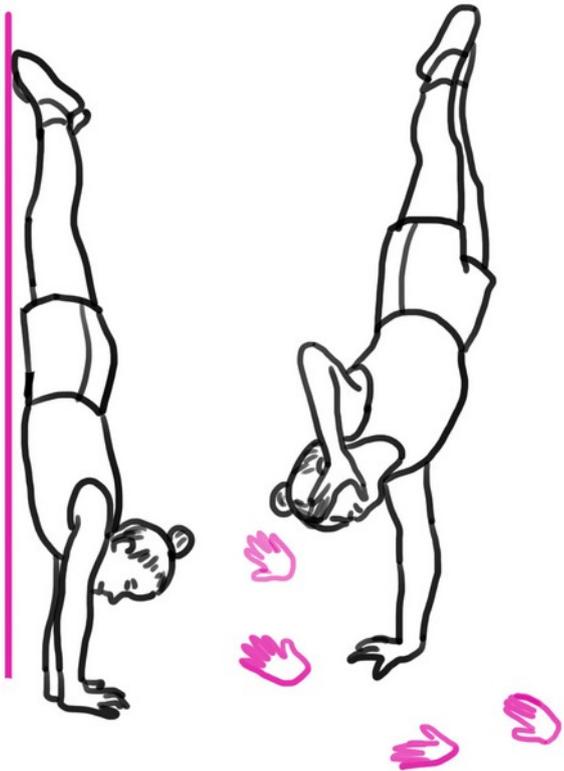
BOATS



Then try to stand on your head:

-hands and head in triangle form

-try to move your legs into a split, straight and a tuck position without falling down



Then try to stand on your hands with your feet on the wall.

Then try to walk on your hands. Walking is easier than staying in full balance.

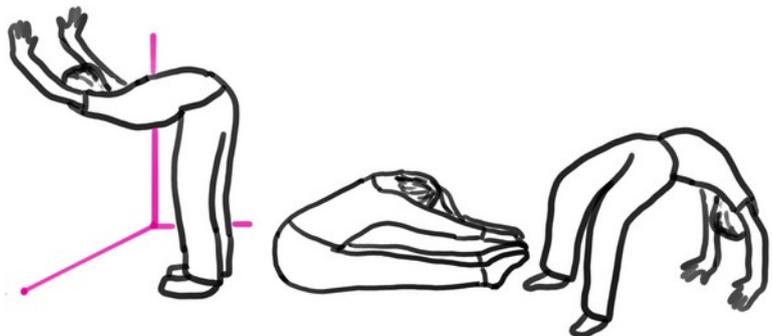
After practicing hard, you will be able to stand on your hands!

Some stretches that help for handstand:

-Shoulder stretches

-Sitting and touching toes

-Bridge



Remember to practice safely! Some muscle pain is normal when rehearsing acrobatics, but a lot of pain means that something is not done correctly. If you fall down a lot, you can rehearse next to a mattress or on grass to avoid hitting yourself hard on the floor. And don't get desperate if you don't manage right away. All the acrobats have spent years rehearsing their tricks and have failed countless times in all the possible ways you can fail before managing the amazing things they can now do!