

INSTRUCTION MANUAL

CYR WHEEL

002



FEDEC

EUROPEAN FEDERATION
OF PROFESSIONAL
CIRCUS SCHOOLS

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INSTRUCTION MANUAL

CYR WHEEL

SVEN DEMEY (COORD.)

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02

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CIRCUS SCHOOLS



FEDEC

Created in 1998, the European Federation of Professional Circus Schools (FEDEC) is a network that comprises 55 members: 42 Higher Education Institutions and Vocational training Centres and 13 partner organisations in 26 countries in Europe and beyond (Austria, Australia, Belgium, Canada, Chile, Colombia, Czech Republic, Denmark, Finland, France, Germany, Hungary, Italy, Morocco, the Netherlands, Norway, Peru, Poland, Portugal, Russia, Spain, Sweden, Switzerland, The Netherlands, Tunisia, the United Kingdom and the USA).

FEDEC's main vocation is to support the development and evolution of training pedagogy and creation in the field of circus arts education with the following objectives:

- to improve the education provided in professional circus schools
- to reinforce the links between professional circus schools
- to represent these schools at European or international level
- to promote the work of young artists who have graduated from these schools.

To this end the FEDEC sets up different activities:

- facilitating a network of schools, allowing the organisation of numerous bilateral and multilateral exchanges of students, teachers and administrators each year
- assembling and distributing information of all kinds in the circus arts education sector
- designing and coordinating European projects that aim to improve the teaching practices of its members (in particular through the production of teaching aids, seminars, professional exchanges, dissemination of best practice)
- intervening with the authorities on a European or national level, according to the demands and needs of the Fedec or one or more of its members
- organising and implementing events or demonstrations that aim to increase the influence of creation and training in circus arts or to improve contacts with associations and organisations working in the fields of art, education, sport, economy, and the social sector
- equipping the federation with regulations and a Code of Ethics for professional training in circus arts

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PREAMBLE

First and only network for international exchange and cooperation in the field of vocational training of circus artists, the FEDEC has a unique mission to develop circus arts pedagogy.

Between 2005 and 2007, FEDEC coordinated a series of European Pedagogical Exchanges that, for the first time ever, allowed teachers of different nationalities and from different schools around the world to meet together to focus on 6 circus disciplines (or groups of specialisms). These weeklong meetings were synthesised into the chapters that now make up the Basic Circus Arts Instruction Manual.

The development of this Manual was undertaken with the intention of creating a guide to best practice for Higher Education, vocational and preparatory schools, including the most thorough requirements in terms of injury prevention. Transdisciplinary issues such as rigging and safety, physical conditioning, and artistic development are therefore dealt with as key cross-cutting elements in the context of the disciplinary chapters, and in the case of rigging & safety and physical conditioning, treated as separate chapter topics in their own right. .

The innovative nature of this series of exchanges was recognised by the 2009 Creativity and Innovation Golden Award from the European Commission.

On the strength of this acknowledgement and keen to further develop the range of pedagogical circus arts tools available, the FEDEC network has formed a focus group comprised of experts from a variety of schools, aiming to identify the educational challenges faced today and to consider how solutions to these challenges might be implemented.

Based on the work of the previous years and the issues subsequently raised by teachers, the focus group has begun to conduct an analysis and evaluation of the existing chapters. Between 2010 and 2015 the focus group's task is to coordinate the revision of the original chapters, as well as to address emerging and innovative circus arts disciplines.

Like any educational publication, the manual must be continually revised and adapted. The focus group has therefore developed a methodology for revising the Manual and ensuring that core elements of circus training are covered.

Throughout the Manual, FEDEC considers the acquisition of circus techniques as an artistic discipline in its own right, complementary to the technical standards required by particular circus specialisms. As well as focusing on specific disciplines, the Manual is committed to exploring artistic codes of practice such as intuition and perception and the various fundamental relationships of circus arts (the artist's relationship with his/her partner, the apparatus, the space and the audience).

FEDEC does not wish to impose any specific aesthetic approach, but instead hopes to lead teachers to develop educational methodologies that integrate artistic considerations into a holistic training programme. It's up to each teacher to put this into practice as he/she sees fit when devising his/her own methods for supporting his/her students' progress.

For each Manual, teachers specialising in the relevant discipline will be involved in the assessment of the current content and invited to make suggestions for improvements based on a grid summarising basic Manual structure and content, prepared by the focus group. . This predefined common pattern will ensure a homogeneous structure from one chapter to another, and provide a guideline as to the necessary aspects to be included. The focus group will support this work to ensure a harmonized editorial approach.

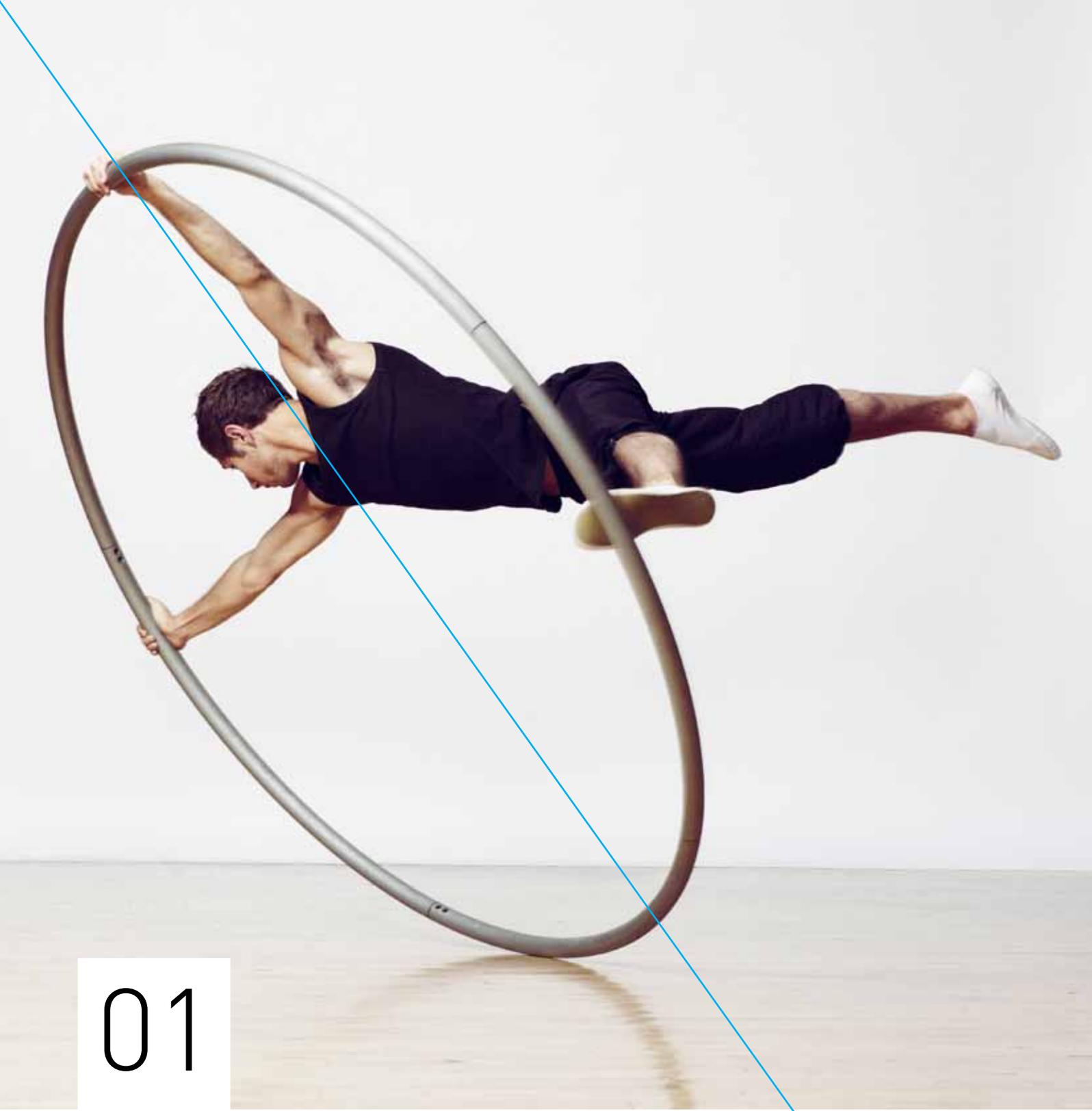
These educational tools are the result of the pooling of the know-how and knowledge of many teachers. The way the chapters have been produced and the wide distribution from which they benefit demonstrate FEDEC's intrinsic values of sharing and transmission.

Once these prerequisites had been set, the revision work was resumed in 2010 on a chapter which deals with the circus arts student's physical preparation across different disciplines. It continued in 2011 with a new discipline, the Cyr wheel, whose code is still to be explored and invented.

In the years to come, the Manual will be enriched by new chapters addressing different circus disciplines, with the shared aim to contribute to the improvement of future circus artists' education in both quantitative and qualitative aspects. We hope that this effort will ultimately contribute to the better recognition of circus arts and the affirmation of the significant place of this form within performing arts landscapes in Europe and worldwide.

FEDEC





01

INTRODUCTION

Historical background

The Cyr wheel is an acrobatic piece of apparatus, a metallic tube in the shape of a wheel, invented by Daniel Cyr.

Born in the îles-de-la-Madeleine (Canada/Quebec) and graduated from the National Circus School (Montreal), Daniel Cyr has made this new piece of apparatus popular by winning a silver medal with his act at the Festival Mondial du Cirque de Demain in 2003.

In just a few years, the Cyr wheel has become a piece of apparatus taught in several schools around Europe and beyond, and practised by an increasing number of artists.

Several shows have integrated this piece of apparatus in every continent, starting with Cirque Eloize's creations, co-founded by Daniel Cyr.

The Cyr wheel allows the circus artist to perform a virtually endless number of acrobatic figures and sequences. New figures and movements are investigated and implemented by all these artists, thus contributing to enriching the circus vocabulary.

In writing and editing this Cyr wheel manual, the FEDEC network was faced with a two-fold challenge.

First of all, this was the first experience with a new-born discipline so the manual is the result of one week of meetings with Cyr wheel teachers from high schools and professional schools, accompanied by their students. This was organised in September 2011 and hosted by Dans och Cirkushogskolan in Stockholm, Sweden. The teachers set out to define new terms to designate the different moves and figures, share their knowledge and teaching methods, agree on a classification and establish some common principles.

Secondly, as explained in the preface, in this manual FEDEC aims at bringing both a biomechanical and an artistic vision to the teaching of circus apparatus.



02

GENERAL CHARACTERISTICS

1

Description of the Cyr wheel

The Cyr wheel, a perfectly spherical tube with a diameter of 1.80 metres, is a simply shaped tool yet awe-inspiring when put to action. It allows the artist to perform an almost infinite number of acrobatic moves, when considering the principle of equilibrium and disequilibrium in each moment.

Once tamed and mastered, Cyr wheel becomes a pure object of creation, an extension of the body.

There is no real consensus on the standard material as Cyr wheel is a young discipline in constant development. According to some the practitioner can adapt to the existing material, while others believe that the material has to be changed according to the demands and experience of the individual.

Some important factors to consider are:

- the height of the student
(height of the wheel = student's height + 13/15cm)
- the training/performance surface (often a plastic cover is necessary to reduce the risk of sliding too much)
- transport (multi-segmented wheel versus fixed wheel)
- maintenance of the wheel
(tightening of the tubing or connections)

2

Types of material and construction of the Cyr wheel

Wheel used at ESAC in Brussels:

- material of the wheel : stainless steel 304S15
- material of the connections between the 3 parts: stainless steel tubes 26,9x2,6 (3/4")
- diameter of the wheel: the height of the user plus the height of a fist and two/three fingers (= +/- 13 à 15 cm).
- diameter of the tube: 33,7x2
- thickness of the material: large tube: 2mm/connecting tube: 2,6mm
- weight: depending on the diameter: roughly 10 kg
- anti-slip plastic coating : crystal tube, diameter 32x40mm

It is IMPORTANT that the coupling is flexible enough to leave a small margin of movement between the large coupling and the small one.

Wheel used at University of Dance and Circus Stockholm:

Students use wheels bought from Daniel Cyr in Montreal. They are composed of 5 parts, fixed together by couplings with an anti-slip plastic coating. These wheels are very comfortable, easy to assemble and disassemble and practical to transport. They weigh roughly 11 to 13 kg.



03

CONTEXT OF TRAINING SURROUNDINGS

1

Looking after the material

Before commencing training (and even during training) it is advisable to check the tightening of the couplings which often come loose. In order to avoid slipping the plastic coating has to be cleaned regularly to avoid accumulation of dust. Finally it is necessary to regularly check for fissures in the metal / stainless steel.



2

Safety procedures related to practice

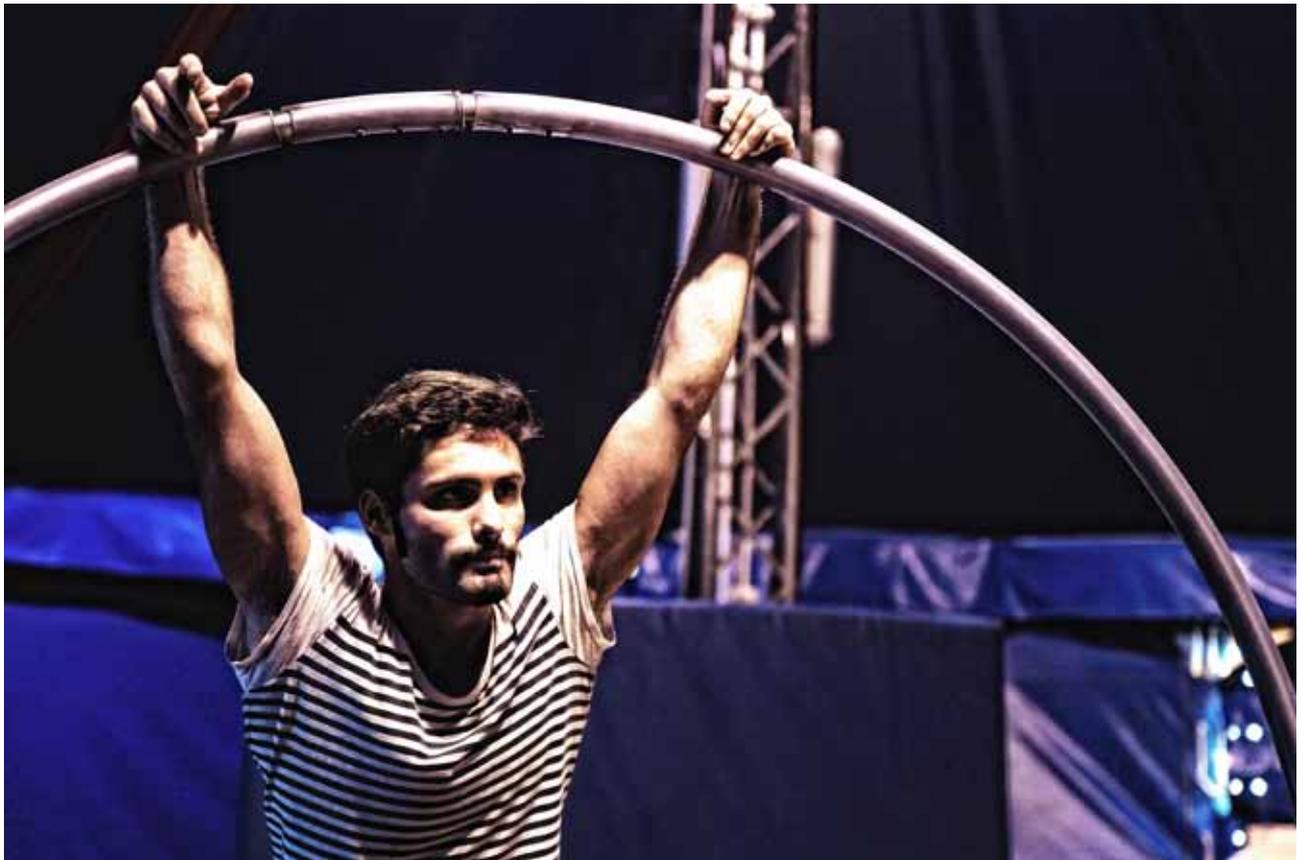
1/ FOR PEOPLE AROUND THE PRACTITIONER;

Delineate a safe area, according to the competence of the practitioner.

2/ FOR THE PRACTITIONER;

- On first trial - if possible - let a trainer assist you with movements
- Mark out an area free of obstacles,
- Check the quality of the training surface (ideally a dance mat, otherwise a clean and not too slippery surface)

- In all circumstances (when falling) the practitioner has to try and keep hold of the wheel with one hand for the safety of people around him
- Wear the appropriate clothing (not too long, specific shoes for the discipline, bare feet depending on experience)
- Work on the automatic reflex of opening your hands and extending your fingers fully when hands travel past the floor on the wheel.





04

PRE-REQUISITES

The wheel is a discipline that requires few pre-requisites and it is therefore accessible to a wide audience. After learning the basic steps necessary for a good sense of balance, an acrobatic background clearly facilitates the progression towards more advanced moves.

If learning takes place progressively one could say that the discipline presents little danger.



Devising and planning out a programme must take into account the student's project, his/her level of expertise and aims on an individual basis. The following suggestions come from permanent members of staff at circus arts Higher Education Institutions which are members of the FEDEC network.

05

DISCIPLINE-SPECIFIC METHODOLOGY

1

Devising: managing the training programme over time

In a 3 years' Higher Education course where students train on the Cyr wheel for an average of 4 hours a week, the over-arching aim is to allow students to perform a complete act but also to equip him/her with the knowledge and understanding necessary to train alone and continue to develop afterwards.

The total length of the training course is therefore divided into three large parts or years or what are also called, macro cycles.

Every macro cycle is divided into two semesters, or meso cycles. These are also divided into micro cycles, or months, for an easier planning.

This division has to be adapted according to the duration of the training. It can give a clear vision of the overall objectives and the training programme, for both the student and the teacher.

Regular presentations of the student's work, whether based on technique or artistic research, enable assessment of the student's progress. New goals can be set for the following learning cycle, e.g. new technical moves to be mastered, progressive steps to create an act. As the student's mastery level increases, the initial moves and progressions that have been learnt and developed, can be replaced by newly acquired elements.

The elements that make up the different sessions are:

- Discovering the discipline: exploring the equipment, sensations and feelings, basic technical moves,

- Basic, intermediate and advanced technical moves, as the student makes progress,
- Working on the sequence of moves and links between them, implementation of technical routines, integration of choreographed links,
- Endurance work, with and without equipment,
- Understanding external aspects: games, attitudes, rhythm, exploration of space.
- Working on rhythms (different musical contributions).
- Creating an act: creation and work on different parts, rehearsal with music and costumes, theatre designing.

2

Quantitative planning (sets) and qualitative planning (frequency of rest)

The session length can vary from one to two hours.

BELOW IS AN EXAMPLE OF A TYPICAL SESSION.

The content, size and order of the stages vary depending on the time of the year and whether goals are being achieved or not. Certain activities will also be integrated with or replace certain exercises to break up the routine.

- 1 A **specific warm up** takes place in the first 10 minutes of each session.
- 2 This is generally followed by some **technical work**. Movements or practice of proper form are repeated until the aims are achieved (e.g. being able to repeat a move 5 times in a row with stability). They can be interrupted if there seem to be a lack of coordination or fatigue. In this case, students can work on a movement which uses different muscle groups or other skills. 5 to 10 movements can be worked on during one session, depending on the level of technical difficulty. It is advisable to alternate movements which require different muscle groups or using other skills. The resting time between each set corresponds to the time devoted to the feedback on the previous move. Resting time should also be proportional to the neuromuscular difficulty of the move performed.
- 3 The students work on the **links/sequences**. The same logic applies with regards to working and resting time.
- 4 Finally, some time devoted to **research and exploration** of the links, transitions and wheel manipulations. Some time could be devoted to costume rehearsal or listening to music for an act, etc.



06

TEACHING ROUE CYR

1

Group classification of moves



MOVES IN VERTICAL POSITION

1. BASIC STEPS ^{BASIC}
2. VARIATIONS ON THE BASIC STEPS
 - With legs:
 - With arms:
 - With the body position:
 - With variations in space:
3. CENTREING ^{BASIC}
4. TURNS (the wheel turns, not the body)
5. SPINS (the body turns in relation to the wheel)
6. WALKING INSIDE THE WHEEL.

HANGING MOVES

- With two arms.
- With one arm.

JUMPS

HORIZONTAL POSITIONS

1. BACKWARDS (half turn forward)
2. FORWARDS (half turn backwards)

CARTWHEELS AND COINS

CARTWHEELS.
COINS.

SPINNING ON ONE ARM

ENTRANCES

- In front.
- Behind.

EXITS

- Starting from your feet
- Starting from hands
- Starting from hanging

Each move described is accompanied by an indicator of difficulty. We chose the terms:

BASIC, INTERMEDIATE and ADVANCED.

In order to determine these indicators, we took into consideration the following criteria:

- the movements of the students inside the wheel (plane, axis and rotation),
- the movements of the wheel in space (in a fixed position and with movement),
- the number of grips on the wheel (variations from 1 to 4).

During the drafting process of this Manual, the Committee has come across a few differences in the interpretation of the terminology: “turn left”, “turn right”, “in backward/forward position” and this also happened in the different language versions, French and English. By convention, “turn left” means that the left hand guides the wheel backwards (towards the left) and the right hand pushes the wheel forward (towards the left), anti-clockwise.

Also by convention, it was decided that “backward” (in hanging positions) refers to forward figures such as “dives” and “handsprings”, while “in forward position” refers to the figures performed backwards such as the backward dive and flick.

Conveying a circus technique such as the Cyr wheel is not simply about conveying instructions for use but also about including parameters related to body movement, time and space. These are specified in the “Aims” boxes.

MOVES IN VERTICAL POSITION

1. BASIC STEPS BASIC

CORRECT STARTING POSITION:

One foot in the middle, arms at 45 degrees upwards to grab the wheel. With the other foot, push on the ground to make the wheel turn like a spinning top.

The wheel is tilted forward very slightly, while the body is in a vertical position.

Put the pushing foot next to the foot on the wheel.

Try and turn on the spot (pivot on one spot)



Feet position

parallel and on the soles, heels raised.

Body position

in a slight dish position: pelvis slightly behind the centre, chest sucked in (stay in front of the wheel! Do not enter it!).

Head position

straight, looking in front (far away, to the ground).

Arms position

almost straight but elbows slightly bent.

NEXT:

Start in the same way but put the foot which just joined the other one on the wheel further apart, with legs slightly bent, the wheel slightly tilted forward, the body in a vertical position. Try and transfer your body weight from right to left by pushing with your feet and legs (bend and straighten) and accompany the wheel movement with your arms in front/behind to push it/pull it.



Full turn involves two parts:

- **01** *the first half turn*: when you put the second foot on the wheel, it pushes the wheel into the ground and the wheel tilts forward while doing a half turn (half turn forward),
- **02** *the second half turn*: the body weight transfers towards the other leg, the first foot pushes the wheel into the ground, the wheel tilts backwards while doing a half turn (half turn backwards) (caution: do not pull the wheel to avoid this tilt!)



AIMS

- Always keeping the wheel in front of the body, which is in a vertical position.
- Feeling the change and the weight transfer from one foot to the other.
- Your gaze anticipates the direction of the wheel.
- Symmetrical action of right and left (metronome).
- Keeping the pelvis relaxed and the back open in space.
- Using the direction of the right and left arms in the "push/pull" action.

The first sensations can be practiced with some assistance. A teacher can hold the wheel, tip it over from right to left and then make it spin back to the basic step. The student will feel the correct movement sensation in slow motion.

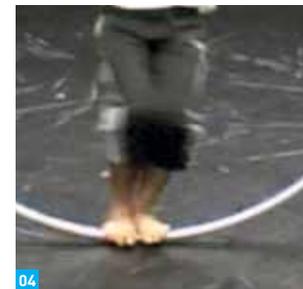
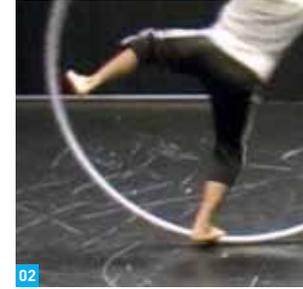


2.

VARIATIONS ON THE BASIC STEPS

2.1 WITH LEGS :

- **01** With one leg raised in front, keep pushing with the other leg (right/left), ^{BASIC}
- **02 03** Take off the foot from the side and put it back on the wheel to push it (walk), ^{BASIC}
- **04 05** Legs closed, ^{BASIC}
- **06** Legs apart (up to a split position possible, if tractioning with arms), ^{BASIC}
- Feet turned out maximally, ^{BASIC}
- Front split, ^{BASIC}
- **Développé with right leg:** ^{BASIC}
When doing a half turn backwards, lift a foot and flex your leg. When doing a half turn forward, stretch the back leg and push the wheel forward with your arms stretched out. Repeat this movement several times to generate rotational speed.
- **Développé with left leg:** ^{BASIC}
When doing a half turn forward, extend the left leg with a pelvis rotation towards the left. During the transition of the half turn backwards, do a développé with your left leg forward. Ease the transition in the half turn backwards by pulling with the left arm. Repeat this movement several times to generate rotational speed.
- **07 08** Crossed legs (one foot in front of the other) (progression towards crossed legs alternating) ^{BASIC}



- Crossed legs backwards alternating: ^{INTERMEDIATE}
Start from the basic step with legs together.
In a half turn forward, bring the left foot to the centre.
In the transition, cross the right leg behind and transfer the weight on that leg, then move on to the half turn backwards.
In the following transition, cross the left leg behind and transfer the weight onto that leg, then move on to the half turn forward and so on ...



- Crossed legs forward alternating: ^{INTERMEDIATE}
Same actions as the movement above except for legs crossing forward.



- Mixed crossed legs alternating: ^{INTERMEDIATE}
Alternate the crossed legs steps forward and backwards.

- Basic step in a split position: ^{INTERMEDIATE}
Start from the basic step on the spot, with legs closed.
Centre the wheel and push it forward.
Do a développ  with your right leg and put your foot between your hands, as close as possible to the centre.
Place wheel in off balance position to start again from the basic step.



AIMS

- Working on the dissociation of one body part: being aware of different changes in leg and feet positions on the wheel.



2.2 WITH ARMS:

- 10 11 One arm (right/left) (fix the shoulder of the tensed or flexed arm working), ^{BASIC}
- 12 Crossed arms, ^{BASIC}
- 13 Straight arms, closed (in hanging), ^{BASIC}
- Grip with palm facing 14, palm away 15, eagle grip or mixed grip 16 17 18 ^{BASIC}
- Asymmetric positions... ^{BASIC}



AIMS

- Working on the dissociation of one body part: being aware of different changes in leg and feet positions on the wheel

2.3 WITH THE BODY POSITION:

- **01 02** Arms stretched and body in an open position in front of the wheel ^{BASIC}
Two grips possible: normal and eagle grip, keeping the wheel well behind you.
- **03** Feet and pelvis turned on one side (pivot feet a quarter of a turn, feet positioned in the direction of the wheel) ^{BASIC}
- Feet and pelvis turned on one side (pivot feet a quarter of a turn, feet positioned in the direction of the wheel) ^{BASIC}
- **04** Feet, pelvis and shoulders turned on one side (profile) (one hand with palm-grip, the hand behind above the head) ^{BASIC}
- Same thing but changing continuously from right to left, ^{INTERMEDIATE}



- **05 06 07** “Picking flowers” (squatting down, touching the floor), left arm : ^{INTERMEDIATE}
Start from the basic step with legs apart.
Toppling forward in a half turn, reach down the wheel with your right hand.
Rotate the trunk to the right by flexing the right leg (lower yourself towards the right).
Let the left hand slip down to the floor towards the right foot. While passing on a half turn backwards, extend your whole body backwards with a trunk rotation to the left (to help with the rotation).



- “Picking flowers” (squatting down, touching the floor), right arm : ^{INTERMEDIATE}
Start from the basic step with legs apart.
In a half turn forward, when on the right foot, let the left hand go down low on the wheel.
Rotate the trunk to the left by bending the left leg (go down towards the right)
Let the right hand slip down to the floor towards the left foot.
When passing on a half turn forward, extend your whole body backwards with a trunk rotation to the right.

– **Flag on the left:** ^{INTERMEDIATE}

Start from the basic step with legs apart.

In the half turn backwards, while rotating on the left leg, put the right hand and foot together simultaneously.

While passing on a half turn forward, extend the whole body backwards with a trunk rotation towards the right.

– **Flag on the right:** ^{INTERMEDIATE}

Start from the basic step with legs apart.

In a half turn forward, staying under the wheel, put the left hand and leg together simultaneously when rotating on the right foot.

While passing on a half turn backwards, stretch the left leg forward and rotate the trunk to the left, with the left arm behind the wheel.

2.4 WITH VARIATIONS IN SPACE :

– Small circular trajectory; normal rhythm of the basic steps ^{BASIC}

– Big circular trajectory; higher rhythm of the basic steps and feet pushed further (look in the direction of the trajectory desired), ^{BASIC}

– In a straight line; slightly higher rhythm of the basic steps to avoid turning in circles, almost let go of the hand and leg which are behind (accentuate the action of the arm and leg forward, not behind), look out toward the direction of the trajectory desired. ^{INTERMEDIATE}

AIMS

- To keep looking in the direction of the trajectory desired.
- Being aware of the direction of the arms while they accompany the movement.
- Feeling the trajectory in space, whether it is a straight line or a curved line.
- Being aware of the surrounding space.



3.

CENTREING

Centreing means stopping the basic step to pivot on one spot (that is, not turning in a circle).

There is no longer a movement in front of or behind the wheel, so we find ourselves in a fairly stable position with the wheel slightly in front of us and the body in a vertical position.

3.1 01 02 CENTREING IN A FRONTAL POSITION BASIC

After the basic steps, straighten up on tiptoes with straight legs.

The wheel and the body straighten up/join at the same time (come in slightly inside the wheel, the tilt between the wheel and the body decreases). The body accompanies this action in a tensioned position (dish).

3.2 03 CENTREING IN A PROFILE POSITION BASIC

Centre.

Turn the body one quarter of a turn.

Stay inside the wheel.

It is also possible to centre starting from a profile position.

3.3 04 VARIATION ON THE PROFILE POSITION BASIC

After having centred the profile position, leave the hand at the front and place the wheel on the side (in a more tilted position).

Place the wheel above your head again and place your free hand behind the other.

Leave the hand in front and tilt the wheel on the other side.

3.4 CENTREING WITH "DÉVELOPPÉS" BASIC

- 05 06 After a few développés (see p.24) with the right leg, straighten up inside the wheel with two feet fixed, in order to centre
- 07 08 09 After a few développés with the left leg, straighten up inside the wheel with two feet fixed, in order to centre

AIMS

- Following the direction of the wheel with the leg in développé.
- Keeping correct form of the foot movement for the leg in développé.
- Feeling the acceleration of leg and arms when centreing.
- Possibility to play with the width of the développé; the rhythm will change as a consequence.



4.

TURNS (the wheel turns, not the body)

4.1 01 BASIC HALF TURN BASIC

- Centre
- Place one hand on the wheel on top of your head (left turn/right hand).
- Let go and move the other hand (left) towards the other side of the wheel (the wheel continues and the body is fixed in one direction, you find yourself in a crossed leg position with a twisted upper body).
- Lift the leg which is in front and put it back into the initial position next to the other leg.
- Turn the hand which is palm facing in the initial position.
- IMPORTANT: pivot on the supporting foot (left turn/right foot)
- Possible to do in a series

AIMS

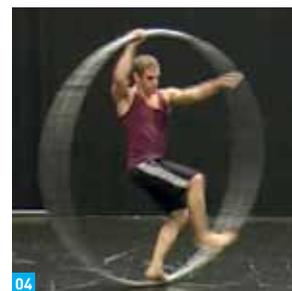
- Keeping the body in a constant vertical position.
- Being aware of the support of the foot we pivot on.
- Using the energy of the side of the body that takes it back in order to turn.



4.2 02 VARIATION WITH THE LEFT HAND

IN EAGLE GRIP BASIC

Same movement as above but start with the left hand in eagle grip. After turning we arrive with hands palms facing, in palm-grip.



4.3 03 04 05 FULL TURN ON ONE FOOT INTERMEDIATE

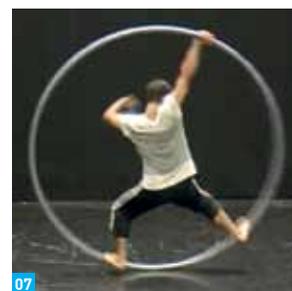
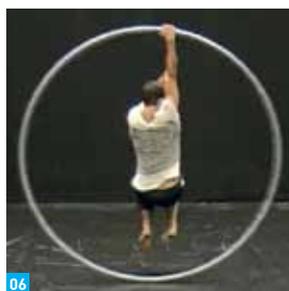
- Centre,
- change one hand to eagle grip (left turn/right hand),
- let the other hand and the opposite foot go by doing one complete turn on the supporting foot,
- put the hand and foot back on the wheel after the turn,
- change the other hand which is palm facing towards the starting position
- same movement as before but do a whole turn on the left foot.



4.4 06 07 TOUR COMPLET EN SUSPENSION

DANS LE SENS OPPOSÉ DE LA ROUE ADVANCED

- Centre,
- place one hand in eagle grip above your head (left turn/right hand),
- bend the legs forcefully until the arm is fully extended (hanging position)
- push with the leg which is basically horizontal (left turn/right leg) on the wheel,
- at the same time let the other hand go,
- wait for the wheel to have done a whole turn forward before putting your feet and hand back on it.



5.

SPINS (the body turns in relation to the wheel)

5.1 ⁰¹ ⁰² HALF SPIN FORWARD BASIC

- Centre,
- let go and move one hand and leg on the same side (left turn/right hand and leg) doing a half turn in the direction of the wheel (forward),
- pivot on the foot which stays on the spot and return the hand to the starting position

5.2 ⁰³ ⁰⁴ HALF SPIN BACKWARDS BASIC

- Centre,
- change the position of one hand (left turn/right hand) towards palms-grip,
- let go of the hand and foot on the opposite side (left turn/right hand, right leg) and do a half turn backwards (in the direction of the wheel), pivoting on the supporting foot.
- return the palm facing hand to the starting position.

5.3 ⁰⁵ ⁰⁶ ⁰⁷ HALF SPIN BACKWARDS TOWARDS EAGLE GRIP INTERMEDIATE

- Centre,
- move the left hand on the wheel above your head
- at the moment of leaning on the left leg, let the right hand and foot go and do a half turn backwards (pivot on the left foot) to place them on the wheel, with the body in an open position.

5.4 ⁰⁸ ⁰⁹ HALF SPIN CROSSED INTERMEDIATE

- When doing a half turn forward (rotating on the right foot), put the left hand closer to the centre of the top of the wheel.
- Do a half spin under the wheel by moving the right arm on the other side of the left hand and the left leg that just touched down simultaneously, from behind on the wheel. - The half spin is done rotating on the right foot after returning from a half turn backwards
- Put back the left hand with palm down.

5.5 HALF SPIN CROSSED BACKWARDS TOWARDS EAGLE GRIP INTERMEDIATE

- Centre,
- change the position of one hand (left turn/right hand) to palms facing toward you,
- when the left foot is at floor level, cross the right leg forward and in the direction of the wheel towards a "tucked in" foot position,
- do a half turn backwards (in the direction of the wheel) letting go the left hand and putting it behind the wheel in eagle grip.
It is also possible to start without changing the first hand with palm-grip. We finish with two hands in eagle grip.

5.6 HALF SPIN BACKWARDS TOWARDS EAGLE GRIP, WHILST OPEN, IN COMBINATION WITH A FORWARD HALF SPIN INTERMEDIATE

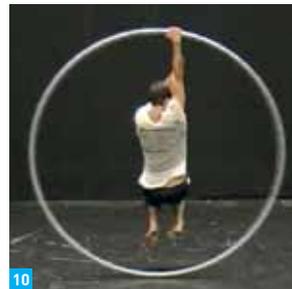
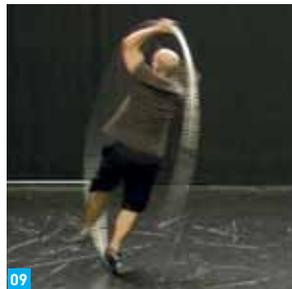
- After arriving into an open reversed grip position (see above crossed half spin),
- when the right foot is at floor level, do a half spin "forward cross" letting go of the opposite arm and leg.

5.7 ¹⁰ ¹¹ COMPLETE SPIN IN HANG IN THE SAME DIRECTION AS THE WHEEL ADVANCED

- Centre,
- place one hand in eagle grip above your head (left turn/left hand),
- put your feet together slightly,
- keep bending your legs until the arm of the hand in eagle grip is completely stretched out (hanging position),
- when the arm is vertical, let the other hand and two feet go and spin in the direction of the wheel,
- put your feet and hand back on the wheel,
- put the hand back in palm facing position toward the starting position.

AIMS

- Keeping the body in a constant vertical position.
- Being aware of the support of the foot we pivot on.
- Using the energy of the side of the body that takes it back in order to turn.

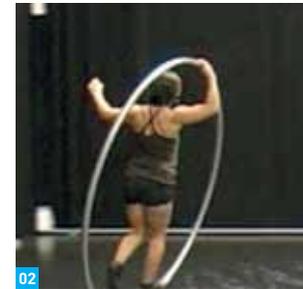


6.

WALKING INSIDE THE WHEEL

6.1 FORWARD BASIC

- 01 Keep the wheel with two hands above your head in a profile position,
- place the right foot on the wheel in contact with the floor and the other foot a bit higher by pushing the wheel forward,
- follow the movement of the wheel with a change of hands which remain above the head.



6.2 02 FORWARD, IN A CIRCLE INTERMEDIATE

- Same thing but tilt the wheel towards the inside of the circle and guide the wheel with only one hand (the outside hand is free, next to it).



6.3 03 04 05 WITH "CHASSÉ". INTERMEDIATE

- Walking forward, (can be followed by chassé or skip step) followed by a quarter turn inside the circle.

AIMS

- Feeling the vertical position.
- Using our hands and feet to give the direction we wish to move towards.



HANGING MOVES

1

With two arms

1.1 BASIC STEPS WITH ONE FOOT AT A TIME THAT SLIDES, KEEPING CONTACT WITH THE FLOOR (GLISSADES) BASIC

- When doing the half turn backwards (tilting backwards), take the feet off the wheel and put one bent leg behind the wheel and the other straight leg in front of the wheel,
- when doing the half turn forward (tilting forward) straighten the back leg and bend the leg in front,
- the foot of the bent leg rests on the floor,
- the foot of the straight leg slides on the floor.

AIMS

- Feeling the foot gliding on the ground and amplifying the trajectory that it draws.

1.2 HANGING WITH TWO BENT ARMS BASIC

- Centre
- jump and hold at the same time, with the body in a hanging position with the head in front of the wheel (facing forward, open elbows).

1.3 01 02 BASIC STEP WITHOUT FEET INTERMEDIATE

- Perform some basic steps with your legs bent and together until you reach a hanging position with extended arms,
- take the weight off your feet gradually until you can do some basic steps on your toes, using the arms to keep moving,
- raise the bent legs keeping the feet underneath the wheel,
- help the forward and backward movement of the wheel with small contractions (contracting your abs and flexing your hip) and arm movement.

1.4 JUMP TOWARDS AN ARM-LOCK POSITION INTERMEDIATE

- Centre
- jump with elbows on top of the wheel,
- fix the wheel with your armpits and arms

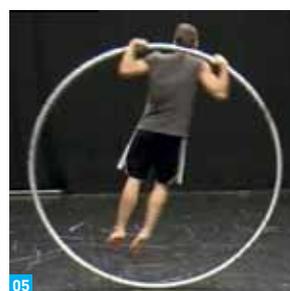
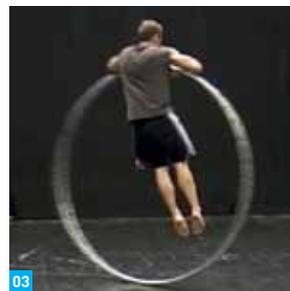
1.5 03 04 BASIC STEP IN AN ARM POSITION ADVANCED

- continue the basic steps with your body extended
- help the continuity of the basic steps by pulling and pushing with your arms

1.6 05 HANGING WITH TWO BENT ARMS

1.7 HANGING WITH ELBOWS TOGETHER INTERMEDIATE

- Start from a central position or from the basic step with legs apart,
- Perform the basic step with your feet higher than the wheel.
- During the half turn before you are in the central position, place the pit of your elbow which is on the same side as the turn you performed.
- Place the pit of the other elbow at the beginning of the transition towards the other half turn to take a central position more easily.
- Place the second elbow at the end of the transition towards the other half turn and perform the actions of the basic step (identical to the basic step without legs, as seen previously).



1.8 01 02 HANGING WITH ONE ARM BENT AND ONE ARM OUT-STRETCHED INTERMEDIATE

- When doing the half turn forward in the basic step, bend and pull with one arm (turn left, right arm) and push with the other arm which stays out-stretched on the wheel,
- at the same time, push with your left leg on the side of the wheel and lift the right leg
- during the traction, pull the wheel slightly to your chest,
- you will find yourself in a central position
- do a whole turn and come down to put the foot back
- continue with the basic step

1.9 03 04 "SUPERMAN", STRAIGHT POSITION INTERMEDIATE

- From a standing position next to the wheel,
- spin the wheel to the centre (wheel fairly straight),
- stay on standby with your hands in the same direction as the wheel (left turn/hand towards the left),
- raise the first leg (left turn/right leg),
- join the other leg,
- in an arched position (raised heels, open shoulders and tucked into the wheel).

AIMS

- Letting oneself go in the direction of the wheel
- Looking for a maximum extension of the whole body backwards, starting from the open shoulders
- Open gaze forward

1.10 BASIC STEP WITHOUT LEGS IN FRONT/BEHIND ADVANCED

- Starting from the basic steps with legs apart,
- when exiting the backwards half turn, stretch the legs out into a "superman" position during the half turn forward,
- when exiting the forward half turn, put your legs together and let them pass in front of the wheel by a backward half turn.

1.11 05 "SUPERMAN" SIDE POSITION ADVANCED

- Basic steps,
- centre with « développés », (see. p. 28, 3.4)
- put one leg toward the wheel behind the other leg (left turn/left leg),
- at the same time dive slightly in the direction of the wheel rotation (left turn/right arm),
- the second leg (fixed) joins the first one.

AIMS

- The trunk leads the movement.
- Looking for a maximum extension of the whole body backwards, starting from the open shoulders
- Open gaze forward

2

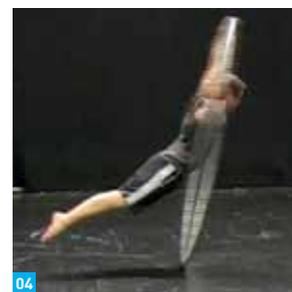
With one arm

2.1 HANGING FROM ONE ELBOW IN CLOSED POSITION INTERMEDIATE

- Starting from a central position,
- do the basic step and go up in a central position
- in a central position, place the right elbow (which is easier, or the left one) on the higher part of the wheel,
- hang from the elbow raising your legs in a grouped position, your body directly under the wheel.

2.2 06 HANGING FROM ONE ARM IN CLOSED POSITION (TUCKED BALL) ADVANCED

- Go towards a « superman » side position (see left column),
- Bend your legs (therefore showing your knees) until your hand, which is on top (left turn/right hand) is at the centre of the wheel on top of your head,
- pull with your right shoulder and let go of the hand in front (left turn/left hand),
- grab the outside of the right knee with your left hand so that your body is in a « profile » position,
- do a turn with the wheel before resting it on your feet.



JUMPS

“GLISSADES” WITH JUMP INTERMEDIATE

- do a few “glissades” (see p.33),
- when you do a half turn forward (tilting forward), join your feet in front of the wheel on the ground (so the back foot joins the foot at the front)
- do a vertical jump by pushing on the wheel with your hands
- when descending, place one foot in front of the wheel and one foot behind,
- continue with “glissades”.

CLIMBING INTERMEDIATE

- Centre,
- move one hand slightly towards the foot on the same side (left turn/left hand),
- when the right foot (left turn) is at floor level (half turn forward), jump with it at the same time as you pull with your left arm and push with your right leg towards the side of the wheel,
- after a whole turn, descend to the initial position,
- also possible in a series of basic steps.

AIMS

- Extending the body
- Keeping a neutral trunk position

01 02 SAUT JUMP UP TO A STRAIGHT ARM GRIP ON THE WHEEL ADVANCED

- Centre,
- turn your fists slightly forward,
- generate force in your legs,
- jump straight up keeping some space between the wheel and the body,
- when the body is in a supported held position, stretch your arms and hold the wheel tight against your thighs,
- after a turn, come down and put your feet back on the wheel in the starting position.

AIMS

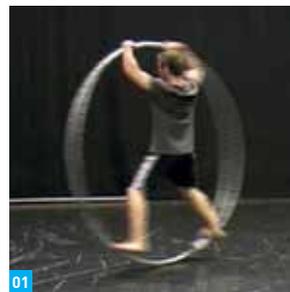
- Feeling the vertical axis of the body before jumping.
- Really pushing your feet into the wheel to go up.
- Once up, trying to stretch out the body to the tips of your feet.

JUMP HOLDING ONTO STRETCHED ARMS AND RETURN TO BASIC STEP WITHOUT LEGS ADVANCED

- Starting from a central position,
- do a straight jump with one arm straight (see previous description),
- lower yourself into a centred hanging position without legs,
- transfer the weight to the right in the wheel to place yourself half turn forward,
- once the body is tilted to the right, move the left hand taking it away from the right hand,
- in a backward turn, move your right hand taking away from the left hand so that the space between the hands is enough to do a basic step without legs.

JUMP LANDING ONTO FEET ON THE WHEEL ADVANCED

- Same as jump that ends in holding,
- when you have to stretch your arms, jump up on top and place your feet on the wheel next to your hands,
- after a turn, come down and put your feet on the wheel in the starting position.



HORIZONTAL POSITIONS

1

BACKWARDS (half turn forward)

1.1 01 HORIZONTAL TILT WITH CLOSED LEGS (BACKWARD DIVE) BASIC

- During the basic step, close your legs (turning left/the right leg joins the left one),
- when doing the half turn forward, go from the position with bent legs to a stretched position by pushing with your feet towards the side of the wheel,
- at the same time "dive" with your hands towards the floor,
- your body will find itself in a horizontal position (one arm hanging, one arm supported)
- when doing the half turn backwards, bend your legs and raise your arms and trunk,
- the body finds itself in the straight starting position.

AIMS

- Always keeping the back open and feeling how the back leads the movement.

1.2 02 "DIVING" WITH ONE ARM BENT AND ONE LEG ON THE WHEEL BASIC

Same movement as before but,

- before diving, pull with one arm (left turn/right arm),
- at the same time bend and lift the opposite leg (left turn/right leg),
- when doing the backward half turn, stretch your arm and leg and end in the starting position.
- Can be performed in a series.

AIMS

- Always keeping the back open and feeling your back leading the movement

1.3 03 04 05 "HANDSPRING" INTERMEDIATE

- Slow down the rhythm of the basic step
- at the time of the forward half turn, transfer all the weight of your left leg to the right leg (left turn), lean on the side and lean with your body forward (slightly out of the wheel),
- push the wheel to the ground with one hand (left turn/right arm) with open shoulders, the arm stretched (the other arm bent),
- both legs are bent,
- when the hand is at floor level (reversed position) (open fingers !!!), pull the wheel above your head and towards the floor by pushing the wheel with your (stretched) legs and by opening the pelvic area and shoulders.
- Can be performed in a series (exit by keeping the weight of your body on one leg)

AIMS

- Using your body weight when leaning to the floor before holding on with the hand.
- Looking for maximum width and extension of the body once the hand is resting on the floor (open shoulders, back and pelvis).

1.4 06 "HANDSPRING" IN A SIDE POSITION INTERMEDIATE

Same principles as a normal handspring,

- turn your shoulders, pelvis and feet one quarter of a turn in the direction of the rotation (left turn/quarter of a turn right),
- while constantly keeping the body inside the wheel.

AIMS

- Using your body weight when leaning to the floor before holding on with the hand.
- Looking for maximum width and extension of the body once the hand is resting on the floor (open shoulders, back and pelvis).



1.5 07 "HANDSPRING» LANDING ON ONE LEG ADVANCED

Same principle as the normal handspring:

- let one leg go (left turn/left leg) and pull it behind you when the hand is at floor level (reversed position),
- place the foot of your free leg on the floor behind the wheel
- or on the wheel.



AIMS

- Using your body weight when leaning to the floor before holding on with the hand.
- Looking for maximum width and extension of the body once the hand is resting on the floor (open shoulders, back and pelvis).



2.

FORWARDS (half turn backwards)

2.1 01 HORIZONTAL TILT WITH CLOSED LEGS BASIC

- During the basic step, close your legs,
- when doing the half turn backwards, go from bent to stretched position with your legs by pushing towards the sides of the wheel with your feet,
- at the same time "dive" down with your hands,
- your body will be in a horizontal position,
- feel the pelvis leading the movement,
- when doing the half turn forward, bend your legs and raise your arms and trunk,
- the body will be back in its starting straight position.

2.2 02 "DIVING" WITH ONE BENT ARM AND ONE LEG ON THE WHEEL INTERMEDIATE

- Same movement as the previous one but:
- before diving (tilting the body towards the floor), pull with one arm (left turn/right arm),
- at the same time bend and lift the opposite leg (left turn/left leg) (during the half turn backwards!!!),
- when doing the half turn forward, stretch the arm and leg and end in the starting position.
- can be performed in a series.

2.3 03 04 05 06 BACKWARD FLIP ADVANCED

- Slow down the rhythm of the basic step,
- when doing the half turn backwards, squat down deeply (sitting position),
- transfer the weight from the right to the left leg (left turn) (lean on the side),
- while you are falling and are off balance backwards, open your body, shoulders, back, pelvis and knees (come out of the wheel slightly),
- then put your hand (left turn/left hand) with one arm stretched to the floor, extended fingers, one arm in an inverted position, the other arm helping by pulling the wheel.
- the legs are bent,
- when coming from the inverted position, bend your legs and go back up to the starting position.

2.4 BACKWARD COINS ADVANCED

- Same start as the flip (see previous description),
- as you go backwards with your arm you don't use your feet, keep the wheel at the back with your feet (do not bend your legs too much),
- transfer the weight of your left hand to your right hand (left turn) (stretched arms) by keeping the body open,
- transfer the weight of the right hand to the right foot by pushing with your foot (pull with your left arm to straighten the wheel)
- transfer the weight from your right foot to your left foot
- start with the same principle and focus on really opening your body.

2.5 07 "STILL SURFER" (HOLD THE SURFER POSITION) INTERMEDIATE

- Change one hand to eagle grip (left turn/right hand) and move it slightly/well to the right,
 - do a dévoppé,
 - when you bring the leg back to the interior (half turn forward), do a forward dive,
 - bend one leg (do not rest it on the wheel anymore) and let one arm go (left turn/left arm and leg),
 - bring the free arm and leg next to your body and pull the wheel with one arm straight to get your body closer to the wheel,
 - after rotating in this position, legs go back down while doing the half turn backwards; place the free leg back on the wheel.
- (- Possible to do a pushed twist immediately...)

2.6 DYNAMIC "SURFER", (GOING UP IN THE POSITION, AND DOWN, IN A SERIES) ADVANCED

- Same start as the still "surfer",
- when doing the half turn forward, when the supporting leg goes down and the foot is at floor level (standing position), bend your leg,
- when doing the half turn backwards, push towards the side until your body is in an horizontal position.



01



02



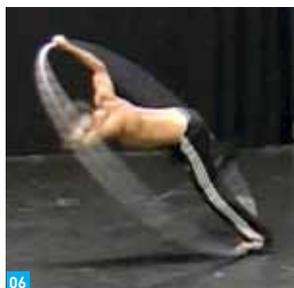
03



04



05



06



07



CARTWHEELS AND COINS

1

CARTWHEELS

1.1 CIRCULAR CARTWHEEL. BASIC

- Same principle as the one previously described (see Straight line),
- the arm and leg pushing is slightly towards the inside of the circular trajectory ,
- the wheel is therefore tilted towards the inside,
- your body stays slightly outside the wheel,
- possible to do it in the other direction.

AIMS

- Being aware that hands and feet always give the sense of direction.
- Visualising in advance the trajectory we wish to follow in space.

1.2 STRAIGHT CARTWHEEL BASIC

- Start from standing and spin the wheel in a straight line like an "acrobatic" wheel, by putting one foot slightly higher than usual on the side of the wheel,
- push the wheel to the ground with that foot to set the wheel in motion,
- follow the wheel with your body in a tensioned position, you will find yourself with your legs wider apart than usual,
- when your hand or foot are on floor level, the arm or leg is stretched
- your body stays inside the wheel,
- it is possible to do it in the other direction.

AIMS

- Being aware that hands and feet always give the sense of direction.
- Visualising in advance the trajectory we wish to follow in space.

1.3 THE "FIGURE OF 8" (COMBINATION OF 2 WHEELS IN OPPOSITE DIRECTIONS) INTERMEDIATE

- Perform a circular wheel as described above,
- when the body straightens up (vertical position), do a half turn forward in the opposite direction of the wheel (turn in circles towards the right /half turn left)(your right arm and left leg move),
- turn the left hand with palms upward towards the starting position,
- continue with a cartwheel in the opposite direction,
- draw a "figure of 8".

AIMS

- Being aware that hands and feet always give the sense of direction.
- Visualising in advance the trajectory we wish to follow in space.

1.4 CARTWHEEL-FULL TURN- CARTWHEEL ADVANCED

As an entrance.

- get into the wheel as if you were going to do a cartwheel,
- put the first leg at floor level (turn left/right leg),
- put the second leg further away (cross),
- at the same time let go of the opposite arm to catch the wheel behind with palm up (first half turn),
- let go of the other arm with the opposite leg to catch the wheel in its starting position (second half turn),
- continue with a cartwheel.

Starting from the cartwheel

- do a circular cartwheel as described above,
- when your body straightens up (vertical position), do a half turn backwards in the direction opposite to the wheel (turn in circles towards the right/half turn left)(your left leg and right arm move)
- after a half turn forward in the opposite direction to the wheel (your left arm and right leg move),
- continue with cartwheels in circles.

1.5 THE "S SHAPE" (HALF WHEEL IN CLOSED POSITION – HALF WHEEL IN OPEN POSITION).

(PREPARATION FOR BACK FLIP) INTERMEDIATE

- To get used to opening backwards,
- do a half cartwheel forward,
- when the second hand touches the floor, pull the wheel back (on top of your head) by opening your shoulders and hips,
- push the wheel to the ground with your legs (one after the other) by keeping your body open (shoulders/hips),
- this is the second part of the backward cartwheel (opening).

AIMS

- Using the body weight to put hands down on the floor.
- Keeping the back open and the spine extended at the same time as having a good grip of feet and hands on the wheel.

2

COINS

2.1 01 02 03 04 BIG FORWARD COINS. BASIC

- Slow down the rhythm of the basic step,
- when doing the half turn forward, tilt the wheel forward and go down with one hand that pushes the wheel to the floor, followed by the other hand (straighten one arm, pull the wheel upwards with the other arm)
- at the same time, remain in a tensioned position inside the wheel and take the wheel upwards with your feet and bent legs,
- when the second hand goes past the floor, push the wheel to the floor with one foot followed by the other (and stretch your legs),
- at the same time, pull the wheel upwards with bent arms,
- after the second leg has gone past the floor, push again with your arms, etc..
- Throughout the movement keep your body in a "dish" position
- TIP: tip it off balance forward and stay inside the wheel!

AIMS

- Using your body weight to lower your hands to the floor.
- Bending the back slightly to try and open up and finding the good gripping points on the wheel for hands and feet.



2.2 RIGHT/LEFT TRANSFER

(CHANGE OF DIRECTION) BASIC

- Put yourself inside the wheel with one foot at floor level, the other foot (bent leg) more on the side of the wheel with the all your body weight on the first foot,
- push the wheel towards the floor with the second foot and bend the leg of the first foot,
- the wheel slides in your hands from one side to the other,
- do all this while keeping the wheel in front of your body,
- it is the hand opposite the supporting leg that keeps the wheel balanced.

2.3 TRANSFER TO THE BIG COIN TOWARDS THE RIGHT TO CONTINUE IN A COIN POSITION TOWARDS THE LEFT

INTERMEDIATE

2.4 01 02 SMALL FORWARD COINS INTERMEDIATE

- Perform the same movement as in the big coins,
- speed up the rhythm of pulling/pushing with your arms and legs,
- pull the wheel less with your feet, towards the top.

AIMS

- Using your body weight to lower your hands to the floor.
- Bending the back slightly to try and open up and finding the good gripping points on the wheel for hands and feet.



2.5 BACKWARD COINS ADVANCED

- The "S shape" (half coin forward into half coin backwards) as preparation. (see p.41)

- Backward coin

- Start the movement as the flip (see p.40), well opened up (stretched arms and really come out of the wheel with your whole body),
- after putting down your first hand, keep your shoulders open and push the wheel to the floor with your second hand,
- when the second hand touches the floor, keep the wheel behind with your legs (backwards),
- push the wheel to the floor with your leg (bend), (taking your time so that the wheel spins from the hand to the first foot) while keeping your body open (shoulders/hips),
- push the wheel to the ground with your second leg while keeping the wheel behind with your arms (see "S" p.41).

AIMS

- Losing balance and falling backwards before putting the first hand on the ground.
- Having a good open body shape (shoulders, back, pelvis, knees).
- Maintaining a good grip of both hands and feet on the wheel.

SPINNING ON ONE ARM

CENTREING ON ONE ARM INTERMEDIATE

- Perform small coins to generate speed,
- make the coins wider (step onto the wheel with your feet),
- when the first hand (left turn/right hand) is at floor level, place the wheel exactly on top of your head (your body stays inside/in the middle of the wheel),
- pull with the other arm to maintain this position on one arm.

AIMS

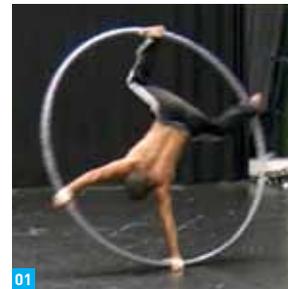
- Making sure the pelvis doesn't go backwards, keeping your body straight and your spine in good alignment, inside the wheel.

CENTREING "IN THE MIDDLE OF" THE WHEEL (TWO HANDS NOT TOUCHING THE FLOOR) INTERMEDIATE

- Same principle as centreing on one arm,
- when the first hand is at floor level, place the wheel slightly above your head with your feet (your body is perfectly straight and the wheel leans slightly below it, like in the standing up centreing position),
- instead of pulling with the other arm (to stay on one arm), stretch your arms and spin to the middle of the wheel
- go down on the first hand.

AIMS

- Making sure the pelvis doesn't go backwards, keeping your body straight and your spine in good alignment, inside the wheel.



01 02 TRANSFER FROM THE FIRST ARM TO THE SECOND AND BACK TO THE FIRST ARM INTERMEDIATE

Même principe que centrer sur un bras,

- Same principles as centreing on one arm,
- when the first hand is at floor level and the wheel is perfectly above your head, transfer your body weight towards the other hand by pushing the wheel further, on top of your head, with your feet (your body will be more open on the second hand),
- come back to the first hand by "withdrawing" the wheel towards a more vertical position (the body will find itself in a straighter/more vertical position)
- help by pushing with your arms towards the middle of the circular trajectory
- put emphasis on the feet pushing on the wheel; maintain contact!!!

SAME BASIC STEP REVERSED ADVANCED

- Same principle as described above with the transfer of one hand towards the other but continuously until you decide to come down.

AIMS

- Opportunity to work on speed: acceleration and deceleration and different space trajectories: big, small and/or in a curved or straight line.

ENTRANCES

1

In front

1.1 ONE FOOT BASIC

- Come into the wheel with one foot when the wheel is in front of you (left turn/right/left foot), then put the other foot apart (45 degrees),
- the first foot goes on the wheel at floor level,
- start with the wheel in vertical position (do not tilt it too much).

1.2 TWO FEET BASIC

- Hang from two bent arms then put your feet down at the same time (or with a slight delay) on the wheel.

1.3 SUPERMAN

- Start as before "come into the wheel with one foot forward" (see above),
- when setting the wheel in motion, "centre" it as much as possible,
- instead of putting the foot on the wheel, raise your two heels towards the back by arching your body (open shoulders, back and hips),
- stay slightly "on standby" with your legs and hands in the opposite direction to the rotation of the wheel (left turn/stay right),
- your body will slowly find itself in a perpendicular position to the wheel,
- you could close and bend your legs, put your feet on the wheel or continue in a grouped hanging position
- (see above basic step in grouped hanging position)
- the same principle is possible with bent arms.

2

Behind.

2.1 ONE FOOT BASIC

- Place yourself in the middle of the wheel rotating in a coin position (basketball),
- go inside the wheel with one foot (left turn/right foot) when the wheel is behind you, then put the other foot in.
- the foot goes on the wheel at floor level.
- help with your arms to make the wheel turn well.

2.2 TWO FEET BASIC

- Place yourself in the middle of the wheel rotating in a coin position (basketball),
- hang with two bent arms and head in front of the wheel then put down two feet on the wheel at the same time.

INTENTIONS

- Feeling the movement of the wheel (rotational speed and trajectory) every time you enter, so that the body can adapt. Once you are in, letting yourself be transported by that movement before manipulating the wheel to perform a move.

EXITS

1

Starting from your feet

1.1 SIMPLE BASIC

- Come out of the wheel in the half turn forward, in the basic step putting one foot down (left turn/right foot) then the other one in front of the wheel,
- maintain contact with the wheel with one hand.

- Come out of the wheel in the half turn backwards in the basic step, putting one foot down (left turn/right foot) and the other one in front of the wheel,
- maintain contact with the wheel with one hand.

1.2 STARTING FROM THE WHEEL INTERMEDIATE

- The moment the feet come close to the ground, put the first foot down and put it in front of the wheel (left turn/right foot),
- followed by the second (right),
- at the same time as the opposite hand,
- the second hand follows the wheel,
- at the same time take a crouched position in the middle of the circle of the wheel.

1.3 STARTING FROM THE POSITION "CENTRE WITHOUT HANDS" ADVANCED

- Centre (your body inside the wheel),
- look in the direction of the rotation (slight profile position),
- let the hands go at the same time and lower them,
- do a turn without hands,
- when the wheel tilts forward (half turn forward), descend with your two feet together in front of the wheel (inside the circle of the wheel),
- control the movement of the wheel with one hand and exit towards the external side of the wheel.

2

Starting from hands ADVANCED

- Start as if centring on one hand in reversed position,
- when the wheel tilts towards the position on the second hand, push the wheel above your head with your feet and then let your feet go,
- go back to the forward-facing direction to straighten yourself up,
- your hands follow and control the wheel movement.

3

Starting from hanging INTERMEDIATE

- Bend your legs in order to straighten your arms completely (hanging position),
- when doing the half turn backwards, put one leg out at the front (left turn/left leg),
- bring the second leg to the first hanging with the wheel behind you,
- put the first leg on the floor (left turn/right leg),
- followed by the second,
- keep moving the wheel with your hands,
- can end with a half turn towards the wheel to stop the wheel with two hands.

AIMS

- If you decide to exit using the movement you were doing inside the wheel, you have to slow down little by little and be aware of the wheel trajectory to go further away from it or stay centred (possibility to manipulate the wheel in that moment).
- If you want to stop suddenly, you must think about anchoring strongly on the floor to stop your body's speed.

2 Complementary Workshop



DANCE AND MOVEMENT

A movement workshop can be useful for the technical and artistic development of the circus artist, alongside teaching of how to use the Cyr wheel.

A complementary movement workshop can be based on one approach (for example: technical release, floor work, contact, improvisation) or on a combination of different approaches.

This will improve the students' sensitivity and awareness and will help them build their body and become more aware of it using their senses and their feelings, before, during and after the movement. This starts with searching for an anchoring to the ground by establishing bases of support (vertically, with hands and feet, horizontally with different body parts such as the back, pelvis, head, arms etc.); searching for the body centre as a result of forces exerted upon the body, a point where forces cancel each other out, an anchoring point around which the body arranges itself; releasing the body and using gravity to relieve muscular tension and working with the correct amount of energy in relation to the effort required.

By adding the sense of direction the body finds its positioning within space; it draws and creates volume and generates spatial tensions that are constantly stimulating, in order to build and develop a choreographed material which can be integrated into work with a piece of apparatus. By integrating breathing, students understand the notion of suspension, impulsion, attack, new impetus, as well as heaviness and lightness.

The actions of touching, rolling and sliding of different body parts (hands and feet, but also pelvis, head, back arms etc) will help students to widen their vocabulary and keep in touch with their feelings; to know how to position themselves in their performance space; to discover endless spatial orientations and different heights (high, middle, low) in order to familiarise themselves with their own sphere of movement.

Improvisation is a technique which helps students develop their autonomy, their artistic intelligence and kinaesthetic creativity as well as give a space and time dimension to their body and movement work. This could give a new impetus to their own personal work around their discipline.

Improvisation helps students to be receptive to the rhythm of movement, of phrases and sequences, to sound or silence whilst making themselves available and being explorative. It helps them search for personalisation when faced with different options, to move in the direction of their own feelings, to work in the here and now in order to make the movement real and to clarify their intentions so that they are easier to interpret.

3

Specific physical conditioning

The Cyr wheel is an activity which puts a huge demand on the muscular and cardiovascular systems, when practised at a high level. The student's initial physical condition, the length of the piece, its technical difficulty and density will determine the student's specific aims in physical conditioning.

Planning the specific conditioning used in the Cyr wheel takes into consideration the following four ideas:

- Identifying energy systems
- Identifying the main muscular actions
- Identifying potential injury areas
- Identifying the antagonistic muscles in main movements

IDENTIFYING ENERGY SYSTEMS

A Cyr wheel act generally lasts 4 to 8 minutes; it often has an uninterrupted movement and frequent variations of intensity which places a demand on the aerobic system. The anaerobic system is also under pressure during the whole act through the variation of repetitive muscular contractions and intensity during the performance. Both these systems should therefore be trained, in order to make the performance of a Cyr wheel act easier.

In concrete terms, indoor training could include aerobic work with short intervals (e.g. 30 seconds at 100% intensity and 30 seconds at 70% intensity) and uninterrupted (e.g. between 80% and 95% of the estimated maximum heart rate).

During the discipline training we could specifically train these qualities by progressively repeating sequences of movements, with an increasing frequency, or, by repeating the act successive times in a row. This could be done nearer the time of the assessed performance.

IDENTIFYING THE MAIN MUSCULAR ACTIONS

Generally speaking, the movements which are most often found in Cyr wheel are holding a variety of body tension shapes (e.g. coins, basic steps, basic steps without legs...), leg pushes (e.g. jump into a pull up with straight arms, dish...) and arm pulling (e.g. climbing, flags ...). These movements should be a priority in the goals of a conditioning/training programme.

Exercises performed in the weights room/gym should take into consideration these movements and body tension shapes and form part of the fundamental base-level physical conditioning programme. Likewise, the more physically challenging, technical Cyr wheel moves performed by the students should also determine specific exercise selection, which should ultimately improve performance of the specific movements being trained in the discipline.

For example, if a student chooses to do a basic step on his/her hands, a specific strength exercise for his/her shoulders could be included into the training programme. An example could be an endurance handstand exercise with hands set at a specific width.

Some exercises can also be undertaken during technical training sessions' movements. For example, for the basic step on hands, the student can be held in a handstand by the trainer, inside the wheel, in order to develop strength/endurance in his/her shoulders. Subsequently, forward and backwards tilting movements can be added to include the flexor/extensor muscle chains. Once the student reaches sufficient levels of strength and endurance required to maintain these positions, the trainer can assist the basic step movement on the hands by guiding the rotation of the wheel like he/she does during the learning of the basic steps.

IDENTIFYING POTENTIAL INJURY AREAS

The highest rate of pain/injuries on the Cyr wheel affects the shoulder girdle. The development of shoulder muscle strength and endurance must be emphasised - both agonistic and stabilising muscles, as they are the catalysts of movement. As an example, Exercises such as shoulder développés, simple and complex external rotation exercises should be included in the training programme.

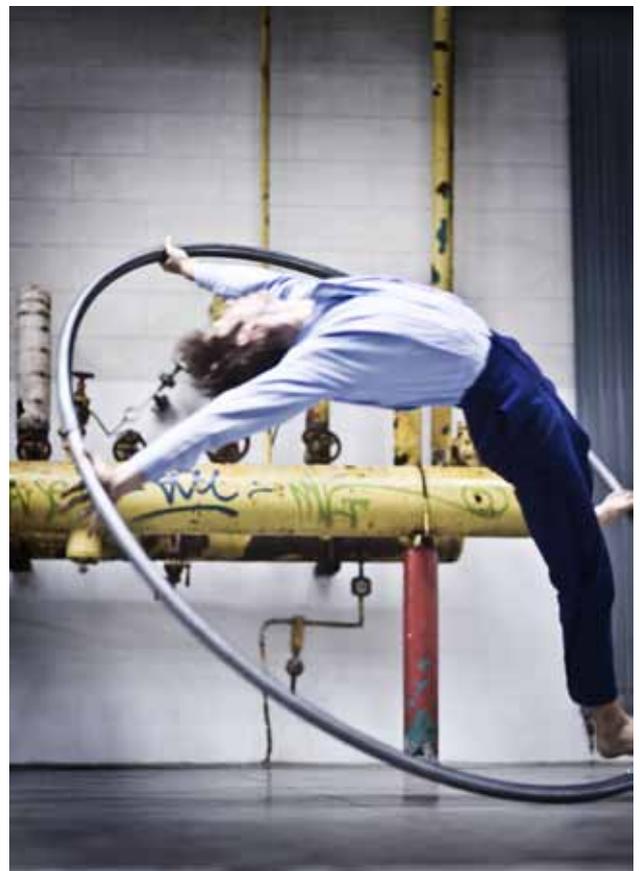
Strengthening/stabilising exercises for both ankle and wrist could be advisable for students with weaknesses or instabilities in these areas.

Students' recurring discomfort or pain when performing certain moves, teachers' remarks on compensating movements and the physiotherapist's initial assessment will also determine which exercises must be added for injury prevention.

IDENTIFYING THE ANTAGONISTIC MUSCLES IN MAIN MOVEMENTS

In order to maintain a muscular balance which is healthy for joint integrity, muscles that are antagonistic to main movements also need to be trained. For example, if one or more trunk flexing exercises (abdominals, front/side planks) are part of a training programme, one or more trunk extension exercises (latissimus dorsi, cradle...) should also be included in the programme.

Finally, at the end of a training session, stretching the areas of the body which are put under the most strain will help students to minimise the risk of traumatic injuries in the longer term.





07

RESEARCH AND INNOVATION

The high physical demands placed on the body of the circus artist provide a multitude of rich emotions which can be exploited artistically.

In order to find the correct artistic engagement, it is necessary to nurture the connections between the body and the environment which are the driving forces of the way we are.

More generally speaking, the live performance can only “exist” through the relation with others and with the environment in which the artist evolves. The truth is in the tangible perception of the elements which make up a simple movement and its resonances. The space, aerial rigging and the directional intention of movement reinforce the artists’ self-awareness and their awareness of the environment and the performance space where they evolve.

However, similarly to the psychomotor development of children which occurs in the playground, the creativity of the circus artist is strongly linked to concrete elements and to the exploration of the performance space, in the shape of equipment or scenography.

The debate is still open on when to introduce a new piece of apparatus. Some think that training a specific discipline or piece of apparatus is necessary throughout the academic course in order to perfect the technique and that it is best to wait until after the course to embark on such an enterprise. Others think differently and would be more daring.

G. FASOLI



01

DEMAIN LE CIRQUE

New pieces of apparatus for circus artists A collaboration that makes reciprocal sense

AN EXAMPLE OF A COLLABORATION BETWEEN TWO INSTITUTES OF HIGHER ARTISTIC EDUCATION: THE ECOLE SUPÉRIEURE DES ARTS DU CIRQUE (BELGIUM) AND ECOLE NATIONALE SUPÉRIEURE DES ARTS VISUELS LA CAMBRE

After the first collaboration between ESAC and La Cambre (which in 2010 led to defining a new graphic identity for the Institute of Higher Artistic Education in Circus Arts), the two institutes chose to continue these pedagogic and artistic collaborations through a research project on new circus apparatus.

If such collaborations are proof of the favourable environment provided by the Brussels Region in terms of an artistic melting pot, they also have the advantage of promoting quality in artistic teaching in Belgium, allowing the sharing of knowledge and to engage in debates for students. An enriching experience that Gérard Fasoli, the

ESAC director and Caroline Mierop, La Cambre's director wished to enhance.

The Industrial Design Option department in La Cambre has worked with some students and teachers at ESAC to deal, first of all, with movement and space management. Contemporary circus equipment was then reinterpreted creatively, with the idea of going beyond the constraints of space and of the body within it.

Gérard Fasoli was invited to present the project to La Cambre students in November 2010. Research and prototypes have been supervised by La Cambre's professors, especially Marion Beernaerts (workshop leader) and Giampiero Adelmo Pitisci. Students from the two institutes met up on several occasions and then went on to create smaller working groups to pursue a specific research project related to Cyr wheel and ladder techniques.

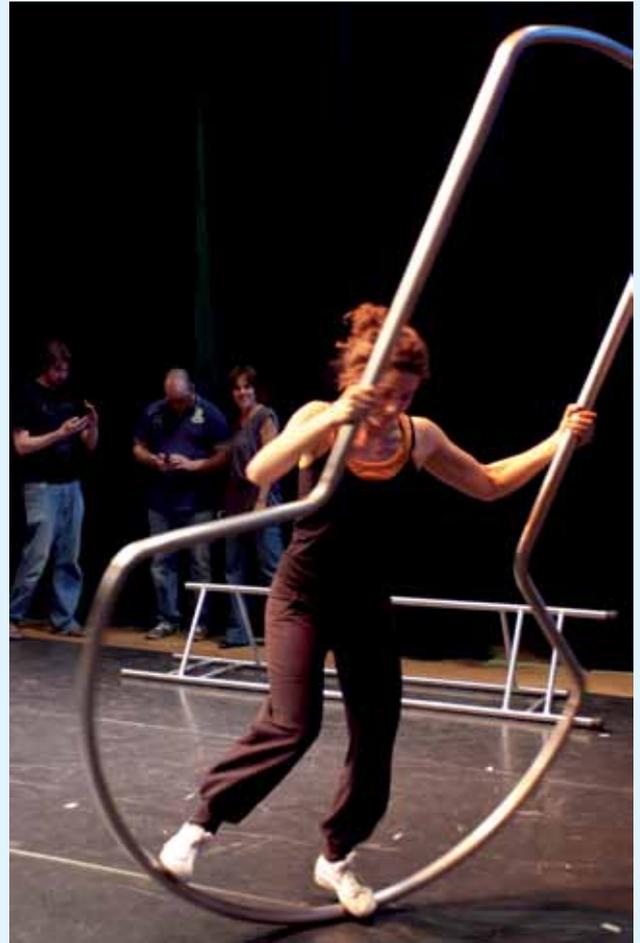
The industrial designer training at La Cambre hinges on a certain number of exercises which plunge students into reality with all its limits and with the need to provide a solution which satisfies and, at the same time, exceeds initial expectations. The proposal formulated by the ESAC satisfied perfectly this pedagogic and artistic necessity. The industrial design conceptual activities within the High School of La Cambre intend to determine the formal properties of objects that one wishes to produce industrially. By «formal properties», we mean the external characteristics and structural relations which make an object or a series of object a coherent unit, from both the user and the maker's point of view. This discipline clarifies the mixing of interactions between collective aspirations, technical progress, social and economic context and development of the arts.

Industrial design studies have the ambition of conveying knowledge and methodologies which can reveal powerful and unexpected artistic personalities, capable of innovating from both the form and technological point of view, of integrating new sociological challenges and meeting different parties in industrial production, whilst always considering notions of ethics and meaning.

The lessons are given by a team of teachers which are all active professionals in the industrial design sector. The complementarity of talks and subjects taught adds value to the whole training process at the La Cambre School.

A few months later, La Cambre students have presented 8 prototypes, created with the support of the French Community Commission.

An exhibition of each new piece of equipment and a short demonstration by ESAC students from each of the 3 year groups took place in La Cambre School on the 27th May 2011, in the presence of the pedagogic, cultural, artistic and administrative project stakeholders.



G rard Fasoli urges participants to approach similar institutes in their countries of origin. Encouraging the meeting of different artistic sensitivities from different backgrounds will allow us to achieve the best results in our research on tools we work with.

The meeting between a technician and a circus artist is good, but one between an artist technician and a circus artist is even more fruitful.

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MORE INFO ON:

<http://www.youtube.com/watch?v=WHiQkf2ndDQ>

http://www.fedec.eu/datas/files/esac_projet_demain_le_cirque_20110616.pdf

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02

JUHO SARNO AND QUANTUM CIRCUS : Using lights to make impossible look possible

When we started working on the Cyr wheel scene, the Director gave us a mission “ make impossible look possible”. We came up with the idea of a square moving like a wheel, creating impossible movement.

This we did with UV-light, hiding the wheel into blackness, and creating a square with a white textile connecting it from corners to the wheel.

It was a great idea and we got what we were looking for, square rolling and twisting and waltzing.

But we also got something else, by following the movement of the Cyr-Square, we could clearly see the regularity of the basic movements of the Cyr, in basic step, we could easily make the corners of the square hit the floor equally, like the square would have been stepping

from one corner to the other. For me it helped to understand the importance of regularity and rhythm in Cyr wheel technique.

Our first idea was to work with two Cyr Squares, but after some time I decided to take the other one out, instead we clad the other performer in white transparent coat, and found another beautiful image, floating performer.

Seeing a Cyr wheel performance is quite beautiful and magical by itself, movement is fluid and light, but seeing the movement of the performer without the wheel was even stronger image.

We combined these two elements, Cyr-square and floating performer and created the peace out of these two elements. We used quite simple techniques and wheel manipulations to achieve our goal. It came out to be a nice piece with humour and magical atmosphere.

Now, I know that black theatre and UV-light is nothing new, but combining it with Cyr wheel gave us something beautiful and new. And even more important, it can be developed a lot further than we did! I've already dreamed of using white rubber band for the square, creating three dimensional figures while spinning.

JUHO SARNO



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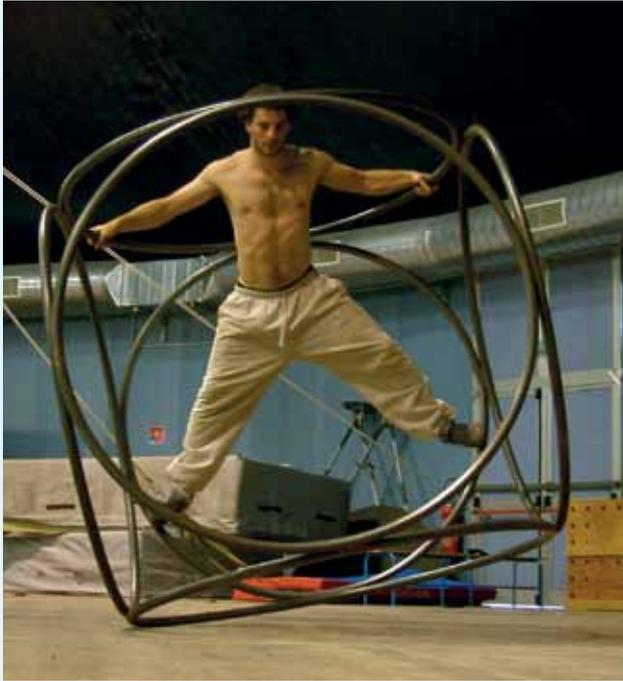


03 THE “CUBE”

Rémy Bénard is a Cyr wheel and German wheel specialist who trained at the National Centre for Circus Arts (CNAC). He reflected on the shape of the wheel, and decided to explore its variations. He believes in acrobatic potential and the possibility of manipulating these shapes. Together with the workshop in charge of devising and making pieces of apparatus in the school, they agreed to try and build a new structure: the cube.

It is always difficult to evaluate the potential of an apparatus in advance. The construction of prototypes was therefore essential whereby different shapes could be tested. Following this first stage it was determined that every object moved on a trajectory which was determined by its shape. These prototypes enabled the team to explore the possibility of movement, on a reduced scale, to inform their choices before moving into the construction phase.

Before constructing the piece of apparatus, it was necessary to plan an acrobatic piece in order to better calculate the forces exerted and resistances necessary. The main difficulty was finding the balance between the weight of the object and its robustness. Once finalised, the apparatus had to be robust enough in order to be used for acrobatic work but also light enough to be manipulated. In order to transfer the technical skills used in Cyr wheel and German wheel, the new objects had to abide by



the same fundamental principles, i.e. being of a dimension similar to that of a human and being made of round, curved metallic tubes. Another important aspect was the constraint imposed by the itinerant nature of the circus artist's profession; in order to facilitate transport, the apparatus had to be easy to take apart and reassemble.

It was impossible to construct all the shapes desired, therefore Rémy created the cube. Other pieces of apparatus had emerged from this research, namely a spiral with Benoît Fauchier. The cube was formed by 6 metallic hoops, whose dimensions were determined by the diagonal of the cube. It was mainly through this diagonal that the Cyr wheel technique could be used. Today Rémy Bénard continues to explore the cube and the paradox offered by this shape (a round cube? a squared circle?) and the possibilities it could have for collective works. It was experienced with "Urban Rabbits", CNAC's 21st cohort end of studies show which toured in 2009/2010. During this show, 16 finishing students gathered on the cube.

The training period at CNAC was essential in order to initiate research, but clearly not long enough to complete it in full.

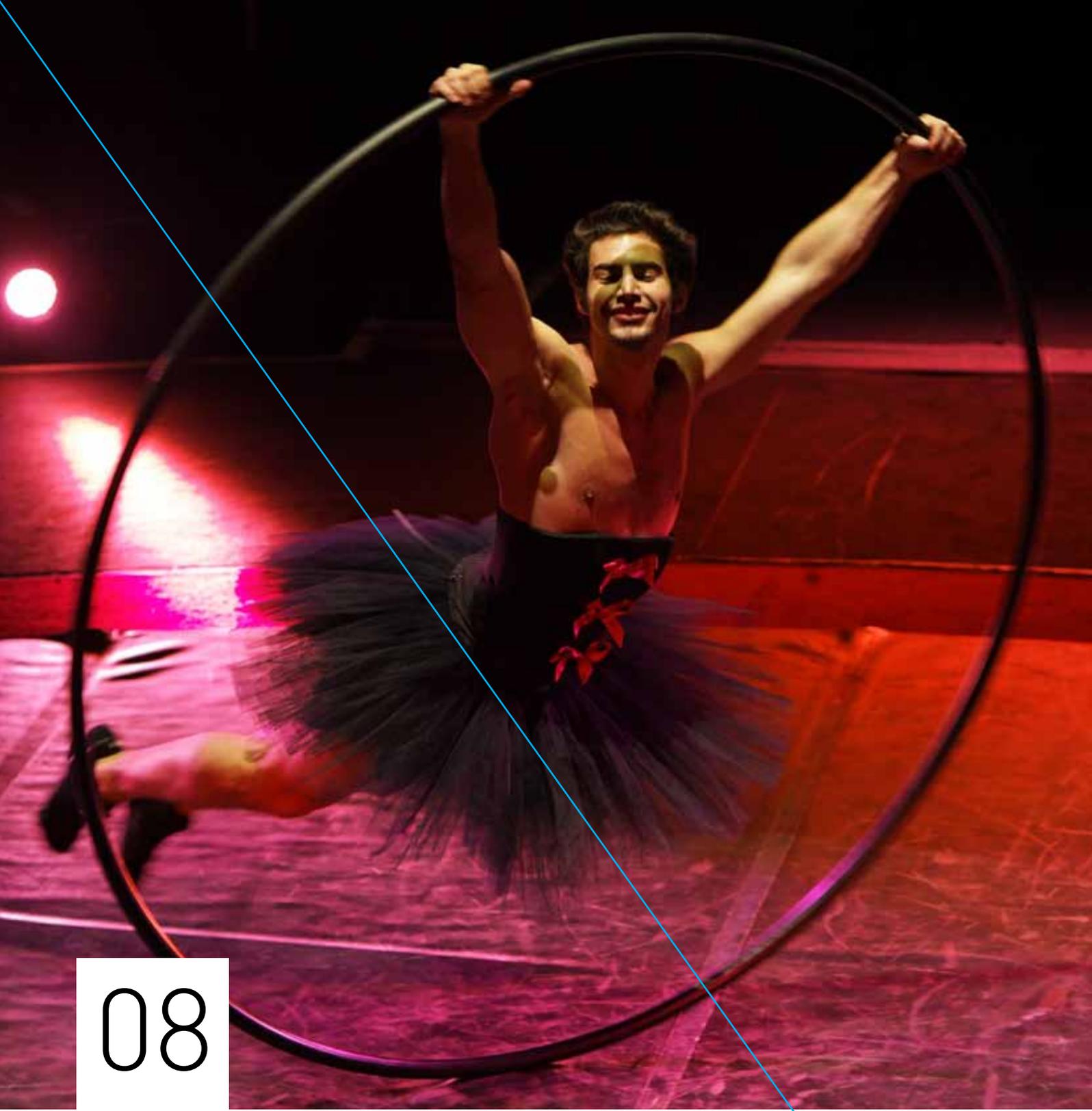
Using the Cyr wheel and German wheel techniques has provided a clear advantage when practising with these customised pieces of apparatus, as a good mastery of similar pieces of apparatus enables the performer to explore more quickly, deeply and calmly.



On a pedagogic level, it can be difficult for a school to support this sort of innovation. It can offer support through an explorative method (conceptualisation, relationship between the object and its public, reflection on shape and its representations) instead of a learning method which cannot exist without established conventions.

Today Rémy Bénard continues to nourish his reflection on these questions through the several projects he takes part in, namely "Kosm, ballet manipulateur pour cercle et corps" (temporary title), a show by the *La tournoyante* company, a collective of manipulators-wheel acrobats and "Tube", a show by the *Mauvais Esprits* company, where he uses Benoît Fauchier's work on the spiral.

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08

GLOSSARY OF TERMS

OPEN BACK

The function of the vertebral column is to link the upper back with the lower back and act as a flexible belt that can transmit forces exerted on the body.

A healthy back is one that is flexible, from which, it derives its strength.

Lengthening of the spine is a stretch at both ends: head and coccyx lengthen in opposite directions. We can imagine a weight pulling down our pelvis, and being hung from our heads.

In order to go up, open and lengthen the back we use the force of the weight and pressure which automatically makes the spine get longer, as a reaction to these forces.

GRAVITY

It is a natural force utilised during movement instead of opposing resistance so that the body can let go of unnecessary tension and work with deep muscles, anchor to the ground and find its centre.

WEIGHT TRANSFER

It is the transfer of body weight from one base of support to the other using gravity.

BASE OF SUPPORT

Part of the body that exerts pressure on a surface which gives resistance, either the ground or the wheel.

DIRECTION

The intention of the movement is defined by its origin and direction. The directions in space are infinite and using them with awareness defines the movement within space and helps the spectator to interpret it.

TRAJECTORY OF A BODY PART

A trajectory goes from one starting point to a point of arrival within space, of either one or several body parts.

VISUALISATION

It means imagining a line of movement in all its texture and position in space in as much detail as possible, without actually doing the movement.

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CIRQUE DU SOLEIL.



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